Dr. Nambisan was born in Coorg district of Karnataka State in India. She is the daughter of former union cabinet minister C.M. Poonacha. She schooled in New Delhi and graduated from St. John’s Medical College, Bangalore. She stood first in surgery and was sponsored by the University of Liverpool for higher training. She won the fellowship of the royal college of surgeon, London at the age of twenty four. Since then she worked primarily in rural India. She wrote a number of award winning books for children in 1980s. Her first novel, *The Truth (Almost) About Bharat* was published by Penguin in 1991. The Doctor/writer is married to a journalist and poet Vijay Nambisan. Kavery Nambisan began writing under her maiden name Kavery Bhatt for children’s magazines. She wrote stories for defunct *Children Magazine Target*. Her recent text /novel, *The Story That Must Not Be Told* had been shortlisted for Man Asian Literary Prize. Works of Nambisan are: *The Truth Almost About Bharat*-(1991), *The Scent of Pepper* (1996), *Mango Coloured Fish* (1998), *On Wings of Butter Flies* (2002), *The Hills of Angheri* (2005), *The Story That Must Not Be Told* (2008). She lived in Tamilnadu, Bihar and other places. She also worked for Tata Tea as a medical officer. She now lives in Lonavala with her husband and runs a Nalanda Trust which is basically set-up to benefit the street children, educating them and enabling them to get dignified jobs and face the challenges of global/visual world. She works as a doctor and a novelist.
The Truth (Almost) About Bharat (1991) narrates a story of the protagonist called Bharat, Bharat to his mother, and Vishwanath to his father and Tarzan to his friends. He is a medical dentist who lands himself in trying to uphold the cause of low paid mess to the students and is suspended by the college. Not having the nerve to tell his mother about the punishment, he sets out on a country wide journey on his motor cycle, which brings him in contact with a variety of people and gives him varied experience of life. He is a teenage philosopher, nearly the general practitioner and heartbroken victim of unrequited love-tasks sometimes off to chronicle his life, an amazing saga of tender hearted dacoits, heroic medics, gorgeous women and assorted encounters with underwear. It is a quirky race of youth and adventure set in contemporary India. This novel can be studied from regionalistic point of view and from ethnographic perspective.

The Scent of Pepper published in 1996 is an ethnographic narrative. The novel is a study of Kaleyanda clan, a land owning family of the Kodava race in the district of Coorg, Karnataka State, India. Yet, it is also about the whole race of Kodavas deep in the remote province of Kadagu in South India, the mighty Kaleyandas, a family born of warriors and owners of vast estates, are the envy of the local feudal group. The Rao Bahadur presides over an extended family that includes his elder sons, Balyanna, a talented vet who falls secretly in love with the wife of British planter who despises natives, Nanji, Balyanna wife, a resolute and ingenious woman indispensable to the family she has married into, and Subbaih her, born lame but magically cured. Troubles begin to envelop the family. The author is to narrate a culture and present it as an ethnographic-study.
The third novel in the fictional world is *On Wings of Butterflies* (2002). The novel can be studied from feminist perspective. It deals with the theme of Indian women whether they virtually possess the moon? Which determined young women in Panjim sets out to unite the world’s largest minority; the ripples are felt in the lives of thousands across the country. Crusty career women, complacent housewives, angstridden teenagers and of course, men who had never conceived of a world where women ruled! Leading the battle from the front are a bunch of passionate, straight talking women, fierce, man-hating Lidia, politically savvy Kripa, Gusty police officer Tara, the Sultry Rani of Kantipur, and their unlikely motivator twenty year old Evita, scarred by childhood memories of her mother’s sexual encounters, fiercely committed to her cause. Will they win their war for justice or will fate and man intervene yet again Evita tries to rope in people into W.O.W. The feminist issue is presented in an unforgivably simplistic manner and introduced with the subtlety of a sledgehammer. The story is readable and written in a style that is appealing. The plot may be well worked out but the language and characters have been brought out very well.

The fourth novel *Mango Coloured Fish* deals with Shari’s life which has been controlled by others. Domineering mother, a too perfect sister and a kind but passive father who have seen to it that her choices are shaped more by the demands of social propriety. Inevitably, she finds herself ageing to marry the man of their choice. But tormented by the ghosts of the past and increasingly uncertain about their decision to marry she flees to her brother’s house in Vrindaban a few weeks before the wedding. Shari graphs with her memories, and she makes peace with her past, she finds herself the strength to confront her own future.
The present novel is heart warming story of young woman’s attempt to strike out on her own.

The fifth novel is *The Hills of Angheri*, which deals with the life of a young twelve year old Nalli. She is restless to pursue a dream which is rather unusual for an ordinary girl of a traditional society. She wants to be a doctor. After all how else will she stand by Jai her friend and Hero when he returns as a qualified surgeon to start in Anheri his own hospital. Kavery Nambisan’s latest novel tells the story of young surgeon coming to terms with the untidiness of life and her profession. The novel can be studied from semi-autobiographical point of view, as the writer says that she has combined surgery and fiction to write this novel.

The sixth novel is *The Story That Must Not be Told*, which has been shortlisted for Man Asian Literary Prize. It deals with a story of a widow and a terrorist. The novel is recently published in the year 2010 and released in various parts of India including Delhi and Mumbai in the presence of Dr. Kavery Nambisan. *The Story That Must Not Be Told* is about Simon Jesukumar, an ageing widower who lives in housing colony in Madras. He is stirred by his guilt about the slum, optimistically called Sitara (The Star) next door. With the reluctant help of a young journalist and his ‘surprise’ girlfriend, Simon embarks on a journey that ends in an ugly episode with the slum terrorists.

In a personal interview when Kavery Nambisan was asked, being a surgeon by profession what interested her in fiction writing? She answered:

*Surgery is a precise world of skills that are learned through painstaking study and effort and then practiced day after day. Once you have mastered the skills, they stay with you for life. The life of a surgeon is busy and often full of stress. Apart from my surgical brain I also have a*
Kavery Nambisan is basically a surgeon by profession, but she is also a fictional writer. She combines at time her life experiences with those of the fictional world. There is also a use of medical registers in Nambisan’s fiction. She uses the medical science language in her writings. In an interview Nambisan said that she loved to write stories for children. She also liked to write novels. She said that the text *The Truth (Almost) About Bharat* which is her first fictional work, deals with the life of protagonist called ‘Bharat.’ The text is in a first person narration. She imagined the character of Bharat and imagined him to tour around India. She being medical student and her experiences of various places she has visited been clubbed together in the form of fictional text. She said she doesn’t know how to drive a two wheeler but love to sit and tour India. Almost all the places which she has mentioned and the different types of food are known to Nambisan. Thus the text and can be divided into two interpretative analysis the first part deals with mess and the college life, medical life of the main protagonist Bharat. Second part deals with journey, where the author takes us to the various places she visited, through the protagonist Bharat.

**NAMBISAN’S ETHNOGRAPHIC PERSPECTIVE:**

For ethnology to live, its object must die. Jean Baudrillard, *Simulations* (1981) translated (1983); of all learned discourse, the ethnological seems to come closest to a fiction. Ethnography is word which is derived from the Greek word ‘ethnos’ which means nations and ‘graphin’ which means writing. It refers to the quantitative description of human social phenomenon based on the assumption that
systems properties cannot necessarily be accurately understood independently of each other. The genre has both formal and historical connections to travel writing and colonial office report, several academic tradition, in particular the constructivist paradigms claim ethnography as valid research method.

Ethnography is defined by Bill Ashcroft, Gareth Griffiths and Helen Tiffin as:

> Ethnography is field of anthropological research based on direct observation of and reporting on a people’s way of life. It is the basic methodology employed by cultural anthropologist and consists of two stages. Field work which is the term used for the process of observing and recording data, and reportage, the production of a written description and analysis of the subject under study. Historically, ethnography concerned itself principally with recording the life and habits of people from societies not the observer’s own-usually distant local, distant, that is geographically or culturally from the west, and seen as different from the normative European cultures. Anthropology began as a king of natural story; a study of the peoples encountered along the frontiers of Europeans expansion, Anthropology is thus the term for the board disciplines in which Ethnography is located. There has been considerable debate between structuralists and ethnographers adopting a phenomenological or ethno-methodological approach. Since the advent contemporary revelations of its own provisional textuality, ethnography has had increasingly to address the issue of whether there is an underlying conflict between the earlier claims about its ability to make objection representative statements about the conditions of human life in the world.  

Cultural anthropology grew up around the practice of ethnography. Its canonical texts are mostly Ethnographies, for instance:

1. ‘Argonauts of the Western Pacific,’ by Bronics Law Malinowski
2. ‘The Nuer’ by EE Evans-Prit Chard.
3. ‘Coming of Age in Samoa’ by Margaret Mead.
4. ‘Naven’ by Gregory Bateson.

Within cultural anthropology, there are several sub genres of ethnography. Beginning in the late 1950s anthropologists began writing Confessional Ethnographies that intentionally exposed the nature of ethnographic research. Famous prototypes include, ‘Tristis’ by Claude Levi-Strauss, ‘The High Valley’ by Kenneth Read, and ‘The Savage and Innocent’ by David Maybury. Later ‘Reflexive’ ethnography refined the technique to translate cultural differences by representing their effects on the ethnographer. Famous instances include reflections on field work in Morocco by Paul Rabinov, The Head Man by Jean-Paul Dummont, Thuami by Vincent Crapan Zano.

In the 1980s the rhetoric of ethnography was subjected to intense scrutiny within the discipline, under the general influence of the literary theory and post-colonial and post-structuralist thought. Experimental Ethnographies reveal the ferment of the discipline. For instance: Shamanism, Colonialism and the Wild Man by Micheal Taussin, Debating Muslims by Micheal F. J. Fischer and Mehedi Abedi, A Space on the Side of the Road by Kathleen Steward and Advocacy after Bhopal by Kim Fortum.

Sociology and cultural studies also produce ethnography. Urban sociology and the Chicago School in particular are associated with ethnographic research, although some of the most well-known examples including Street Corner Society by William Foote, White and Black Metropolis by Clair Darke were influenced by an anthropologist, Cloyed Wormer, who happened to be in the Sociology department at Chicago. Symbolic interactionism developed from the same tradition.
and yielded several excellent sociological ethnographies including Shared Fantasy by Gary Allen Fine, which documents the early history of fantasy role playing games. But even though many sub-fields and theoretical perspective within Sociology use ethnographic methods. Ethnography is not synonymous to the discipline, as it is in cultural anthropology.

Education, ethnomusicology, and folklore are other fields which have made extensive use of ethnography. The American anthropologist George Swindler Stanford University was pioneering in applying ethnographic methodology to the class-room. James Speadley is another well known ethnographer especially for his book, ‘The Ethnographic Interview’ published in 1979. Netography a new form of ethnography, which involves conducting ethnographic studies on internet According to Oxford English Dictionary the word ethnography means: ‘The scientific description of peoples and cultures’, Ethnology: the study of the characteristics of different peoples and the differences between them.

Ethnography addresses ethnographic findings and methods in a broad interdisciplinary understanding of culture, domination and social structure. It fosters work that pays equal attention to the minutiae of experience, the cultural texture of social relations, and to the remote structural forces and power sectors that bear on them. It also operates as an international forum for the collective to both naturalistic qualitative research and abstract social theory. These are the various fields of
ethnography. Tales from the field: experimental or narrative pieces that take the reader into a particular social world and convey the feel of an event, relation, situation, place, or phenomenon through depictive techniques and textual devices that foreground live experience and carnal presence.

Field for thought: A forum for provocative idea, pointed polemics, short papers and vigorous interventions that do not usually appear in polished scholarly format and lend themselves to fruitful debate. Ethnography’s Kitchen: How to section featuring critical reflections on the practice of field work designed to foster reflexivity in ethnography so as to clarify and bolster the standards of the craft.

Thematic issues: Examining topics of wide scholarly as well as civic interest that being together inquires from several disciplines who do not normally engage each other. The first two special issues dealt with ‘Global Ethnography and Dissecting the Prison.’ These are some of the fields in which the ethnographers assess the field work from ethnographic point of view not only this but they also try to be realist in true sense. They use the field work as the data to represent culture/race people or ethnography as it is.

Types / Kinds of Ethnographers

- Kindly Ethnographer
- Friendly Ethnographer
- Honest Ethnographer
- Precise Ethnographer
- Observant Ethnographer

The **Kindly Ethnographer**: Most ethnographers present themselves as being more sympathetic than they actually are, which aids in the research process, but is also deceptive. The identity that we present to subjects is different from who we are in other circumstances.
**The Friendly Ethnographer:** Ethnographers operate under the assumption that they should not dislike any one. In actuality, when hated individuals are found within research, ethnographers often crop them, out of the findings.

**The Honest Ethnographers:** If research participants know the research goals their responses will likely be skewed. Therefore, ethnographers system conceals what they knew in order to increase the likelihood of acceptance.

**The Precise Ethnographer:** Ethnographers often created the illusion that field notes are data and reflect what ‘really’ happened. They engage in the opposite of plagiarism, giving credit to those undeserving by not using precise words but rather loose interpretations and paraphrasing. Researchers take near-fictions and turn them into claims of fact- the closest ethnographers can never really get to reality is an approximate truth.

**The Observant Ethnographer:** Readers of ethnography are often led to assume the report of scene is complete that little of importance was missed. In reality, an ethnographer will always miss some aspect because they are not omniscient; everything is open to multiple interpretations and misunderstandings. The ability of the ethnographer to take notes and observe varies, and therefore, what is depicted in ethnography is not the whole picture.

**The Unobtrusive Ethnographer:** As a ‘Participant’ in the scene, the researcher will always have an effect on the communication that occurs within the research site. The degree to which one is an ‘Active Member’ affects the extent to which sympathetic understanding is possible.
THE ETHNOGRAPHIC SELF:

The Candid Ethnographer: Where the researcher studies themselves within the ethnography is ethically problematic. There is an illusion that everything reported has actually happened because the researcher has been directly exposed to it.

The Chaste Ethnographer: when ethnographers participate within the field, they invariably develop relationships with research subjects/participants. These relationships are sometimes not accounted for within the reporting of the ethnography despite the fact that they seemingly would influence the research findings.

The Fair Ethnographer: Gary Allen Fine claims that objectivity is an illusion and that everything in ethnography is known from a perspective. Therefore, it is unethical for a researcher to report fairness in their findings.

Thus ethnography addresses ethnographic findings and methods in a broad interdisciplinary understanding of culture, domination and social structure. It fosters work that pays equal attention to the minute experience. The cultural texture of social relations, and to the remote structural forces and power sectors that bear on them.

Traditional Ethnography

\[\text{Traditional Ethnography} \downarrow \text{Visualism}\]

\[\text{New Ethnography}\]

\[\text{Smell} \quad \text{Taste} \quad \text{Sight} \quad \text{Touch} \quad \text{Sound/Hearing}\]

Sense Impressions
One influential response to the question of representation and power has been James Clifford’s insistence that ethnography is itself a form of writing and should be approached from the point of view of its textuality. Clifford’s argument is that, with the demise of colonialism, ‘the west can no longer present itself as the unique purveyor of anthropological knowledge about others.’ In Writing Culture James Clifford takes up Clifford Geertz’s suggestion that it is anthropologists’ practice, especially their writing, that should be examined. He distinguishes four main areas governing the reading and writing of ethnography: language, rhetoric, power, and history, with his own emphasis being on the first two. Clifford demonstrates that ethnography, like any discourse, operates with its own set of rules, proscriptions and assumption; is a form of writing that may be examined using the techniques of reading more familiar to literary criticism.

Clifford argues that contemporary ethnography has rejected Visualism of western tradition; hence, the other sense, smell, hearing, taste and touch are all given importance in the New Ethnography.

**Sight:** In *The Scent of Pepper*, Baliyanna sat in his father’s study, intending to sort out matters that needed attention. As he was sitting he saw a cream envelope addressed to the Rao Bahadur; it had arrived from England the day he died and Nanji, who had put it on the desk, did not think that any news could be important enough to intrude upon the immediate tragedy.

**Explanation:** Reminiscing the relations and creating a new bond is the major role of this perception. This develops the internal relationships amongst the persons without words. This is most vital because it is related with the reality of life as Baliyanna could perceive the reality of the world. This sense impression can be multiplied on page numbers 1, 16, 130, and 220, in the text *The Scent of Pepper*.

**Smell:** Coorg was at its best jeweled mornings, short sharp bursts of rain, fruity fragrances that replaced the fusty smells of monsoon, and
the moonlit nights when you could read better outside than under the lamp.

Explanation: It is the perception which relates with specificity. It is related with the areas as well as the persons around it. The closeness of nature mingled to create the aesthetic sense of being close to nature.

This sense impression can be multiplied on page no. 78, 169, and 210, in the text *The Scent of Pepper*.

**Sound:** She listened to distinct, sharp sound of the jungle. Water dripped from leaf to leaf, branches rubbed against each other; insects warbled high-pitched cries of excitement.

Explanation: The use of various sounds clearly indicate that (Clara) is internalizing the experience of the world of nature, through various sounds and these sounds create a sensuality of the world of nature. Moreover these internalized sounds gradually work on her own psyche.

This sense impression can be multiplied on page one 11,76, and 78 in the text *The Scent of Pepper*.

**Taste:** Kodava women eat eggs laid by red hens, two ladles of ghee a day and roties with wild honey, in addition to alehyam made of jaggery, senme seeds, cashew nuts, almonds and sunflower seeds. In the morning and a cleansing paste of garlic, asafetida, cinnamon and pepper at night. They drank coffee with cloves and cardamom, and milk boiled with saffron, until they passed perfumed urine, perspired perfumed sweat, wept perfumed tears and breathed perfumed breath and their skins gave off such pungent smell that passersby could feel their nostrils with when they came within five hundred yards of pregnant women.”
Explanation: The overpowering sense of taste effects not only the character but those who come into contact with these people. Thus sensory perceptions are used in order to capture and control the human reality. These sense impressions can be multiplied on page no. 82, 84, 85, 100, and 169 of the novel *The Scent of Pepper*.

*The Scent of Pepper* has thus combined ethnography and fiction which is a relational term with colonial and post-colonial fiction. Kavery Nambisan fulfils the role of novelist Ethnographer and has thus interpreted the past culture as truly past and reinforces the intellectual author’s role as culture interpreter, through scientific, objectivism and fictional recreation.

The indigenous ethnographer also provides details of educative descriptions for the westerner. Nambisan uses the language of warfare or hunting and drama in *The Scent of Pepper*. Nambisan adopts the language of both romantic fiction and ethnography. The ethnographic perspective is articulated through authorial comment Nambisan’s novel is a study of the Kaleyganda clan, a landowning family of the Kadava race in district of Coorg-Karnataka State, India. Yet, it is also about the whole race of Kodavas. The very blurb of the text announces that the novel peels away the mystery surrounding fierce and independent people.

The indigenous ethnographer (Baliyanna, Nanji, Subbu) records the sense impressions, the ‘foreign eye’ retains a crucial role. Clara’s husband Rupert provides classic “orientalist” description of the race- (Rupert) reminds (Clara) of “the horrors of the mutiny barely fifty years ago how incilable was the mind of native”.

*In the field of post-colonial studies, Manichaeism is a term for the binary structure of imperial ideology. Jan Mohammed uses the uncompromisingly dualistic aspect*
of the concept to describe the process by which imperial discourse polarized the society, culture and very being of the colonizer and colonized into the Manichean categories of good and evil. The world at the boundaries of civilization is perceived as uncontrollable, chaotic, unattainable and ultimately evil, while the civilized culture is the embodiment of good. The consequences of this for colonial discourse are that the colonizers assumption of moral superiority means that ‘he will not be inclined to expand any energy is understanding the worthless alterity of the colonized.’

The occident (Rupert) looks down upon the orient (Natives-Baliyanna). The major issue of post colonial theory is based on the theory of ‘otherness,’ where the white considers themselves to be superiors, civilized and male where as the natives were inferiors, untrustworthy, uncivilized and feminine. Abdul Jan Mohammad argues on this theory of ‘otherness,’ which he termed as Manichaean allegory. Rupert says:

“The Coorogs were wild heathens before the British took over, they consorted with devils, worshipped animals and ancestors, they even got married to dead tigers. They still do it! Barring a few, they’re unpredictable and untrustworthy, like the natives everywhere.”

The Eurocentric orientalist and Imperial discourse of the other is exactly in the pattern of similar discourse what Abdul Jan Mohammad calls as Manichean allegory ‘based on binary opposition. ‘The Scent of Pepper’ tells its readers the story of the entire race, and thus an ethnographic account that is objective, scientific and informative. The author is to narrate a culture and present it as a ‘study.’ As Homi Bhabha has rightly pointed out the right to narrate a culture, he says, by the right to narrate, I mean to suggest all those forms of creative behaviour that allow us to represent the lives we lead, question the convections and customs that we inherit, dispute and propagate the ideas and ideals that come to us most naturally, and dare to entertain the...
most audacious hopes and fears for the future. The right to narrate
might inhabit a hesitant brush stroke, be glimpsed in a gesture that fixes
a dance movement, become visible in a camera angle that stops your
heart. Suddenly in painting, dance, or cinema you rediscover your
senses, and in that process you understand something profound about
yourself, your historical moment, and what gives value to a life lived in
a particular town, at a particular time in particular social and political
conditions.’

Until the eleventh-day ceremony, Chambawva, like the
Kodava widows before her, did not comb her hair or sleep
on her bed; she abstained from milk, meat and spices and
ate only once a day, after offering food first to the spirit of
her dead husband and then to the crows. With Nanji, she
walked to the backyard with the food wrapped in banana
leaves, laid it near the well and clapping her hand called
ka! Ka! Ka!

Nambisan narrates the culture and even the social and political
conditions which prevailed in the district of Coorg. The study of one
family is ‘synechdotive’ representation of an entire race/tribe. This
‘Synechdotive’ evocation of a social whole through a representation of
its parts. Numerous illustrative prototypes many be formed in pepper
where this linkage of the individual operate. The text provides ‘sound
advice for the British planters….

It was while restoring the books that Clara found a
volume of hand written pages held with twine, ‘titled
‘Notes on Coffee’ by Alistair Fox. She deciphered the
long-limbed, tight scrawl her husband’s grandfather, who
had presented the copy to Rao Bahadur Madaiah in 1872.
It was an exciting find and when she showed it to the vet,
he asked if she would read aloud to him.

And the detail notes on coffee sounded in the text in this way
when “coffee was first known to grow wild in a place called caffea in
Abyssina. A brew made from the beans was drunk by the locals as a
stimulant. It was vital ingredient, ingredient of ‘blood-brother’ ceremonies where the blood of two pleading parties was mixed and put between twin seeds of a coffee bean and the wholes swallowed.” In the mid-fifteenth century, a Sheikh who came to caffea took a handful of beans with him when he returned and thus introduced coffee to Arabia. Religious groups looked upon the stimulant effects of coffee as harmful; but proclamations and warnings about inebriation from the evil drink did nothing to stem its popularity. ‘The Arabs had a kind of veneration for coffee, and only men were allowed to prepare it.’

The text provides detailed instructions on how to start a plantation. Nambisan also provides numerous omniscient narrator descriptions. Traditionally ‘ethnographic narrative becomes ‘requiem’ for the past. Nambisan’s novel, thus, provides a truly elegiac ethnographic account.

In The Scent of Pepper account of coffee growing and consumptions (a specific native custom) is found in an English book, Alistair Fox’s notes on coffee. The text is full of illustrations of Bhabha’s argument. It is authoritative and a reminder of the past, that of the colonial encounter and British rule. It suggests a return to practices as authorized by the English book. Simultaneously with ethnographic is the narrative is of the register or romances and drama. Passages like the following are purely ‘romantic.’ Clara is reading Baliyanna’s letters, Nambisan comments.

She couldn’t tell from the letters how he felt, she could only breath on the pages he had breathed on, see his veined hand and the shadow of his fingers move across the page. She absorbed him through his letters, she possessed a part of his mind.  

Another such love stuck victim is Bojo. His emotions are described thus by Nambisan.
He was her toe pebbles in the water, her ankles blinding him as she waded the stream; he saw her lean over the well and let the pitcher down, and he wept because he wasn’t sure if it was the gurgle of water, or chinni laughing; he saw her on the guava tree, her limbs smooth like the branches, he listened to her sign when he sighed, heard her breathe when he breathed.\textsuperscript{11}

Nambisan very brilliantly brings out ethnographic romantic moments while dealing with the relationship of Bojo and Clara.

There was a crash in the undergrowth not far from where they sat, and then they saw the boar. A flash and a shot, a skid in the dust as the boar fell. Nachappa’s kill. It was swiftly followed by the two deer and several rabbits, by noon, the men were happy enough to call it a day. It was time to eat. Clara watched the operations from a distance....The head the right thigh were apportioned to the hunter to take home and the rest of the meat cooked. The dogs got their share of meat and bones; a bitch that was carrying got double.\textsuperscript{12}

Nambisan also use the language of warfare and hunting which is illustrated in the above passage. How the Kodavas used to hunt and prepare their food. In \textit{The Scent Pepper} Nambisan has thus combined ethnography and fiction which is a relational term with colonial and post-colonial literature.

**THE TRUTH (ALMOST) ABOUT BHARAT:**

The theme of the story is of adventure, and fun. It is quite sad in the end as the main character is heart broken and returns back without getting married to his lady love.

The story is about three friends Shanks, and Rishi, Bharat’s friend and advisor. He is quite popular as he is an MP’s son. He’s a final year medical student. Bharat’s other best friend is Rishi, who is an engineering college student. All of them shared the same hostel and mess. The story begins with the Annual-day College function. One day when these three friends were sitting in the canteen, the mess boys
started complaining about their pay man: ‘The Mess Boys have been complaining about their pay, man. They get a measly three hundred a month.’ I was shocked. ‘The way they slog they should get at least six hundred, yaar.’  

Nambisan being a medical doctor by profession acknowledges the problems of the student. The problems related to Mess and their payments from the concerned authorities. The boy felt that the way they slogged three hundred per month was an insult. They felt that at least they should be paid six hundred rupees. They had been sending petition to the Board for over a year but it fell on deaf ears. C.P. said ‘the Boards are planning to give them twenty-rupee rise, from now. The stingy bastard C.P. is Chitambaram Pillai, Dean of our Medical College and more powerful than TV Trivikramnanda, the Engineering College Dean.’ Nobody dared to open his mouth in front of these officers. The three friends decide to get all the students of the college to sign a petition and hand it over to the board at the Annual function.  

Realism refers, here at least, to narratives claiming to be direct forms of representation, for example in the realist novel. Here Bhabha directly connects realism and colonial discourse itself a connection that he re-invokes in the context of the narrative strategies of the nation; in ‘dissemination’ he refers to the reified forms of realism and stereotype. If realism is not always colonial discourse, then colonial discourse is always a form of realism. In other words, not all realistic narratives (e.g. nineteenth century novels.) have connections with colonialisms, but colonial discourse is always claiming to directly represent colonial reality. 

As suggested by Homi K. Bhabha the colonial discourse always claims to directly reclaim the colonial reality and connects reality and colonial discourse. Kavery Nambisan presents through her narration the real conditions and the realities of college students basically the medical students who face various problems, while getting education.
The colonial conditions are very well known, during British period what were the conditions of education and what are the conditions faced by the students in the present era.

The Annual Function starts with fun and out of concern these friends without knowing the consequences submit the paper with eight hundred and thirty four signatures to the Board members. They decided that if the Board members turned down the petition all the student would go on a strike. ‘We knew the Board members were a sticky lot. Board members usually are. The majority of the student opted to go on strike, if necessary, to push the matter.’16 Bharat was against strike. He was one the top students of his batch and he didn’t want to screw the chances of distinction in the finals.

*My mother calls me Bharat although my registered name is Vishwanath. A famous astrologer told her when I was born that I should be named after my country. He said, ‘Name him Bharat and he will achieve greatness like his motherland….” My name is one of the many issues on which my parents disagree. My friends call me Tarzan. It’s the name I’m comfortable with.*17

Rishi’s parents lived in ‘Bhopal, Shanks’ in Delhi. Though Bharat’s father ‘Appa is a lieutenant-colonel and he’s forever getting flung off to far-away places like Uri, Siliguri and Car Nicobar. Appa’s colleagues are all Brigadiers and Generals. Appa rose very slowly to the rank of Lieutenant Colonel and then got stuck there because he could not pass staff college.’18

*There is an unceasing interaction between classes, nations, power centres and regions seeking to dominate and displace one another, but what makes the struggle more than a random tooth-and-claw battle is that a struggle of value is involved.* 19

The struggle between the students and authorities seems to be what Edward Said means by the centre which hold power and here the
authorities hold the power, the culture and imperial rule. The authorities simply try to dominate the students, as they being in power and at the centre. The students face various problems as they were meagerly by paid the authorities.

On the Annual Function day all the three friends turn by turn took the mike and reminded the Board members not to ignore the petition. The Chief Guest was the minister for Steel and Mines…C.P. said, it’s always that way. ‘Every chief guest I’ve ever seen makes it seem that his life’s so hectic he has no time to even go to the toilet.’ Of course the Board members were furious, the function ended in chaos and both colleges remained closed for a week.’ ‘Rishi, Shanks, and Bharat were suspended from the college until further notice.’

Sharfuddin the chowkidar was struck by a fat stone on his head. ‘Sharfuddin is a favorite among the students: an uncomplaining Jack for buying beedies and booze, carrying secret letters to the Girl’s Hostel and for ferreting vital news from certain pleasure dean’s.” The students called for a hunger strike. The banner read as ‘Don’t bite the hands that feed us.’ The students along with Bharat triggered off a hunger strike.

Pathar dil walon, O suno hamri baat Jo Khanna humko khilaten hain, mat todo unke haath. Agar aap na samjh saken, aao mess ke andar hum dekhte hain tumko tum manav ho ya Bandar.

Nambisan uses the poetic language to bring out her frustration about the mess. “panic set in when Sharfu got hit. Half an hour later he was moved to ICU. We were not even allowed to see him.”

Poor Sharfu, I’m really fond of him. Shafu is an anatomical specimen, a microcephalic with a broad, snivelling nose, a disheveled mooch, pea-sized eyes and teeth so big they refuse to stay inside his mouth even when he’s not talking.
Sharfuddin is badly hurt on his head. He is shifted to I.C.U. and Bharat is very much worried about his health. Then just then, at that precise moment poor blinking Shafu shuffled forward, and the stone smashed his skull. Shafu is dead. It’s in the newspapers, Front page news. Sharfuddin the fifty eight year old chowkidar of a Delhi Medical and Engineering college died following Surgery for serious head injury. He was attacked by a student mob during a strike. ‘Before his death, he identified his assailant, Vishwanath Saranjan, a nineteen-and-a- half-year old final year medic, who has since been absconding.’ 

I beamed Sharfu in the head, I’ve bowled myself out. Stated simply I’m a coward who ran away from the scene of crime. Fact is, I can black-out from the world but I can’t black-out from myself. 

These words of Bharat come out of self realization. After the event of strike and Sharfuddin the Chowkidar stuck by the stone, Bharat being suspended with other two friends Shanks and Rishi from the college, Bharat decides to go away from his friends, parents and everyone else. It is revealed in the story that Bharat runs away from his home not to dodge the college authorities or not at seeing Neelam his girlfriend in the arms of Shanks but because it was he who hurled a stone in the crowd and by mistake it hit Sharfuddin who had become quite serious.

Neelam is the daughter of Colonel Sethi and she has skin colour of Milky Nescafe. She’s the only girl I had thought of asking to marry me. Never said it to a soul but I’d been thinking a lot about her secretly.

Bharat love Neelam and wanted to marry her. But Neelam and Shanks loved each other. Bharat never openly showed his desires for Neelam. He secretly loved her. Bharat says, ‘I’ve always been anti-marriage but in the last three months, since I’d met Neelam. It’d been
Bharat changes his idea about marriage and wants Neelam to marry him. Further he mentions, ‘I decided to stay away from Shanks and turn, full-heart on Neelam. She’s a fantastic dancer. Her Nescafe Skin glowed and her cheeks bloomed with a rouge and happiness as we danced.’ After the incident of strike, Bharat decides to go away from his home and college. Thus begins the journey of adventure for Bharat. He wants to be a G. P. (General Practitioner) in Paharganj but his mother wants him to be a cardiac surgeon. Having lost his dream girl to Shanks he is heart broken and top of it he was suspended from college unable to face his parents he packed his bag and lift home ignoring his where abouts.

Taking three hundred rupees from his mother he starts his bike. He reaches Agra from Delhi but doesn’t meet Tinnu uncle. He leaves for Gwalior. ‘If I’m left alone I can be a damn near perfect person like Gandhi or Buddha or Christ or Yudhishtire.’

All these great personalities like Mahatma Gandhi, Gautama Buddha, Christ and Yudhishtire were people who fought for justice and truth. And Bharat’s journey of India is in search for truth. At the very beginning of the part II of the text the writer clearly mentions the name i.e. the journey with these lines:

*Vishwanath Sarangan also unfortunately called Bharat and, fortunately known as Tarzan, declares that every thing that follows is the truth the whole truth and hardly anything but the truth.*

He stops at dhaba to have food. That was Chambal the land of Mansingh and Phoolan Devi (Dacoits). He gets to know more details about Bhojivi Singh, who had a three lakh award on his head. Bhojivi Singh’s sister was married and when her husband harassed her for dowry and later on had his five friends rape her Bhojivi Singh filed a
case and pleaded with big afsars. No inquiry was made about the case, so in anger he stole AK-47 and killed the six men who ill treated him, before this incident Bhojivi lived with his family. His father had two sons.

_The eldest took to farming and later joined the police but by then Bhojivi had already joined the fauj. He was good runner and he won many medals and trophies. He even went to the Olympics. He did very well in the fauj and became a body guard to the President. Then his only sister was married to the son of the Sarpanch in Pawa. Six months later the husband began to harass her for more dowry and he finally allowed five of his friends to rape her. Then he and his friends murdered and buried her in the backyard of his house._

This was Bharat’s first adventure with the dacoits. When the dacoits came to know that Bharat was a final year medical student they kidnapped him and took to their hide out the place where they hided themselves.

_Then a pair of hands grabbed me and I was thrust into a jeep that had sneaked up from behind. ‘You managed to find me, he said smiling, ‘Now you’ll be my guest and look after my sick people._

Banshi was a ward boy at a Hospital and was picked up in the same way seven years ago. If any doctor was unsuccessful and the patient died their leader Badshah that was Bhojivi Singh would have him stung by a scorpion. Bhojivi Singh had brought Bharat to treat his ‘Mataji’ who lay tied to her bed and hadn’t slept a wink for a complete year. The peculiar thing about mataji was she had seven meters of hair in long matted filthy coils hanging from bed to floor.

_Hundred of thousands of lice creeping on her head, body arms and seven meters of hair, leaping about on the blanket and bed and crawling in unceasing demonic frenzy on the floor._

As soon as Bharat realizes the problem he starts her treatment. Taking nine bottles of anti-lice lotion into a tub of scalding water and
scrubs Mataji and her seven meters of lice-ridden hair. That night after being washed, powdered and clothed Mataji slept peacefully the whole day and night. So Bhojivi was pleased and impressed by Bharat and ordered for celebrations. This was the second adventure with the dacoits. ‘It was Karan Singh, the elder brother of Badshah when he finished eating Karan Singh came to me and said ‘Doctor saab, ‘I salute you. You have given my noble mother another life. You have saved her from the jaw’s of madness.’ With a great difficulty Bharat leaves the place of Bhojivi Singh. He goes to Bangalore and then to stay for a month at Mysore. One day when he felt sick he went to Dr. Franklin’s clinic and was diagnosed suffering from malaria. When he narrated that his parents were in Delhi he was admitted and was also served home made food by an angel Rubina madam- the third wife of Dr. Franklin. His first wife was staying in Mandya with his parents. Second was in Bangalore with the older kids. Her name was Annie Ma-a college lecturer.

All three ladies got along well with each other. Bharat tried to attend the patients in Dr. Franklin’s absence to have some pocket money and came to know the queer facts of life. How a man like Dr. Franklin could have maintained three gorgeous wives. The only time that the wives quarreled was when they were discussing doctor’s funeral (in future when he dies). Indira wanted him to be cremated. Annie wanted to give a Christian burial while Rubaiyna insisted on Muslim rituals. Later on Bharat bids them good bye and feels happy at having a good adventure with the Franklins’ family.

Kavery Nambisan highlights the importance of women, that they should be given equal human rights. Though they are assigned with social roles like mother, sister, daughters and others. Trilok being
politician just to fulfill his vote-bank he uses his wife in the name of equality, status and self esteem of women. Simone de Beauvoir had discredited the social taboos and asserted that: ‘One is not born a woman, one becomes a woman.’ For de Beauvoir gender is a social construct, and the category of gender identity is not determined by one’s biological sex. And the social construct can be resisted through social and political struggle. Kavery Nambisan focuses on the same aspect through these words of Trilok, a fictional character in the text.

Trilok Padmavathi Shastri politician…” women are an endangered species on this planet,’ he explained. ‘We run to them for comfort and love. We call them Laxmi, Saraswathi, Chandini, Parvathi, Ganga such exotic godly names and then softly crush them under our heels. Ah yes, most of us, all of us, are guilt of it to wife, mother, sister, daughter, mistress. I want to give my wife equality, status and self-esteem. See, I’ve included her name ‘Padmavathi’ in mine, as mark of adoration and respect.37

After some days Bharat crosses Kerala. On staying there he meets a sixteen year old on the beach. She weaved baskets on the beaches. Rajee was her name. Bharat had fallen in love with her and wanted to marry her. ‘I was in love with Rajee. I wanted to marry her. We’d be happy together living in any old place. Paharganj or Mysore or some place in Kerala. I could live with Rajee for a hundred years and never feel bored.

When Bharat goes and proposes to Rajee she says that she was married to some one in Riyadh and already had a baby from him. Bharat dreams to marry Rajee shatters. And now he decides at least he can reunite his separated parents. Bharat says ‘why do husband and wife misunderstand each other when they’ve had twenty blinking years to forge that very understanding? If twenty years cannot break a wall or a bridge a gap, can saying sorry do it?’38 Bharat is able to reunite his
parents. Thus Nambisan focuses on regionalism in this novel. This is the truth (almost) about Bharat. Nambisan has travelled all these places like Bangalore, Mysore, and Gwalior so on and so forth and thus her experiences are mingled with the fictional world.

Nambisan also provides numerous omniscient narrator descriptions. Reading ‘The Truth Almost About Bharat’ one is stuck by the rich detail of sight, touch, smell and taste. To mention a few instances, Nambisan for example relies heavily on details of food in terms of colour and taste. This perfectly illustrates Clifford’s argument about new ethnography. These sense impressions are recorded by the indigenous ethnographer (Bharat, Shanks, Ajji, Dacoits) so on and so forth. Here are some of the examples of these impressions, basically the sense impression.

*I went into the dhaba and ordered daal paratha. Several men lolled about on benches drinking chai. A reedy man in black vest and lungi stood behind steaming pot and large tava. His hands worked vigorously as he slop-shaped the parathas and threw them on tava. A woman lifted them off when ready, filled plates with daal from the pot and served customers.*

The overpowering sense of taste affects the character Bharat and all those around him. Thus sensory perceptions are used in order to capture and control the human reality. Another important sensory perception is of smell.

*It was about mid day and hellishly hot by the time we came out of the ravines into a large maidan with mud huts, tents and open fires where women squatted cooking. Delicious, pungent smells wafted from huge cauldrons.*

It is the perception which relates with specificity. It is related with the cooking area from where the smell was coming. It brings the character close to smell of the food. Through smell the character is able to identify what was being cooked.
I reached Mysore around eleven and did quick survey of the hotels and 10 days before stopping at the Parija Puri Pure vegetarian Brahmin Hotel on Dhanvantri Road....’ It had pink and white walls and glass paneled many tored shelves crammed with Laddus, Jalebies, Jamuns, Boondhi, and Mysore paak when the food, it didn’t stop Puries, Sidees, rice, ghee sambar, rasan, curds, pickle papped rice and sides unlimited.  

Another important perception of human life is sight to see. The character surveys the hotels in order to have good food. This perception is most vital because it is related with the reality of life. Another important perception of human life is sound. ‘Dr, Frank worked furiously in the kitchen-clattering mixing, swishing and grinding-until spice fumes invaded the house and every one was coughing.’ The use of various sounds clearly indicates that (Bharat) is internalizing the experience of world done by Dr. Franklin.

These sense impressions can be multiplied in the text on page no. 52,53,54,68,70,82,88,99,120,130. Thus Kavery Nambisan combines both regionalism and ethnography in her fiction.

**THE SCENT OF PEPPER:**

In a personal interview when Nambisan was asked, ‘What compels you to criticize the orthodox of your own community?’ She answered:

*If you mean The Scent of Pepper I’m always puzzled by such remarks. I haven’t criticized the community but spoken the truth as I see it. I love my community very much but it is not my business to flatter my people or anyone else (if at all I flatter someone insincerely, you can assure it will be a person I dislike) my job is to open the windows wide and let the reader look inside.*

To another question, “Has the traditional community accepted your views and ideas,” Nambisan replied:

*I only know what I get to read or hear from my readers. There is no single community speaking to me about my*
work. As for my own community, nowadays, every time I go home, at least ten persons will tell me how much they loved The Scent of Pepper or some other novel. 

Another important aspect highlighted by Nambisan was the culture of the Coorg district of Karnataka State. She says that the present culture is hybrid-culture which is the mixture of native culture; the maharaja’s i.e. the Hindu Kings who ruled the Karnataka State and the British culture. In the ancient time there were no idols and temples. They used to worship the weapons and nature. But later on with the invasion of the Maharajas (Hindu) and later with the Britishers in India, the original culture is lost. And what is seen today is what Homi Bhabha calls, as Hybrid culture. Kavery Nambisan’s The Scent of Pepper combines the coloniality, fiction and ethnography in the text. The text is produced with the background of Britishers in India. It is also a study of Kaleyanada Clan of Coorg district of Karnataka state combined with fiction, the realities of freedom, the behaviour of the occident with the orient, and various relationships are focused by the writer.

Kavery Nambisan’s The Scent of Pepper deals with the colonial consciousness. It deals with the colonialism and its impact on the Indians in general and the district of Coorg in particular and the way in which the family of Rao Bahadur suffers due to colonialism. Nambisan’s novel is a study of the Kaleynanda clan, a land owning family of the Kodva race in district of Coorg. Karnataka State, India. Yet, it is also about the whole race of Kodava. Nambisan combines ethnography and fiction in this novel also. The details which are provided by the indigenous Ethnographer are noteworthy like sense, taste, touch and smell.
When the story begins Rao Bahadur’s son Baliyanna is getting married to a seventeen year old Nanji who was moving to her second bridal home. Her mother in-law was sophisticated Chambavva. Nanji’s first husband was trampled to death by a horse. Her father had taken a second wife after her mother’s death. Five years after she was widowed. Her father had decided to get her married. Nanji was thin and delicate but very strong from within. Whereas Chambavva wife of Rao Bahadur and mother-in-law of Nanji, was a haughty woman and left her duties to her retinue of lazy Yerava servants who maintained the house in a state of genteel disorder. Nanji was the sacred symbol of nobility she took charge of the whole house and later on when she conceived she didn’t care much for herself and after two stress-filled months of starvation, she delivered a rat of baby who gasped thrice and died. Later on, one by one Nanji delivered healthy children that too twelve.

*Only the tough survived, and they were so tough that they lived though ten or twelve confinements until menopause rescued them from the hazards of fertility and they pulled on after outliving more delicate husbands.*

When her two children were born and she was expecting again her father-in-law fed-up of his incurable depression decided to end his life by swallowing his diamond ring. He had four sons. Baliyanna, Appachu (Barrister), Machu and Boju. Nachu, Appachu had passed his law examination with honors and had married one Marjorie Hicks- a Christian. He had married outside his caste and Baliyanna a hated him for this. He could forget and forgive Machu for getting drowned while swimming. But how could he forgive Appachu? After Rao Bahadur’s death and Chambavai’s exit, Baliyanna was forced to be the master of the house. Nanji was also a good Minister. All workers called her ‘Baliyakka.’
ON WINGS OF BUTTERFLIES:

In a personal interview at Lonavala when Nambisan was asked a question, “On the Wings of Butterflies deals with the problems and plights of the women how far do you think this is correct? Is there any organization like WOW or is it superficial/fictional?” She said,

“On Wings of Butterflies is an attempt at comic farce-that is looking at serious subject in quite a different, irreverent manner. We have enough serious times on the subject to full a library. A fresh perspective helps understand various shades of the argument. I think humour, even black humour and exaggerated irony are needed in these times of too much seriousness about religion, caste, gender and so on. Of course there is no such organization, although there have been ideal, even modest attempts. Some years ago, it was tried in Andhra Pradesh to fight elections. A senior and much loved writer and poet once told me that it was her dream to start a women’s party. It never happened. WOW is both superficial and fictional. I try to show both sides of both gender issues to bring out the fact that women often fall in gig tie ups because they are also very emotionally involved and cannot bury their differences and work together. Men do it better because they’ve more cold and distanced. More than any of this, I have tried to highlight the beginning and the progression of the patriarchal conditioning of society.”

Kavery Nambisan’s attempt is to look at a serious subject but from different perspective according to Bill Ashcroft, Gareth Griffiths and Helen Tiffin:

Feminism is of crucial interest to post-colonial discourse for two major reasons. Firstly, both patriarchy and imperialism can be seen to exert analogous forms of domination over those they render subordinate. Hence the experience of women in patriarchy and those of colonized subjects can be parallel in a number of respects, and both feminist and post-colonial politics oppose such dominance. Secondly, there have been vigorous debates in a number of colonized societies over whether gender or colonial oppression is the more important political factor in women’s lives. This has sometimes lead to division between western feminist and political activists from
improvised and oppressed countries or alternatively, the two are inextricably entwined, in which case the condition of colonial dominance affects, in material ways, the position of women within their societies. This has led to all far a greater consideration of the (construction and employment of gender in the practices of imperialism and colonialism. Feminism like post-colonialism has often been concerned with the ways extent which represent and language are crucial to identity formation and to the construction of subjectivity... However, both feminists and colonized peoples, like other subordinated group, have also used appropriation to subvert and adapt dominant languages and signifying practices…

Both feminism and postcolonial discourse oppose dominance. There is a debate whether gender or colonial oppression is the more important political factor in women’s life. They are also concerned with subjectivity. Both feminists and colonized people have used appropriation to subvert and adapted dominant language and signifying practices.

From the above diagram it is clear that both the women and the native people were oppressed by the so called dominant groups like patriarchy and colonizers. To subvert and to re-identify themselves these oppressed sections of the society have used language and constructed their subjectivity.
If theological analysis of feminism is made, one can understand the differences of opinion and ideas which are represented by the east and the west. Christianity is more dominant in the west whereas in the east various religious groups form the dominance.

Here three major religions of the worlds are taken into consideration. According to Christianity i.e. Bible, Eve made Adam eat the forbidden fruit and hence Eve is the representation of sin on this earth. According to Holy Quran both Adam and Eve are equal sinners in committing the sin and hence both got the punishment when they were sent out of paradise to this world in two different directions. Women according to the Quran are not being blamed for Adam’s first mistake. Both were jointly wrong in their disobedience to God. Both repented and both were forgiven. It also states that males and females were both created from the same soul’….Eve was of the same species as Adam, and women are not inferior beings. As in Quran:

*But the Satan made them Both fall from it, and caused them to depart from that (state) in which they were; we said: “Get forth, some of you being the enemies of other, and there in for you in the earth an abode and provision foretime. Then Adam received (some) words from his lord, so he turned to him mercifully; surely he is often returning (to mercy), the merciful.*

According to Hinduism both Ram and Sita are worshipped together though Sita had to undergo ‘Agni pariksha’ when asked by Ram. The image of women presented by western countries is nude, in Hinduism women are considered to be Laxmi or goddess. And in Islam women are equal to men.
Now, these women they don’t want their image to be spoiled. They don’t want to be considered as Laxmi or goddesses but as human being. They want their rights, equality of both the sexes. They want to stand by man and not subordinate to man or the system. That is what Julia Kristeva discusses or talks about:

*Where the first generation minimized difference, the second generation of European feminists began to focus on it intently, often simply by revaluing what the old system devalued: all that is womanly. On the whole, Kristeva criticizes the second, post 1968 generation for feminism as follows: it was not and still is not willing to accommodate the existing system. Composed of women influenced by psychoanalytic thought and the arts, the second generation “is characterized by a quasi-universal rejection of linear temporality and by a highly pronounce mistrust of political life, … Which have been silenced by the cultures of the past.”*

Julia Kristeva says that the first generation women had tried their level best to achieve their rights and they were successful in minimizing the difference between man and woman. Whereas the second generation women revolt against the established order and challenged it by fighting against evil ‘this time at the core of the social bond, the bond between men and women.’

The dichotomy between man and woman as an opposition between two rival entities is a problem for metaphysics. ‘What does “identity and even sexual identity” mean in a theoretical and scientific space in which the notion of identity itself is challenged? I am not simply alluding to bisexuality. Which most of them reveal a desire for totality, a desire for the eradication of difference? I am thinking more specifically of sub doing the fight to the finish” between rival groups, not in hope for reconciliation- since at the very least, feminism can be landed for bringing to light that which is irreducible and even lethal in the social contract…
According to Kristeva the third generation needs to recognize the psycho-symbolic structure which is based upon metaphysics of identity and differences, where one sex (or class or race or nation) is seen as a rival of another. But instead Kristeva calls to internalize this structure and to see within one oneself the ‘fundamental separation of the socio-symbolic contract.’\textsuperscript{52} Julia Kristeva writes ‘I am at once the attacker and the victim, the same and the other, identical and foreign.’\textsuperscript{53} Every individual’s identity patches together a diversity of ethnic, regional, sexual, professional and political identifications. The third generation feminism may gain less in terms of women but may gain more in terms of human beings. Feminism is a rapidly developing critical ideology in the present century. Feminist literature in English is certainly not a recent innovation. It has been there ever since perspectives on life were recorded in the medium of recent origin. There are so many feminisms. Modernism was characterized by Meta Narrative, ideological order was followed like the beginning, middle and the end. The characters represented either aristocrats or nobel or elite sections of society. The focus was much laid on the power/centre.

Post modernism was characterized by Grand Narrating, no ideological order was followed. The narrator moves in past, present and fugure. The characters represented all sections of society, all classes, higher, middle and lower. Moreover the marginalized people or the peripheral characters were brought at the centre by the author. The text no more glorified the things but rather represented the reality as it is.
One of the offshoot of post modernism is post colonialism. Post colonialism includes all isms, theories, discourses and feminisms.

The above diagram makes one understand the position of feminism as a theory in the academia. There are various types of feminisms, Islamic feminism, gay and lesbian, the Indian and European feminism.

A novel like *On Wings of Butterflies* expresses a feminist perspective. Can Indian women virtually posseses the moon? This is one of the themes explored in the novel. It reveals around the emergence of a woman’s movement from innocuous humble beginning a cyclostyled letter from an unknown addressing Figaro Street, Panjim Goa. The letter read as follows:
I have great pleasure in inviting you to join our esteemed organization women or women. We are unique because ours is the only group which has pleaded to unite the world’s largest minority into a single group. In our revolutionary agenda, we have promised to start an all women political party which will be radically different from the rest. We will throw out the cretins who rule us and bring in our own people. Mps’, Ministers, Prime Minister, Distaff against the Damies. Join us now and help us to change the face of society.  

Evita the main protagonist of the novel, is a twenty four year old young girl who wants to unite all the women of the world. She succeeds in doing so by sending them letters and charges Rs. 200/- as life membership fee. ‘Evita hadn’t revealed the plan to any one , Not Milar; not Maria; nor any of the girls at that posh hotel (the best in Panjim) where she was a receptionist.’ Maria, Evita’s mother was an ‘incredulous.’ It was an audacious scheme for Maria. It shocked and excited her.

‘You know I won’t,’ declared Evita. ‘I’ve confessed to you, now where’s the need to kneel before rat-face and pretend to repent for what isn’t even a sin? She got up and hugged her mother, spitting cigarette ash on her dress. I forgot to congratulate you, mama: You’re the first to enroll life-membership two hundred only. 

Evita starts with her mother. Enrolls her name for the W.O.W. organization. Evita then meets Pushpaben. She says, ‘I’m Evita Maria, Hello’ she blurted, Organizing Secretary WOW. Pushpaben says that for a long time she felt that this was what they need. Pushpaben rose and extended both her arms. ‘It will be a privilege to join your prestigious organization.’ Hiten and Pushpa shared many tasks between them. The government had started a venture for women, but another party came into power, it was dissolved. But Pushpa carried on her work with the help of village women. They met every month to solve the disputes that arose between husband and wife. She would
listen carefully, ask question, and if concern that the couple was genuine, pursue it to the end. She was fearless and tenacious. ‘Hiten who encouraged her to fight injustice which she herself had never experienced.’ Both of they worked for the organization. They were happy that an organization had started to work in the name of WOW.

*It was the Virgin Mary. Evita knelt between the candle flames that Shimmied in the dark and crossed herself. ‘Holy Mary mother of God, why do you weep? She asked and then saw that the figure was shivering.*

‘Evita knew what she had to do. She waits till her mother goes to sleep and then went to sit in her favourite corner by the window in the kitchen. ‘Elated, exhausted and unable to sleep, she stayed a long while planning and dreaming.’ The picture of mother Mary is symbolical, the tears of mother stand for tears of all the women of the world. And when wrapped in Evitas’s arms she stops shivering. Again a symbolical idea Evita stands for women in particular and humanity in general. She remembered the dream in the morning. Evita suffered because of her mother. ‘Everything that had happened was because of her mother. From watching the wretchedness of her mother’s life.’ Maria was a woman who would go to the Church every Sunday and confessed. What was the confession all about? Why she has to confess? The Father of the church knew that Maria visited to make confessions. He ‘listened gravely to Maria’s confessions and told her each time to repent for her sins. The Father would say:

*Sex is sinful business, Maria. A necessary evil within marriage and even then only for the purpose of procreation. He told her that all heaven-bound persons should consider sex taboo except when god in his wisdom commanded a married couple to suffer it for the sake of progeny. In heaven the ban is total…. Even the evil spirits of scuba and incubi which roam the heavens like wicked trespassers dare not break the rule. They sneak down to earth for sinful indulgence.*
Though father Reverend Reginald Rodrigues explained Maria about sex as a sin and asked her to confess, Maria would confess but she never left her business of prostitution.

She listened to weekly sermons about the casting out of desires but neither Reverend Romeo nor her own will power could help her. She was a confused woman who could not tell the differences between men who flattered and men who abused her; she was used by man after unknown man. She was a devout Catholic. ‘When went through her pregnancies although she could not recall the names or faces of her children’s father. She was a hopelessly fertile woman who eggs attracted. No matter what rubber, latex or double strength condoms. She forced her men to use and how many hot antiseptic douches she subjected herself to, she found herself pregnant most of her reproductive life. There was a time when she was continuously pregnant for five years. She bore six children before the twins came.’

In the final stages of her pregnancies, when Maria realized that she had not one but two in her womb, she had resorted to desperate un-catholic efforts to get rid of the twins… ‘when nothing worked, she shoved a knitting needle twelve inches long into her womb. The bag of water and burst and the birth contradictions began…her bitterness seeped into Evita even before she was born…’ The doctor looked at the baby girl and said, ‘The baby doesn’t look too good. Nurse! Give coramine, soda bicarb and ten percent glucose through the cord!’

The baby boy died and the baby girl, who was Evita, was saved. Later on the doctors realized that Maria’s womb was thinned and frayed from the repeated disgrace of unwanted births had burst open. An emergency team of surgeons was summoned and the uteras removed. Maria was grateful to her newborn for having caused it come out so she would no longer have to bear the children of men who did not love her. ‘Maria had nipples so sore that she had to empty her breasts.’ ‘Evita had decided that she herself would never be
victimized. Many men claimed to have fathered her, but she declined them all and remained without a father or a surname. Milar was a lovely woman, tall and elegant with a broad sloping forehead, and pale see-through skin. She wrote books. Milar lived alone in her two-stored white mansion two kilometers away from Figaro Street.

Evita says,

I have started an organization for women... The idea is to unite all the women in our country into one group. My idea is to build an army of women which they cannot ignore. The sting of one bee is only a sting, but when there’s a hive of bees?

Milar joins with Evita for the organization. Evita and Milar plan for their future work. Milar warns Evita of her anger. She says anger is what you need, without hatred. Learn to control that hot little temper of yours, Evita. Tara did not like spending time away from her work as the deputy commissioner of police in charge of crime. Tara watched as the girl disappeared into the crowds. Emancipation of women. War on Chauvinism. Equal rights for sexes. It had all been said before and Tara wasn’t really keen on such issues. In the end she was honest with Evita and paid her the membership. Chetan was Tara’s friend from her shuttle-playing childhood. Chetan later on joined the police service. He had proposed Tara eleven times. But for Tara marriage was out; so was sex. She was embarrassed by her virginity, but no one really knew of it. May be Chetan had suspicion, perhaps Aunt Foot had linkling but no one else. Certainly not Geekay. Her virginity at thirty-nine had nothing to do with a lack of admirers. when Tara decided to join the organization,’ Geekay pretended to ignore her new found interest; Chetan ridiculed; and manorama implied with her usual politeness that it was unladylike to be rebel. Tara became all the more determined.
One-two-three-four  
Mama will you shut the door?  
One-two-three four  
I will step upon his toe.  
One-two-three-four  
Stare him down and make him go.  

When asked by Tara about uniting the women, Evita goes back in past, when as a child she suffered as her mother was a sex worker and she couldn’t tolerate the men. Who visited her mother? Her childhood with a mother she loved and uncles she hated.\textsuperscript{78} While other children played with toys, chased each other on the beach and built sand castles, she built upon anger kept alive by a single tiny orange flame that she saw day after day. She said softly, “it’s women or women or women.”\textsuperscript{79} She couldn’t forget the faces of those men who insected her mother with beads or the other, because of whom she had to wash the extra cup and plate on Monday mornings. Evita talked to herself as she skipped the above lines of the poem. One, two, three, four uncles coming and going….. Kripa Kagal was so taken with the idea of WOW that she wrote to Evita and joined the organization. Dinu was a very good husband to Kripa. He wouldn’t allow his wife to go without an escort. ‘The world is full of terrorists and evil people, he warned her. A woman is never safe on her own.’\textsuperscript{80} Dinu held responsible Kripa was not giving birth to more children. No need to pretend, he knew she had her womb scraped of pregnancies. She made an inauspicious start by announcing that she preferred girl and as if that weren’t enough, by saying that she wanted the girl to be named after some Muslim princess.\textsuperscript{81} Kripa the wife often had no interest in sex, her selfish refusal to enjoy what he offered ‘now she was cheapening herself in public.’\textsuperscript{82} When Dinu finished his tirade then Santu son of Kripa started.
Don’t get involved with bloody feminist group, Ma. They’re all so-stupid. Why? she asked, ignoring the language. “They talk too much and cheapen themselves by marching around with banner.” Dinu’s son Santu was deadly against the feminists groups. But Kripa Kagal joins the women’s liberation organization which was named as W.O.W. The only guilt she felt was in leaving her father in-law to the care of servants.

‘When Kripa stood next to Sonia Gandhi, Dinu was convinced that she would make her way into that circular building where politicians caper for the benefit of the nation.’

Kripa lived a peaceful life and worked for women until Heera came.

Heera had come to Kripa’s house two years ago. Panna would sell Kerosene in the morning and her body in the night. ‘Heera’s mother Panna did not let one profession interfere with the other.’ Heera and Shiva were two children of Panna. Heera identified her mother’s regulars by their smells: ‘The cook from the hotel reeked of oil…. Doctor’s perfume gave Heera a headache…’

Heera never questioned her mother about these men who visited her in the night. But Shiva her brother was every curious. ‘One day, when the hotel cook had left, Panna turned in bed and caught her son watching her nakedness. What she saw in the eyes of her ten-year-old shocked her and she beat him black and blue. Shiva ran away that night.’

Shiva had run away from home, grown up on the streets and tried out a string of whores, but could not overcome the hunger he felt for the first woman he had seen naked. Shiva earned fifty to sixty rupees and ran after, ‘chased her mother round the room offering fifty, sixty, hundred rupees.’ The chase ended when Panna lifted the can of kerosene and cracked it against Shiv’s head. Shiva was admitted to the hospital and after five months he died peacefully in her arms, as the injury was in his head. He suffered from brain damage. After Shiva’s
death Panna refused all her clients including the old faithful ones. Then Panna found Gopal better to get married to Heera. Married life of Heera was good until the first child was born a girl. Then Gopal began to beat his Heera and drank alcohol.

Panna said, “I have known so many men in my unhappy life, I thought I knew how to turn a monster from a human being.” Panna tightened the chain around Gopal’s neck and warned him against her daughter. Then Gopal became: ‘A meek, obedient husband, with a nervousness that reach him up to his neck and feel for the invisible chain that seem always to be suffocating him.’ Heera’s story had sparked something in Kripa. Kripa realized that it was her frustration in marriage and anger at not having loved that had made her do so. Heera was only a catalyst. Naveena Tandan was no ordinary woman. She had beautiful body with complexion, hair, teeth, voice and mind. She never missed her Friday appointment with the hairdresser and paid respectable amount. She practiced to improve her communication skill. She wanted to go beyond natural perfection. She paid five hundred dollars to Evita and joined the organization. Evita wanted all types of women to join the organization.

*Of all the hurtful things people said about me, the worst was that I was asexual. Not, not sexy, which means lacking in feminine chare, but sexual, which means lacking in sexual characters to epicene.*

Kripa writes a letter to Evita and elaborately discusses her relationship with Mayil and Gustad. ‘My three strongest relationship were with men: Mayil, without whom I could not have managed; my own despicable, sneering too-handsome brother; and Gustad.’ Kripa received a letter from four girls, Babe, Femina, Karoal and Sharmith with their photographs. They wrote a letter, ‘We mix funk, jazz, rock
and pop with just the right touch of filmi jingle to create music that’s unbeatable.\textsuperscript{92} These girls from the college wanted to join the organization. They wrote to Kripa. ‘Most guys in our college move about in groups, they are afraid of the nice girls.’ She grimed nakedly at Kripa.’ Our’s is as small contribution in the sex war, but it helps.\textsuperscript{93} The girls meet Kripa and discuss about the organization. Men everywhere should be shown their place, by force if necessary. Will WOW do it?\textsuperscript{94} They asked questions about WOW and joined the organization. ‘Facts are fact. Men are dispensable commodity. We don’t even need them for pleasure.’\textsuperscript{95}

These girls are men haters. Kripa realises that these girls are in her son Santu’s college. Immediately she remembers Santu’s dream that ‘he would study medicine so that he could ‘serve humanity as sexologist…I want to help men and women, she remembered him saying. ‘And more than anyone else in the world I want to help the gang of four. It’s my mission in life.’\textsuperscript{96}

Kripa remembered her son’s words and realized the gang of four is no one else than these girls. Kripa said sorry, she had no advice to give expect that they attend the convention when it happened.\textsuperscript{97} The second part of text begins with an epigraph by Grace Nichols, from his \textit{Skin Teeth} which is: ‘If you see me smiling when you pass if you see me bending when you ask know that I smile know that I bend only the better to rise and strike again.’\textsuperscript{98}

After this epigraph, W.O.W. follows. Evita with all other women reaches Delhi. And waits for the phone call. Man hating Lividia, politically savvy Kripa, gusty police officer Tara, the sultry Rani of Kantipur followed by Evita their young motivator. The Lividia
King, the leader of sister organization, had been invited for their first meet. Pushpaben also accompanied them. Evita worked on this proposal for months together and the day arrived where they had to submit their proposal in front of the council member’s ‘Now in Delhi, the meeting of the distinguished leaders of a women’s group.’

Pushpaben starts reading the proposal they had prepared. The final embellishment was made by Tara and Evita. The proposal read as follows for the rights of the women:

_Housewives should be paid wages. Unpaid labour at home, called “sitting-at-home-doing-nothing” is a clever way of exploitation. A seniority scale for housewives has been worked out. A woman married for two years or less, and with no children, will be housewife junior. A woman of two to five married years and/or one child will be Housewife senior. If married for six to seven years and/or with two children, she is captain. A woman with eight to ten married years and/or three children is housewife major. And right up on top is the general who has six or more children and/or over twenty-five years. At the job. ‘Women who manage house world in addition to outside carets will receive a salary as an honorarium. A housewife will be entitled to a months paid leave, twelve days casual leave and ten days to sick leave a year. The family should make alternative arrangements to fill in for her, or pay overtime in lieu of leave.’ ‘The council cheered warmly. Except for minor doubts and queries, the demands were approved."

‘Jobs in administration, police and detective agencies should be shared between the sexes,’ she read. ‘Lawyers, police, and prison official should be male and female in equal numbers to ensure justice.’

‘Every child should bear the name of the mother and father, and inheritance laws should be the same for sons and daughter.

‘The armed forces should undergo a major rehearsal. Women are eminently suited to the decisions-making officer rams; men with their short-term goals and aggression, for front-line soldiering.’
‘Certain jobs are more appropriate for men. An airhostess or waitress walks an average of sixteen kilometers a day at work. New recruits should be male. Let professions which need intellect, reasoning, judgment and compassion-like medicine, law, aviation, science and religion be reserved for women.’

‘Panchayat, parliament and assembly seats must be impartially shared. When fifty percent of all political leaders are women, their will be true democracy.’

Every mother should be entitled two months paid maternity leave to recover from the trauma of childbirth. The husband should avail of two months’ paternity leave. It is his duty to care for the newborn from the moment the cord is cut, for two-hundred-and seventy-seven days which is the number of days that the mother nourished the baby in her womb. Thereafter, day work should be shared equally.

Lividia is the wife of forty year old king. ‘The famed neurosurgeon and future Padam Bhushan awardee offered a fat reverse dowry to her parents in exchange of their daughter.’ The problem with the Dr. King was a Satyr. Sex was his credo. He went for younger and younger girls. Lividia was unhappy and ashamed of the infidelities of her husband. A nurse rejected to have sex with him and next day she was found tied to the steering wheel with a dog chain strangling her. It failed to kill her but her arteries were damaged. Five years passed and she still lives out of her vegetable existence in the hospital. Livida wanted to prove to the council, her husband is involvement in the case of the nurse. ‘Tears evoke pity and make you weak,’ she said. ‘She had learnt long ago to do away with tears.’

Lividia further says, ‘people tell me to forgive. How can I? I fought to expose my husband but I couldn’t. No one wanted to sully the
image of a future Padam Bhushan winner because of a minor scandal.'

Lividia forms organization named WOMB, where they teach ‘women to unlearn outdated virtues like timidity and submissiveness. So look men in the eye, disregard flattery and ridicule. They train them in Karate wrestling. Evita says that she can understand the kind of anger Livida has. But she says, ‘By terrorizing men you’re replacing one atrocity with another.’ Evita further says that, ‘What I’m preaching is that women should hate the four-inch long wriggly thing, that object of manliness which makes a monster.’ Lividia believes in violence for violence. In Varanasi women went on a rampage and burned alive a man who was tormenting his wife for dowry. Women of the town celebrated first male dowry death.

These women suffered all manner of vulgar acts until they met someone who showed them how to better use their talent. They continued to delight the audience at the nightclub and later at night lured the men into backstreet brothels and dealt with them in superb style. Within weeks, hospitals reported three tragic cases of fractured penis.

Later on Evita and other women of the organization suggest that the two organizations should merge into one. The WOMB and WOW. There were women who believed in punishing the men. Whereas the other group demanded equality between the sexes. Evita the daughter of Maria, a waitress in a roadside cafe, decides to unite the women. Whether she is going to win or loose the battle against the men was a different question.

Another woman in the organization is Triloksundri who is known as TLS. She joined politics. And men said she joined politics because she couldn’t catch a man, whom she could marry. They solved it by getting her married off to party member: marriage first; rape afterwards. ‘TLS tolerated it for five years and then left husband and
party to start an activist group which would work towards humanizing
the justice.

TLS spoke to Evita and discussed the issues of women. She said that instead of organizing conferences or seminar, it is always better to work in practical rather than theoretical way. ‘There’s one thing I’m sure of,’ she said. ‘The voice of women is central to the issue.’ TLS speaks of centrality. The position of women should be brought to the centre. And the male dominated society should accept this central position of women.

Post-colonial feminists’ today struggle to fight gender oppression within their own cultural models of society rather than through those of the west. Says Talpade… Third world feminism has enriched not just the women it to, but also political practice in general… The silenced objects of western analysis, third world women are making their voices heard and are beginning to change the face of feminism in the west. Post-colonial feminism in the new millennium now accepts a crucial point, long self-evident to third world women, that racism, colonialism, and its legacies are just the province of non-white, non-western women… Their critiques of, and struggles against, domination by the white male had led to their alignment and relevant discussions about their similar problems, effects and strategies.

The Rani of Kantipur also joins Evita’s organization. The Rani was a refined Indian beauty groomed in a prestigious school in Missouri. After her schooling, she went back to her father’s kingdom. Then she was married to Raja of Kantipur. He was ‘an ex-Raja- was a handsome man with apple cheeks, slim hip, sanguine lips and hennaed moustache which looked like a dragonfly about to take off.’ He was a chocolate hero who got his Bachelor’s degree in Economics by doing a correspondence course from Patna University. A refined Polo player, a snooker wizard and gentle human being. They got married and week later news spread in the royal palace that the wedding was a failure. Raja was unable to please the Rani of Kantipur.
‘Thus the Rani’s sexuality becomes her curse. She waited patiently for two years, then asked the Raja for a divorce and he responded by exiling her to Seychelles.’\textsuperscript{112} Then the Rani declared her Swamyamvara at which she chose five men out of five hundred and married them all on the same day. These virile men satisfied her bodily needs, but did nothing to her mind. These men started fighting with each other. Then at last Rani realized, discovered the pleasures of bisexuality. The complete story of Rani of Kantipur is narrated by the Rani to Evita and Kripa over a breakfast, before the council meeting. Rani had invited Evita and Kripa to eat with her.

\textit{Milar made ladies’ underwear in memory of her husband Sam Billimorie, the owner of the largest lingerie industry in the country. Evita had heard the story of their short and tragic marriage from Maria.}\textsuperscript{113}

Milar was an abandoned child brought up in an orphanage until she was eleven. She was very active and learned seriously what was taught to her for two hours. Every day the lady warden beat her on one thing or the other. When it was inspected the warden saw that all the children are neatly dressed in green and white uniforms. The woman warden had developed a serious grudge against Milar.\textsuperscript{114} She never missed an opportunity to find fault with her. When the kind gentleman saw that Milar was always punished, he called her to his room which was warden’s room and asked her to remove her clothes he would iron her clothes and put on the two poones; comb her hairs. One day it happened and the same ritual started ‘Milar would go to the warden’s room every Sunday morning and come out with her hair neatly tied with ribbons and with a piece of bebinca…, or sometimes a square of fruit and nut chocolate.’\textsuperscript{115} This went on for many days. Milar got kind gentleman who would help her. Until one day the gentleman said,
‘Now I shall iron your underclothes,’ and reached for her chemise. ‘No
said Milar, ‘yes,’ said the gentleman warden.’ Milar refuses and she
kicks and scratched and get away. The next day warden whispered to
her you better come back next week or have you dismissed. Milar
accepts to be dismissed from the orphanage rather than to accept the
invitation of the warden man. At the orphanage she is shown as
absconding by the female warden. Then she is picked by an elderly
couple who lived in a two room shack near the statue of Virgin. They
need the girl to sell their candles. One day when she was selling the
candles, Billimoria asked to give her the book which she was reading
*The Concise History of Goa*. He would give her books and in return she
would give him candles. This went on and one fine day they got
married. Next morning, when the newspaper boy came he saw the
trickle of blood at the doorway. Milar started bleeding. Sam’s love-
making had caused her to bleed all-through the night. He rushed her to
hospital and gave six pints of blood. The doctors declared that she had
a rare hemorrhagic illness. And she should avoid such relationship with
the husband. Her husband stayed in Mumbai and Milar in Goa. He
would visit every three months to stay with her and to spend a night.
Billimoria planned for a grave for his wife, and tears came to his eyes
for his young wife, when he thought that she is going to die. But
Billiomria was equally suffering from a different disease where his
bones were crumbling and finally one day ‘Billimoria died in her arms
and when they lifted the body into the coffin, they said his bones
crumbled like plastic.’ Milar told to Evita that:

*Man is the child of woman, is he not? She must not hate
him or hurt him when she has power to guide. Male and
female are two sides of a coin, Eva. They must unite… If
things continue like this, one day there will be nurseries
without nannies, schools without teachers, children*
without mothers, men without wives or lovers, kings without concubines, boys without girls. And in the end-in the end-Eva? What is the matter? 119

Nambisan suggests that male and female are two sides of the same coin and they should get united. There is no logic in stating the goodness of one over the other. WOW grows in strength with 12 sub-centers across the country, website and a newsletter. Twenty Lakh rupees come from the membership fee alone and from donations it is fifty-two lakh. Then the major plan of convention in Delhi is prepared with a list of explosive demands.

Megha Dasi is as fortune teller. She rents a room near the dharmashala for twenty-five rupees a month, paid an advance befitting her dignity and sit absent finding a way to earn a living.'120 For two hours in the morning she would sit out near the temple and sing.

Not bhajans to Krishna or any other god. But snatches of sons string together from her childhood. Sung in an off-key, pebbly voice, visitors to the temple tossed coin into the empty Forex tin she had placed before her.121

Then she would sit under a banyan tree and would reveal her gift. She had met Evita, and Evita spoke to her about their organization and asked Megha Dasi to join the W.O.W. Madhusudan was Megha Dasi’s only friend. He was studying for his B.A. in History. Vrindaban was proud of him. He was welt mannered, reliable young man. Megha Dasi serve Madhusudan without expecting anything from him. Radhika was sixteen year old girl. Madhusudan came daily to the river bank to see the girl. Radhika was the daughter of a cowherd. One day Madhusadan told Megha Dasi, he would marry Radhika. Megha Dasi says, ‘Tell your parents and hers and marry without delay.’122 ‘The parents and the entire community are enraged that cowherds daughter had had the audacity to befriend a high-caste youth.’123
The Hindu community is caste stratified. There are the Brahmins, the Shatriyas, the Vaishnavas and the Sudras. These scheduled caste people are marginalized by the society. Their daughters and sons are not married to the boys or girls of upper class. Nambisan deal with this issue in her text by taking up two characters like Radhika and Madhusudan. In post colonial literature such issues are addressed by the writers. They focus on the issues such as gender, caste, colour, race, and ethnicity. The same issues are also addressed by Gayatri Chakravorty, Spivak in her essay *Can the Subaltern Speak* Where she argues for the voice of the voiceless. Can the subaltern be heard? Nambisan deals with the same issue.

Madhusudan and Radhika eloped as their parents were against their marriage. They are searched out. Madhusudan’s parents want the sinful girl to be punished. ‘On Janmashtami at full moon, Radhika was led to the banyan tree and hanged by her black daupatta. Madhusudan had opted out the same night.’

Later on no leaf grew on the banyan tree and ‘the people of Vrindaban hung their heads in shame when they passed by the scene of their collective crime.’ Joytica, Megha Dasi’s grand daughter, was revolutionary who keeps painting only butterflies and women. Geekay visits Tara, the Deputy Commissioner, and tries to convince Tara not to join the women’s movement. She was unable to understand the preambles of women may be because:

*She had never shared her body with a man and may be that was why she felt equal to them. She did not feel inferior to anyone. Why should she, when in her professional life she was better than most and in her personal life she had two men trailing her?*
Chetan and Geekay followed Tara in her personal life. She was not married and had a free life. And was unable to understand the life and problems of women who joined the W.O.W. organized by Evita. ‘Tara was confused and unhappy. She wanted to talk about it with Aunt Foot and argue with her. ‘Argue and think and let idea bounce off the walk of Charlotte’s web.’ The epigraph to part II shows that the women smile and succumb only to rise and strike. As the next step toward their rights and empowerment they contest election and win fifty six seats. Indeed, women have built their own temple where men below seventy were not allowed. ‘Angles can fly because they take themselves highly.’ The third part of text begins with epigraph which is borrowed from G.K. Chesterton. The lists of delegates for the convection include student, scientists, housewives, artists, nuns and fanciful women. Pushpaben, the psychologist social worker, Tara Amar, the Deputy Commissioner of Police in charge; Naveena Tandan, the thrice married ex-beauty Kripa Kagal, the frustrated and love starved lady; Rani of Kantipur, the bisexual lady and the teenaged nice girls who are the members of the rock band group enrolling as members of the group which soon develops into a huge men threatening movement acronymed WOW. Lividia schedules the meeting which was exclusively meant for the extremist, Phoolan Devi, who is one among them, had advocated drugs to abolish the hateful period and the pain of child-birth she believes in sustained violence.

Women have struck. Work-teachers, doctors, lawyers, and servants-stayed home. The strike due to the involvement of millions of women had caused a loss of crores. Indeed it was a fine convention, which was to begin the next day. Pushpaben continued the women’ groups and says that prelude to the convention, which was to begin the
next day. Pushpaben cautioned the women’s and says that their should not be too much optimism.128 She further says that the women ‘cannot rejoice until their demands have been accepted.” The agenda for the first three days was loosely structured…and more importantly, non-council members would be allowed to participate.129 For the convention women from all walks of life joined the organization and voiced their problems. Lobanita, a former Miss World, after an ill-matched marriage, had joined in a bank as a officer. Tara and Pushpaben really find it difficult to unite them and consolidate their idea. ‘On the third day Aunt Foot says: There’s maleness in females and femaleness in males… it’s humanness we want and that is neither male nor female.130

Evita traces the historical realties behind the chauvinist mind set. There has been a matriarchal system as well as a patriarchal system in the past. Consequently, six male delegates above fifty are allowed to attend the next day. The Human Resource Minister has made an airy fairy garrison speech. Shortly, Lividia introduces her creation- ‘manly women; and womanly men’ and voices for as she hopes but to every ones surprise Evita had not appeared for the fourth day proceedings. By 2.00pm Tara receives a call ‘Evita kidnapped’ and the demand is that women should withdraw all their demands. ‘It’s Evita’s safety we are worried about now, said Pushpaben. Tara is trying hard to establish contact with the kidnappers.’131

Unknown to the men and women there has been another force which works. Which the children have been planning for sometime then. Out side the hall thousands of children stand with their hands limped together boy-girl, boy-girl. No banners or slogans. Aunt Foot exclaimed. At the end of the novel, an agitation is carried by the
children. The kidnappers are arrested and Evita applauded a twenty two
page long treaty has been signed establishing a world where women
rule.

In Frantz Fanon’s book *The Wretched of the Earth* these women
are the ‘Wretched’ women on this earth. And they need to reclaim their
identity, equality, justice and empowerment. Peter Barry in his book
Beginning Theory, after pointing out the three phases-adopt, adapt and
adapt-states that in post-colonial literature, ‘the celebration and
exploration of diversity, hybridity and difference becomes central.’
He also adds that the stress is on cross-cultural interactions which is the
fourth phase of post-colonial writing. Kavery Nambisan as a post-
colonial writer fulfills the role of a writer on women’s problems and
plights.

Kavery Nambisan’s position is clear as a post-colonial feminist
writer as far as her *On Wings of Butterflies* is concerned. The writer had
used women of all types from various places and sections of society.
Nambisan represents her voice for the voiceless, for marginalized,
subaltern women. She is an important voice in the western academia
where she represents the East. She has given a voice to the silenced.
These women characters in Nambisan’s fiction are resisting against the
dominant ideology and set social taboos.

*On Wings of Butterflies* announces a matriarchal victory. The
agreement of establishing women confirms the victory. Pondering over
the past tradition and experiences and breaking its hold on them women
began to reclaim a identity in the new millennium.

When Nambisan was asked,

> ‘What are your views about colonial and postcolonial
> literature?’ She said, ‘Why not pre-colonial literature
> too? I hate such compartment and not being literary’
Her novel *On Wings of Butterflies* clearly mirrored her experiences with women surgeon. The novel reflected the levels of exploitation the women face in the society, physically, mentally, and psychologically. Women no matter what their financial state is, are always pushed into corner. It was this reality that helped the author to go forward with this novel.

As a writer Nambisan doesn’t love such compartments of literature. She writes for the sake of writing and narrating beautiful stories out of her mirrored experiences. Being surgeon by profession and women writer definitely makes a difference for her. She narrates the myth, the history, the past and realities of the present. She provides a fillip to consciousness raising so as to enable women to achieve central position.

**MANGO-COLOURED FISH:**

Women have been the target of torture by the male dominated society. Women don’t enjoy the freedom in its true sense. Man has always dominated woman. Women have been exploited in every walk of life one way or the other. The woman-hood in India is role based which is represented in the society as a mother, a daughter, a wife, sister, or the other. In general women are the worst sufferers whereas in India they are not only the sufferers but they are target of torture by the male dominated society. Even they can’t break their silence. They are the silent sufferers. Though India won official political freedom in 1947, the debatable question is whether Indian women are truly liberated. Though there are women belonging to truly high, middle and low class of the society, yet they are victimized. The centre is questioned by these women writers. The bring to light various issues
like prostitution, marriage as social institution and man-woman relationship in their works. Nambisan uses the first person narrative technique. Mango-Coloured Fish is first person narration. Kavery Nambisan highlights the social institution of marriage, where a main protagonist like Shari explores this social institution with the help of various other characters in the fictional world of Nambisan. In an interview when Nambisan was asked, ‘Do you believe in Mixed Marriage? She replied positively,

‘Indeed, I do. Arranged marriages within ones’ community also work in many instances but in majority of cases, it is bound too much by tradition and custom which help hold two people together. Mixed marriage is much more challenging and it stimulates emotional and cultural growth. In fact, I feel that if we had more mixed marriages (at least one in every family which every one accepts) we will soon be able to wipe out the communal hatred and suspicion which is the bane of our lives.’

The theme of the novel is exciting, full of adventure and suspense. Shari is K.G. teacher and very independent and fun loving girl. She always wants to have her own way. She has a sister named Chitra who is her opposite. Chitra is married and is a perfect obedient daughter; where as Shari doesn’t agree with her parents and tries to oppose them.

“It keeps me busy. I’d be bored sitting at home. ‘You can’t earn much as KG teacher.’ ‘Eight hundred?’ ‘Seven.’
Naren was standing outside near the window, ‘Let’s go,’ he said.”

Shari’s brother Krishna, who stayed with his wife Teji in Vrindaban was worried about her marriage. Shari says, ‘The sight of Krishna in dark, with the red spark of the cigarette moving in an air from his hand to his lip, talking about marriage, films with a desolate fear.’ Krishna learnt surgery under the doctor. It was during these
two years he learnt seriously, and later on Krishna ditched his job as assistant to the professor of surgery at Stanley Medical and Teji her anesthetists’ post to go back to Vrindaban to work for Vrindaban Charitable Hospital.

Krishna’s strange combination of talent and lack of ambition. He refused a MS seat even when it was offered to him. One principle I’ll learn but I will not be taught is what he told the professor. It is though to be a surgeon and hold on to a belief like that... ‘But Krishna has no problem telling people, Teji has a diploma in Anaesthesia, I have nothing in surgery.’

Sharada’ or Shari thinks she in love with Gautam but when she comes to know the fact that some gift money was given to Gautam and he agreed to marry her, so she felt foolish and cheated and didn’t consider to marry him and on the eve of her marriage that was supposed to be a few weeks later she decides to be far away from home to her brother’s house.

Chitra-after giving me the wonderful news about the money gifted to Gautam-added that with his intelligence, personality and sense of humour, Gautam was a perfect match. If that was meant to put me at ease, it didn’t. I was aware, deep down, of the absurdity of the whole thing... but my nervousness was read as my being head-over-heels.”

Her mother is very reluctant to give her the permission to get marry. But all the same she just manages to convince all and even Gautam doesn’t stop her. He’s not in love with Shari but has to go to the US and needs funds and hence agrees to marry her. Shari is very fond of her brother Krishna and uncle-Aunt Paru and of course her best friend Yash. Shari decides to go to her brother’s house first and then get married. Shari’s father is a voracious reader of periodicals. Her mother refers it to his ‘intellectual pursuit. He reads The Economic
Shari has to take permission from her father as she decides to visit her brother in Vrindaban. Her father gives permission for the same. Shari is very fond of her brother Krishna, it was Krishna who taught Shari to love books, ‘to sniff their smells, to care for them by not folding their pages or leaving them face down.’

‘Right now, knowing he is worried for me, I must work toward creating the right impression, of the happy, soon-to-be married Shari.’

Shari leaves for Vrindaban to meet her brother Krishna and his wife Teji. Both of them are doctors and have a busy schedule. Shari hardly gets any time to spend with them, she lives alone with the deep wound that was there in her heart due to Gautam’s attitude towards her. She wanted her brother’s advice about her decision to break off her marriage with Gautam. Teji says that Marriage is a mirage because people chose to see only the icing on the cake. But they hardly get time to discuss and talk with Shari. She decides to stay a few days with Yash, her close friend. But after marriage Yash has also become homely and takes care of her husband Satya and kid Myna.

Chitra, Shari’s sister wanted her to get marry to Gautam and lead a happy life. Shari says that she had learnt a lot of lesson, very quickly. ‘First that love isn’t as common as we think. Peaceful co-existence between her parents isn’t love. ‘The dull mindless infatuation between Chitra and Anand isn’t love.’

Staying sometime with Yash, brings back old memoires of college, of Naren, a blind friend with whom, Shari got along quite well and felt that she was in love with him. Shari says ‘As for me, I value
friendship more. Naren is on top of the list.’ She further says: ‘I came determined to tell Yash everything, but instead I do a repeat of what I did with Krishna and Teji.’

Shari wants to share her feelings with Yash but she too wants to see her friend settled and advises her against the decision of breaking off with Gautam. Later on, while talking Yash discloses her secret of being happily married. Yash says that she is very unfaithful to her husband; but shows or behaves as if she is a devoted wife. She has always cheated him all the while without Satyu ever suspecting her. Yash has a relationship with another man.

Shari is disgusted with her for leading a dual life by cheating her husband. Shari feels that she has done a good job by running away from home instead of getting married to Gautam, who had agreed to marry her as he was paid some amount. She couldn’t imagine herself being married to a man who didn’t love her or care for her. “Yash wants to call Gautam and tell him about the change of plan, but I am dead against it. Instead, I write him. He replies promptly, ‘we have a lifetime to spend together, a few months won’t matter. Have fun, darling.’ Shari leaves her friend Yash’s house and decides to put up at a hostel to be on her own for a while. ‘Good bye, Satyu,’ I say calmly, looking into his eyes. ‘Tell Yash I’ll call Sunday.’ Mango coloured fish, she says, jumps off Yash’s lap…”

At the hostel Shari remembers the days with Naren who was a blind teacher and with whom she had fallen in love and she hated his cat ‘Malli’ whom he was very possessive of.

\[\text{It was Malli who ruined it. I knew it that Sunday evening when Naren came home, holding the pitch-black kitten in the crook of his arm.}\]
Shari got angry with Naren at times. But there was difference between the relationship with Gautam and Naren. Shari’s relationship with Naren had a fellow ‘feeling’ whereas with Gautam it was indifference.

Shari’s next visit is at Parvati Aunty and Uncle, Parus house. Parvati aunty is her mother’s half-sister, mother always clarifies the difference. ‘She is small and bony with rough pinched skin, dark lips, a too-long nose sparely-lashed unremarkable eyes and a dreadful taste in clothes… (Today it is yellow blouse with a green sari).’ Shari considers aunt as her real mother and loves her and adores her uncle. She doesn’t get along well with her mother who is always criticizing her and comparing her to her perfect sister ‘Chitra.’ She finds a great relief when she goes to stay with her aunty and uncle. To them it is pleasant surprise when Shari turns up at their place without informing them. They are a childless couple and hence are always pleased with ‘Shari.’

While staying with Aunty and uncle she discovers a horrible fact about her uncle that he is a drunkard and can’t live without his wine bottle. Though they pose as a happy couple. The dark secret being a drunkard and having wasted his life in drinking wine.

I pulled too hard and the box landed on the floor with a crash, scattering empty bottle. McDowell’s rum, the labels said. Aunty rushed into the room… ‘You’ve not to come in till you’ve skipped two hundred and fifty.’

During Shari’s stay she observes how Aunt Paru has tried her level best to make uncle leave his drinking habit but in vain. One day after uncle and Aunt had a quarrel with each other. Aunt Paru didn’t care much and let him go. Uncle died as he never came back. Only
death could have kept him apart from his wife, their love was so pure
and metaphysical. Shari had many experiences during her journey away
from home about marriage she felt ‘Marriage’ is mirage.\textsuperscript{151} She got
inner strength that she could go ahead by the decision of living with a
blind man whom she loves, rather than with a man with eyes but whom
she did not love. But then she was in love with a sixty year old man
called George. She loved those people, whom she can’t marry that was
the tragedy with her.

\textit{Now as I come out of the gate of Yash’s house I can hear
a bird singing. I stop to listen. When my moment of
reckoning comes, I shall know what to do.}\textsuperscript{152}

Shari has learnt to make her own decisions and become confident
enough to face the challenges of the world. To marry a person of her
choice instead of being pushed into a marriage just because it is her
parents wish or a custom or tradition or social institution. Shari
received her past and in doing so ponders over Naren and her love for
him. He is very sensitive and maintains his self-esteem in spite of his
blindness. He had been to Thennilai to work as a teacher and to
transform the village into an eco-friendly one. Shari’s sudden longing
to meet Naren makes her go to Thennilai. When she meets him she no
longer finds Naren as of old, but in a detached state of mind. He
advises Shari to return home for her folks will be worried. The
detachment of Naren makes her feel estranged and she decides to be a
K.G. teacher. This she hopes will restore her peace of mind which had
lost. Shari’s introspection makes the novelist move beyond the
boundaries of feminist issues into a perception of the very predicament
of human existence. Shari becomes assertive. Her exploration into the
past leads her into a discovery of herself. In the present novel it is
evident that an exploration into past helps identify one’s self.
Mango-Coloured Fish contains semi-autobiographical elements. In an interview Kavery Nambisan said that there are two novels of her which contain semi-autobiographical elements. One is Mango-Coloured Fish and the other is Hills of Angheri.

Applying Gramsci’s work, that cultures of race is gender and sexuality entirely determined by the structured inequalities that define these differences.\(^{153}\)

The differences between race, age, gender and sexuality are determined by the structured system in which they are already dwelling; Shari’s life is a structured life in which she is dwelling. But later on to identify herself she breaks these differences and the conventionality in which social taboos already existed.

Kristeva defines ‘woman which is outside representation; that which cannot be spoken. Unlike Irigaray, though she stresses the negativity, of women’s position in relation to the phallo-centric order rather than attempting to articulate positive representation of the famine. In what women share with other oppressed groups within society is a position of marginality with respect to the dominant ideology and language. It is in this respect that women and other marginal groups are associated with the semiotic, as that which is outside the dominant discourse and marginal to it.\(^{154}\)

As Kristeva defines the position of women as outside the representation. Women are marginalized sections of the society. In the beginning of the story of Mango-Coloured Fish the reader feels as if Shari is marginalized when she accepts the proposal of Gautam, but with the development of text the reader finds that Shari resists the dominant ideology and the language. She explores the relationships of husband and wife in order to understand her own self. She finds a voice and thus positioning herself in the center rather than being marginalized or at periphery.
Society is consequently structured to perpetuate patriarchal ideology and women are maintained in an inferior in an inferior’s position. This persistence of patriarchal ideology throughout history has enabled men to assume that they have a right to maintain women in subordinate state and women have internalized and adapted to this oppressed state. Beauvoir argues that both men and women perpetuate patriarchy. Which is why it is able to continue.  

As suggested by De Beuvoir the women’s position is placed as subordinate to men. The patriarchal ideology perpetuates because both men and women perpetuate patriarchy. Man wants to dominate woman, and women accept to be dominated by man. But in case of Shari the main protagonist of the text; she explores the world of realties and then she is able to identity herself with a different identify from the rest of the others. Like her mother and sister who represent the traditional and conventional mode of living being dutiful toward husband and children. Chitra, Shari’s sister gets married to Anand, not with her wish, by her parents wish. Chitra is unable to resist against the conventional mode of life and marriage whereas Shari is able to do so.

By invoking the historical exploration and oppression of the dis-empowered, Spivak constantly reminds us that any act of reading has important social and political consequences. Spivak raises the question of the Third world women and western feminist thought. To Spivak’s any act of reading has importance because of its social or political consequences. Kavery Nambisan as a postcolonial woman writer represents her voice in the academics of literary discourse. Nambisan’s basic concern is with the marginalized group, the oppressed section of the society. She as a woman writer represents the various issues of the era of globalization. And hence Mango-Coloured Fish is not only about adventure of
Shari’s life but also about social and political issues pertaining to the oppressed section of the society and thereby their freedom and choice. It is with the history, the past that she finds in herself the strength to confront her own future. It is definitely a story of young woman’s attempt to strike out on her own, to make her own decisions. Nambisan’s another attempt to bring the marginalized to the centre.

**THE HILLS OF ANGERI:**

In an interview when K. Nambisan was asked, “Do you think the work of art which you have produced, contains semi-autobiographical elements? (With reference to ‘Hills of Angheri’)? She affirms: ‘in *The Hills of Angheri* I have used surgical situations and scenes which are either from my own life or what I have observed or heard of. The personal life of Nalli, the protagonist, is fiction. I always make it a point of say this during my reading.’

Another question which was asked to Nambisan in the same interview was ‘Do you agree that medical register is an integral part of your prose style? She argued saying: Medicine (and surgery) is my other great passion. Naturally it will effect my style. Not just that I often have medical characters but that my descriptions are often very visceral.’

Elleke Boehmer in her book entitled ‘*Colonial and Post Colonial Literature, Migrant Metaphors*’ says that the women were not absent from colonialist activity, either as travelers or settlers, or as writers though they have not been canonized in the same way as have male adventure and adventure writers. She further argues the European women have not formed part of the some race and social group as their male consorts and counterparts. The colonized women were doubly or triply marginalized. They were disadvantaged on the ground not only of
gender but also of race, social class, and in some cases, religion and caste. Gender division in particular was often brought into greater province. She further says that:

_The autobiography allowed them to give shape to an identity grounded in these diverse experiences and overcoming. The life-story was also seen as a way of forging political solidarity, reaching out to black women caught in similar situation. In general as Third World women sought words and forms to fit their experiences, this meant in part identifying with, but in part also distinguishing themselves from the narrative strategies, the autobiography the quest novel-used by other groups seeking representation._

To represent their voice the third world women used the narrative technique through autobiographies and semi autobiographical elements in their fictional world that they created. This allowed them, to give shape to their identity which grounded in diverse experiences of endurance and overcoming. The use of medical science language has become so common with contemporary writers that the literary critics and theorist can boldly coin the term in English Literature, - Literature Of Medical Science that literature written in English which deals with medical registers in the fictional/novel or text where the writers try to explain various problems with the help of characters, which is applicable to all in general. It can be the artist, reader or the listener.
The world in which M. S. L. (Medical Science Literature) is created one can assume that in such a literature the writer takes position of a doctor and goes on elaborately discussing the various issues which are related to the day to day life of the people whether they are people belonging to the centre or periphery, whether characters are white or black, whether the characters are male or female, whether they are Hindus / Muslims / Christians / Dalit or of any other caste / religion. The writer focuses on the disease and its implications on the character. The writer does take the position of super-human being trying to provide remedies to the people who are suffering from various diseases.

Thus the position of a writer becomes very clear as a super human creator and super human being. As transprofessional position he/she creates world of fiction with the reality of medical science, where medical science plays a very important role in healing the patient from the concerned disease they are suffering from.

Kavery Nambisan very keenly and elaborately diagnoses the various problems related with their gender. She takes up various issues of the females and tires to focus on the rights of women. She gives a mimic cosmic picture of women in general and Indian women in particular and their problems, problems that are deeply associated or rooted with their body and psyche. And the woman characters Nambisan uses belong to the very class of society from lowest to the highest cadre of the society. The issues are characterized by the
suffering these women undergo, and again suffering concerned with political, economical, racial, social and gender. Being surgeon by profession Kavery Nambisan puts forth the diagnostic surgical theory or ideology in front of her readers.

The novel begins with a dedication to the teacher who taught Kavery Nambisan. She mentions the name of Hasmukh Mehta, Michael Bansod, Sheel and Kamal Sharma, S. Gyanchand and Sir Roberts Shields- who taught her the facts and influenced her fiction. It is followed by a prologue by the writer. And then begins the first part of the text with an epigraph. ‘You can sometimes count every orange on a tree but never all the trees in a single orange.’

Kavery Nambisan uses an epigraph for all the subsequent parts. The text is divided into three parts and each part is followed by an epigraph. The first part of the text begins with the above epigraph from A. K. Ramanujan’s A Poem on Particulars.

*The Hills Made Angheri* special. The theme of the story is the same as every Nambisan’s novel, where the heroine is quite adamant and tries to get her own way and doesn’t listen to anybody’s advice or suggestions,. The end is quite pathetic as the main protagonist of the text Nalli doesn’t find a suitable life partner and remains alone where as everyone else is happily married.

Ajja Grandfather to Nalli and her grandmother Ajji were living together. Ajji was twenty years younger then Ajja and was always sick Appa her father was a school Head master- her mother Amma was a house manager. Amma was always worried about Nalli’s health. ‘Where was the sickliest in the family, prone to fevers backashes and fainting spells. Most young girls could swim in the village Kere and
float with their langos billowing; Nalli tried and failed. The only tree
she could climb was the smooth, many-limbed guava tree outside
Ajja’s room. She would sit on one of its branches, look at the hills and
dream her impossible dreams.¹⁶²

Nalli would be called by different names like-Kai, Kaththe,
Yemme or Dodda, except Vishnu, and Budhi, Amma’s brother’s
children, who had come to live with them, after their uncle and aunt
had died in an accident when Vishnu was nine and Budhi two. When
no one was around, Vishnu told Nalli that she was too stupid to be a
doctor.¹⁶³ Villagers called Nalli’s father ‘maestru.’ He went to school
on his bicycle. He was a Kannada scholar. But he could teach history,
Mathematics, Geography and Science with much ease. Nalli with her
family lived in the Hills of Angheri near Mysore. Her sister Sujju is
getting married to an engineer when the text begins. Sujju is the
obedient daughter who has agreed to the arranged marriage.

It was Nalli’s ambition in life to be a doctor like every body
else’s in the village. ‘Jai was the older brother of Nalli’s best friend,
Vijai. Their father, Shankar master, was a mean-eyed genius and the
only teacher in school more feared then Appa.’ ¹⁶⁴ Once when there
was a crises in Shanku Master’s family, Jai, and Vijai stayed with them
for a month. Jai said that he wanted to see ‘how brave Ajja really
was.’¹⁶⁵ Jai also dreams to become a doctor and start a Hospital. Nalli
adores Jai from childhood. She fights with him, argues, confides in Jai
and sees dreams of future with him. No one is pleased with Nalli’s
decision of becoming a doctor. ‘Nalli wondered if she was a saint of
some sort, who never grumbled or got angry or cried or fought with any
one.’¹⁶⁶
The Hills of Angheri are special with other three hills with the rugged peaks, study shoulders and hard knees-Doddabetta, Hulibetta and Kadubetta—and Donkubetta with the crooked flank, they’re the men. That rounded hill, Jenubetta, is the grandmother.

Five years earlier, it had been big news when Jai the favourite son of Angheri, declared that he would be a doctor. No such enthusiasm was seen when Nalli took the decision to be a doctor. They smelt sickness and cure in the pages of the book.

They smelt sickness and cure in the pages of the book...Tincture iodine, carminative mixture, permanganate; plaster of belladonna, and turpentine, the words were so grand and redolent of curious smells.  

Their Home doctor was Gita. Every evening she finished with her work and Vijai and Gita went to Nalli’s house to study. There they studied medicine. The elders in the family were against the decision of Nalli to be a doctor. They said that medical will take six years of study. The problem would be get a husband for her. They were against with girls going for higher studies. All they wanted was to see is the girl happily married with her husband.

Appa was against making her daughter a doctor. He somehow persuaded her to get married like her sister Sujju. Though she was reluctant Nalli gave in at last and decided to travel to Shimoga to make it convenient for the boy’s family to see her.

Gray’s anatomy, Samson and Wright’s. Applied physiology, Bio-Chemistry by Kliner and Ortern, and Grant’s Atlas. The books did not come cheap and Nalli was grateful. It meant that Jai was no longer against her going.

Raghu was the one with whom she would get marry. He was planning to go to the U.S. Nalli slept that night and had dream about
her future with the handsome guy. But the next morning when Appa her father went to have a detailed talk about dowry etc. Nothing materialized and they had to leave the place in a hurry-back to the Angheri hills. Deeply hurt by the rejection and humiliation of her family Nalli decides to devote her life to the medical profession. She pesters her father to allow her to become a doctor and send her to a medical college in Madras now Chennai. Appa has no option but to agree with his daughter. He doesn’t have enough funds but still he arranges to send her to a medical college. He accompanies her to the hostel and sees to it that she is comfortable and then returns.

*The years were divided in the half-term and the semester exam. And just as Badri had promised, there were the Monday tests to ruin every Sunday. Nalli knew that only hard work would see her through college. She had grown up not resisting discipline. So in some ways it was easier for her.*

Nalli worked hard, Jai was also a senior student in the college. Her hostel mates Suguna first-rank holder and Carol a jolly girl made friend with Nalli. These girls talked about their boyfriends boldly and made Nalli feel welcome and comfortable. Nalli concentrated on her studies while her friends had a good time in parties and with their boy friends. Slowly they started influencing Nalli and taking her to parties. Nalli tried to be friendly with Manjunath. But it was her bad luck that none of the friendships she made lasted long Badri described how the college had come into being.

*In 1836 the then Nizam of that princely state of Hyderabad was seriously ill and none of his famed Hakims could cure him. Alarmed by his condition, the British Resident asked if he could get an English doctor, the doctor had diagnosed diabetes. Impressed by the powers of modern medicine, the Nizams auctioned the establishment of a medical College and entrusted Dr. Mac Lean the task of getting it started. The Nizam picked ten*
students who were studying science. After carefully checking their family background, intelligence and their ability to sustain themselves for seven years. He presented each with a knife, an ink-pot and five quires of paper, and they were ready though many dropped out in the first few years, unable to stand the sight of the skeleton or Cadvers, the first batch of hakims graduated from the college in 1854.’ Some distinguished themselves as able physician,’ said Badri. ‘The best among them was Dr. Mohammed Nooruddin, a great grand-uncle to our professor of physiology. Nooruddin was a versatile surgeon who could tackle anything—from a nephrectomy to a cataract—and he was given the name of Arastu Salar Jung by the Nizam.’

Kavery Nambisan provides the detailed information of the Medical college set up by the then Nizam of Hyderabad. The Nizam gave him the versatile surgeon Mohammed Nooruddin the title of Arastu Salar Jung. A Museum has been set up in his name in Hyderabad.

In a personal interview when Nambisan was asked, ‘What are your views about Muslim community as Minority?’ she said:

_They are an important minority and have contributed so much to our culture and way of life. Take that away and our blood will become that much more water. Music, art, language, food, clothes and customs - they have all been assimilated by the majority which has hereby been enriched. The same with all other minority religions of India. Religious fundamentalism and the twisted interpretations of the Quran are another matter altogether and need to be dealt with urgently._

As Nambisan suggests Muslims have contributed to a great extend to the music, art, language, food, clothes and customs, even to the education as the medical college in Hyderabad. ‘I’ve found the ideal place for our hospital,’ Jai said. Our hospital, Nalli nodded dumbly. He has asked without asking if she would be a part of his future, just like that.’ Nalli had affection for jai. But later on Manjunath came closer to Nalli. ‘Some time during the first six months
it became clear that Manjunath nursed special affections for Nalli. He came to the girls hostel one evening and offered her a bar of Cadburys and followed it up by asking her to watch Vamsavriksha with him. It was the first time a boy had asked her out and Nalli was flattered.’ It was Nalli’s bad luck that none of the friendships she made lasted long. Later on she got friendly with Pavan but after few meetings quarreled with him. All these flings of Nalli didn’t go unobserved by Jai, who decides to pay back in the same coin and chooses a girl from Bombay named ‘Bela’ and ties a knot with her. Nalli is shocked at the turn of events and all her dreams of getting settled with Jai and starting a hospital in the hills of Angheri are shattered. She is quite an unlucky in love as she had a silent admiration for Jai and now she loses him forever.

She tries to concentrate on her career and is thrilled when Dr. Bansali tells her that she could be selected to do her FRCS in London. As Nambisan says that the novel contains semi-auto biographical elements, Nambisan herself was selected for the FRCS program sponsored in England. Nalli is the mouthpiece of the writer. Nalli tried to impress her family by taking out her set of bones on the pretext that she must brush up osteology. Far from being impressed, Ajja forbade her from displaying the bones anywhere but next to the pathaya at the back. Nalli’s learning to be a doctor was one thing but bringing home the bones of a dead man was in bad taste.’173

Nalli avails herself of the opportunity and goes to London. The news of village through Appa’s letters brought joy to Nalli. Though she felt homesick in London, she was happy with the way things were shaping her career. She had the experience of working with the top most surgeons of London. In London, Nalli gets attracted towards
‘Stan’ a driver. Her chances of living a happy married life become dim. So Nalli sets aside the question of getting married and leads a lonely life.

Clutching her stethoscope Nalli approached the young man with the groin hernia. She looked at him in confusion, scratched her nose and tugged at the buttons on her nose. ‘His heart and lungs are normal,’ said Dr. Bansali, pre-empting her...you cannot examine a hernia when the patient has his clothes on.” The hapless patient undid his trousers and pushed them down a few millimeters. Ask him to drop his paints and his underwear, snapped Bansali.¹⁷⁴

Nalli was fortunate to work with Dr. Bansali. She clears her final exams and returns home. She is happy to meet Ajja but is deeply hurt to see everyone mourning for Ajji and is extremely shocked to know that after twelve days of Ajji demise her Appa had also died in an accident crushed by a four wheeler while he was riding his bicycle.

Everyone blames her that she couldn’t do anything for her family in spite of being a doctor. They wanted her to get married. ‘In the years Nalli had been away Angheri had changed. The village folk struggled through the harsh rain starved months, which dried up their crops. They worked for a few months in the year in Coorg and earned some money, and they allowed the invasion of Angheri by visible comforts that were hard to resist.’ ¹⁷⁵ When Appa was alive Nalli used to write letters to him. Appa was worried about Nalli and wanted her to get married but unfortunately died. Appa asked Nalli to prepare the list which she needs:

- I stool for patient to sit on
- Blood pressure instrument
- Stethoscope
- Syringes 2ml, 5ml 10ml.
- Needle size 20 to 23
- Cotton, gauze, bandages
- Latex glove.

¹⁷⁴
¹⁷⁵
Nalli prepared the test and Appa brought all the necessary things for her. The patients ‘Started coming before she got the essential in place. Basapp’s wife with diabetes, Nanja with chest discomfort, Anni with a tender lump in her armpit, Maregowda with a wheezing attack.’ And the list goes on with the patients suffering from different diseases. Nalli plunged into the anxieties of her job in the government hospital, where she was in charge of thirty male and thirty female medical beds, and ignored everything else. There was little time to relax and, thankfully, less time to be with the family.’ Nalli’s marriage was still pending. Her Jai had got married and was expecting a second child. Vishnu had waited for Nalli to show some positive response but finally settled with Harimi, Budhi too, who was a handicapped, had got married to Violet and was happy. Nalli’s friends Sugunu and Carol in spite of having flirted with the boys and ditched by them were successful in finding good husbands.

Broken hearted by the tragedies at home and bad luck in love life she decides to go away from her village as Jai has also gone back from his word of setting up a hospital and concentrated on his career as a popular surgeon. Nalli goes to Keshvaganj in Delhi to start her clinic but first works in a hospital. Dr. Tejus sends sister Philomena for treatment of her abdominal pain. Nalli treats her well and gets friendly with the nun. Later Sister Philo thinks of telling Nalli to settle with Dr. Tejus but again the fact comes out he’s already married. The second part of the novel starts with a epigraph from Saul Bellow Henderson

1 Basin, towels
1 tongue depressor.
Drugs: Aspirin, Analgin and Sulfas,
Pentids, Lasix, Coramine injections
Dettol, spirit.  

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the Rain King: ‘Is there a surgeon anywhere who doesn’t lose a patient once in while? Why, some of those guys must tow a fleet of souls behind them.’

Nalli’s life in London is very busy with the patients. She spent her first night in London washing under clothes at the sink and struggling for warmth under an electric blanket which she did not dare to plug-in. ‘most people minded their business and I was content to be left alone. About a month after I came to Liverpool, I got a call.’ Nalli was alone. Nalli’s name is Nalinakshi. When Appa wrote letters to Nalli he addressed her with this name. Nalli remembers Appa and reads the letter she received after three weeks, she reached London. Appa warns Nalli to be attached with the outside world also. He says that he is not unhappy with her refusal to marriage but her training of Medical science which keeps her aloof from the outside world. He writes in the letter:

What do you know about the Bangladesh war, about the drought in Bihar or about the floods in Andhra? Did you read the newspaper while in college or during your internship? Do you read it now? I think not. I doubt if you read anything other than your text books.

Appa warns Nalli to see the outside world also apart from her medical science world.

Appa’s letters were full of news. He retired from the village school in forty years; he had watched it grow from a single room of mud and thatch to a tile and brick building. He had ensured that the youth of Angheri became literate. Forty years of doing something he loved and the Mastre still had the zeal for another mission.

Appa as a maestru of the village wanted to do the good and the best he can for the village. He wanted them to get literate especially the youth of Angheri.
Nalli was still without a life partner. Sijju advises Nalli to go back to England where as Appa when alive wanted her to settle and work for Angheri people. Angheri was a better place to live in than any other city. Nalli after the hectic work in hospital and no one to look forward to as her own is quite frustrated. There after some time Jai has problems with Bela and their relationship is strained as Bela wants Jai to stay in Bombay where as Jai wants is to start a hospital in Madras. Meanwhile he calls Nalli to spend sometime with him. But now it’s too late for anyone to do anything. ‘I must talk to you alone. You’ve got to make the time.’ I tried to control the frustration I felt at the way this conversation had been put off.”

Nalli advises Jai to give up the idea of coming to Madras and tells him to concentrate on his career while she packs up to leave again to pursue her career. “I went down and made an entry in my dairy, the sound of the nib filling the silences I wrote. Then I started to pack.”

Part III of the text starts with an epigraph from Buddha:

One should travel with companions of equal mind or one who has a better mind; one had better travel alone than travel with a fool.

Nalli then moves to Keshavganj which was four hours South east of Delhi, two days by train from Madras. ‘Ajja and Amma saw me off at the gate, and Vishnu and Harini came up to the bus stop. Before I left I asked Amma for the pilot pen which belonged to Appa.’ Nalli comes to Keshvaganj still unmarried, whereas other friends are married and settled. In an interview at Lonavala when Nambisan was asked whether the traditional community has accepted her views and ideas, she replied,

“I only know what I get to read or hear from my reader. There is no single community speaking to me but my
work, as for my own community nowadays, every time I
go home, at least ten persons will tell me how much they
loved The Scent of Peeper or some other novel.  

Another question which was asked to her was,

‘Through your writings do you want to bring change in
human understanding?’ To which she said, ‘Through
writings the social mindset of human beings can be
changed. Women’s empowerment can be easily achieved.
And moreover a Doctor can understand the psychology
and physical problems of an individual.’

Nalli life’s is fictional but her experiences are real experiences
those experienced by Kavery Nambisan.

“I had brought with me a book. Conversations with the
Dead, which I had borrowed, from Accounts Swami.
During the two-day journey, I read the book from
beginning to end and then re-read it. If had everything-
thorories about the soul, real-life experiences, techniques.
It said that the only requirement was that you must truly
love the soul you wished to communicate with. I was
excited by the possibility of speaking to Appa, of telling
him all that I had been longing to. If I could converse
with him just once, find out what he expected of me, I
would make amends. Everything would be all right.”

Nalli always remembered Appa her grandfather who loved and
cared for her. After the death of Appa she was alone and felt after
reading the book on ‘Conversations with the Dead’ that had she been
able to do so she would definitely love to talk to Appa and the future
developments of her life, and make necessary amendments if there are
any to make.

Nalli returns to Angheri to face the truth that the village does not
need her services as doctor. She takes up two jobs, the first one in
charitable hospital and the second one in a corporate hospital in
Madras. But in neither she is able to find fulfillment. She realizes that
Jai is not going to support her and the novel ends with Nalli returning
back home to pursue her dream.
The author projects existing social conditions, provide a new framework, ideology, ethos and world view to create a new social conciousness in the minds of her readers. She has also presented a documentation of harsh realities of rural-urban society. There is a form of rejection/resistance and revolt against certain values, which are irrelevant to the contemporaneous social order. There is a tone of revolt against exploitation, dehumanization, depersonalization and oppression of the masses in the society.

Through her fictional world that she has created, Kavery Nambisan resists against the dominant power and try to establish her own identity as a contemporary indian woman writer in English and a prominent voice in colonial and post colonial literature.

In an personal interview when Kavery Nambisan was asked,

‘Have you ever thought, you will be shortlisted for Man Asian Literary Price?’ She answered, ‘the idea when writing is always to give your best to it and I only have a reader in mind. Even that, vaguely. One might think of awards much later but not in any serious way. There is too much else going on in life!’

Another question which was asked to Kavery Nambisan was,

‘what are your personal ideas about the book ‘The Story that must not be told’ Is there any real widower whom you are referring to?’ And answer she gave serve the purpose for the novel The Story that must not be told, ‘when you read the novel you will see its point. And no, Simon Jesukumaran is a fictional character.’

The story that must not be told the recently published novel by Kavery Nambisan was short listed for the 2008 Man Asian Literary Prize and published by Penguin in 2010. The novel is written in eight parts. The first part deals with simple Simon, second with Sitara, third with Simons folly, fourth with Sitara, fifth with suffering Simon, sixth
with Sitara, seventh with Simon: Is heaven a yellow flower? And last the eighth with Simon and Sitara. The text begins with an prologue and ends with epilogue.

In the prologue the writer has mentioned the biography of Simon Jesukumar:

“I, Simon Bosco Jesukumar, seventy-four years old and still going, our an old man….’ The thing is, after certain age you start to live two lives. The cranked-up, ever-lengthening memory life, and the present-day existence which gets more embracing by the hour.’

The readers are informed in the prologue that the story is not about a old man Simon but it is about a rising star called Sitara. And also that the story is not going to be about ‘old man, dragging tin cans, South Indian filter coffee or the ghostly presence of dead wives. It is about a rising star called Sitara.’

The first part of the novel begins with simple Simon, when Simon Jesukumar missed his train back to Madras from Delhi, among his lost possessions are his decreased wife’s thick manuscript, which he has lugged from publisher to publisher over the years out of a sense of guilt and duty. Simon Jesukumar lives alone in an apartment, a complex beside the city’s vast and thriving slum, Sitara. He returned back from a stay with his son Mitra and his wife Rashmi. Simon also had a daughter named Sandhya. His son was ‘A Ph.D. in chemistry and a sinecure scientist in the department of agriculture, with a passion of hijacking conversations.’ Where as his wife ‘Rashmi is a calamity, an indestructible plastic rainbow with maddening virtues firmly in place as her chicken-work saris.’

Simon has only one friend, who is very faithful to him Thangam, ‘His guru, friend, adviser, cat.’ Simon always remembered his past.
‘His thoughts wondered, to the wasted comforts.’ He remembers the furniture, the un-resisted heat, the un-switched on fans, the doorbells and the members like Mrs. Sambandam, who lived next door, Jamuna, Swaminathan. The narrator moves in past and present. By doing so, Kavery Nambisan projects two different aspects of life. One the lighter, other the darker side, which is the reality of thousands of Indians who are living in slum area like the Sitara. The writer at the same time projects two different micro cosmic picture of Indian society. The rich and the not so rich communities in India. The writer focuses on the marginalized sections of the society. Sitara thought a rising star but the reality is that it is a marginalized section of the society.

The Sitara dwellers are Swamy - a school teacher, Doctor Prince, belt-buckle factory owner, Tailor boy, Baqua, Nayagan and so on. Simon Jesukumar, an ageing widower, aspires to do something worthwhile with what had removed of his circumscribed, frustratingly blameless, cocooned middle class life. His aspirations are stirred by his nagging guilt about the slum next door-Sitara. The people who lived in apartment had luxurious life and for their menial jobs they used the people from Sitara without caring for their real needs. These people in Sitara they were in need of food, shelter, clothes and education. But the rich class only exploits the poor class and used them for their benefits.

The society of the novels is forever in motion, and novelists examine the past for patterns that may guide the task of reintegration within the present.’

As mention above the societies have been in constant revolution. The novelists examine the past for the patterns that can guide the task of reintegration. Simon Jesukumar always transform himself into past and present. Simon also has a formerly estranged daughter Sandhya. When
she visits, he tolerates her with a mix of parental affection and genuine dismay. The colony where Simon lived was called Vaibhav Housing Colony, where as the Sitara was called Nachchatiram and many called it slum. Velu was the son of Chellam and Egavalli. He knew many things without his parents ever talking about them:

‘Chellam never did regret leaving his wretched village where, in the long hard summers, the land yielded next to nothing. Parents pulled their children out of school and sent them to work in Sivakasi, forth kilo meters away. There, encaged in close spaces with chemical fumes and sulphurous powders crumpling their lungs…’

Chellam’s parents on the contrary sent him to school instead of the fireworks factory. He disliked study and passed only because of his teacher who found it easier to tick him promoted rather than failed in red ink beside the name. Ponnu and Chellam were friends. Mr. Benny shifted them to a dormitory an later on they were on footpath. Mr. Benny advice them to observe city life to relax and enjoy. Mr. Benny offered them loans to build their own houses in an up and coming township. When Ponnu and Chellam saw the township, every where naked children as filthy as pigs, open drains mantled in green muck, and derelict homes leaning like geriatrics. They dug their toes into the ground and were silent.

The writer highlight the conditions in which the marginalized/peripheral groups live in the society. These sections of society are denied of their rights of wealth, poverty, education and freedom in its true sense. The readers are introduced to Daadiwala Gaffur, with eyes which moved like fish in pool, was known for selling the best quality meat. To believers and non-believers.

One after the other the writer introduces to the readers various characters like Swamy, the school teacher who is also the butcher,
Doctor Prince who has no medical degree, the belt buckle factory owner who employs children to melt brass for buckles, tailor boy, who has thirteen fingertips to please women, the bizarre and in scriptable Baqua and Nayagan the leader, optimistically called merciful diamond, whose party bosses consider Sitara to be nothing more than a captive vote bank.

According to Bill Ashcroft, Gareth Griffiths and Helen Tiffin the word class is defined as:

‘Like gender and race, the concept of class intersects in important ways with the cultural implications of colonial domination. It is clear that economic control was significant, if not primary importance in imperialism, and that economic control involved a reconstruction of the economic and social resources of colonized societies. Consequently, class was an important factor in colonialism. Firstly in constructing the attitudes of the colonizers towards different groups and categories of the colonized… Nevertheless, it is clear that in many ways the idea of a binarism between a proletarian and owning class was a model for the center’s perception and treatment of the margin, and a model for the way in which imperial authority exercised its power within the colonies.’

During colonialism binaries like proletarian and an owning class became the model for the center’s perception and treatment for the margin. After independence these class system existed and still on today the rich and not so rich class can be observed. The rich and poor class distinction can be seen in the novel by the projection of two different worlds. The world which belongs only to the rich and the world that belongs only to the poor. It’s hard not to conjure the rich and poor divide that makes up the city.

The story which is narrated by Kavery Nambisan is a story which is not to be narrated as it shed lights on harsh truths, rather it exposes the harsh truths of those people who are marginalized sections and they
are deprived of their rights. Simon Jesukumar who remembers his wife Harini with affection yet wonders low life would’ve turned out if he hadn’t given into domineering Harini’s every tune. Kavery Nambisan once mentioned that her book was short-listed for the Man Asian Literary Prize Way back in 2008, around the same time when Adigar won the Man Booker Prize. And she says that there is no question of being inspired. Simon Jesukumar starts learning about the Sitara a section of society whose destiny is shaped by someone else:

‘Don’t lecture me!’ I blurt out in anger. My work does not interfere with Velu’s schooling… you haven’t seen. You don’t know. In that stink hole, with mosquitoes biting them all day and all night, people live their entire lives. You cannot do it even for a day.

Simon comes to know about the people in Sitara with the help of Velu. The conditions and the situations in which the people of Sitara live are elaborately discussed in detail in the text. Namibian’s finesse at etching her characters is hugely admirable. Despite his cantankerousness and stubbornness, one finds it impossible not to side with Simon entirely. In a perfect echo of his sentiments, the slum dwellers are notably more nuanced than his own family and apartment neighbours all of whom irritate Simon.

‘Sitara has been around for decades. I wonder why the government and the public did nothing to stop it from growing, why, after all these years, we have suddenly woken up.

There is a clash between two different worlds. One that belongs to Vaibhav Housing Society and the other that belongs to Sitara. K.C. Chockalingam, the executive director of Vaibhav Estates provides a overview of the Vaibhav Estates dating back thirty-six years. ‘Chockalingam Engineering Company Private Limited purchased thirty acres of land from seventy-five parties and registered individual sale
deeds, all along abroad. It laid the foundation for a housing colony with a vision that projected a hundred years into the future. Its mission was to provide a pollution free residential area to citizens who mattered. Privacy, safety, sanitation, comfort and aesthetics were the hallmark of Vaibhav Estates. Those were the very words of the esteemed late Sri. K.A. Chockalingam, the father of K.C. Chockalingam who started the operations in everlasting memory of his loving grandmother Smt. Devammal.’

The readers are informed the way in which Vaibhav Housing Society came into existence. And the kind of environment they want to live in. but because of Sitara they felt that their peace, dignity and safety are in danger. Part seven of the text starts with a line from Ved Mehta which appeared in an interview with the Hindu, ‘of course, my yellow may not be the same as your yellow.’

Vellu informs Simon that the Heaven is a yellow flower. And as it is mention in the text that ‘my yellow may not be the same as your yellow.’ But Heaven is a yellow flower. Because each petal of the flower consists of different class, colour, creed, communities, countries and at large all the human beings. But still resistance is dominant in the text due to class structure. And to resist against such a structure is prominent in the novel. According to Lord Buddha yellow signifies purity. Purity of Body, mind, heart and soul. And again purity in its true sense. Karl Marx propagated a classless society. He also believed in equal distribution of wealth and power. ‘Gramsci argues that ‘culture, politics and the economy are organized in a relationship of mutual exchange with one another, a constant circulating and shifting network of influence.’ Gramsci rejects the notion that power is something that
can be achieved once and fear all, rather he mentions it as an ongoing process and shows the difference between hegemony and domination.

The Vaibhav Housing Colony Resisted against the slums and the slums resisted against the power. They wanted to fight for their rights. For their liberty, and education. Kavery Nambisan very beautifully mentions the origin of Sitara. The origins of Sitara – or you call it Nachchatiram, the star go back a long way. It was a swamp on the eastern fringe of which some people made their living from catching fish. especially when it rained, the fish was abundant, and they lived well. The rest of the swamp was water logged and marshy. Industries found it convenient to dump their residue in the swamp for municipal trucks carrying garbage from the city, it was expedient to chuck it here rather than drive to the outskirts. It becomes the breeding ground of mosquitoes but who had time deal with the problem? When the city expanded and new housing complexes came up, workers were needed. They streamed in from the villages. Your migrant labour. The swamp was the only place which did not chase them away and with the waste thrown in, the land had firmed up in most places…’ ‘Thus was Sitara built.’

Nayagan the leader, optimistically called ‘merciful diamond, whose party bosses consider Sitara to be nothing more than a captive vote bank received thirty thousand rupees to build a statue near the main water tap in front of the market. Sitara had been divided on the choice. A twenty feet statue of Hanuman in pink sandstone or the chief minister in black granite? Black won over pink and Sitara got a larger than life chief minister pointing to an exciting future. Soldiers who die in battle, police officers on duty, women during childbirth. All go to heaven Right or wrong’ power heins.’
Though people of Sitara resisted against the dominant power but at the end of the text readers sympathy lies with the people of Sitara. The false promises made by those who are in power like Nayagan the leader. And the writer mentions in the text ‘Right or Wrong the power wins.’ But the poor people they are left to the fate and it is rightly mentioned in the text in the seventh part. Is heaven a yellow flower. Heaven is a yellow flower for every one. Because it gives a message of equality. All human beings are born equal, and all are mortal beings.

Kavery Nambisan very brilliantly resisted against such class structures. The message which is given by the writer through her recent published novel could be how can and how should, the rich (and the not so rich) help the poor. The writer doesn’t provide any solution to solve this problem and this problem has been there through out history of any country of the world. These are social binaries that came in existence. The characters like Swamy, Doctor Prince, Tailor boy, Baqua can be seen as resisting figure. And Simon Jesukumar character is found in dilemma as an old many of seventy his sympathy lies with the poor and at the same time he belongs to the rich class. The novel can also be studied as resisting novel. A novel that resists against the very concept of class. When all are human beings, when created from single soul whether man or woman but still the world is divided discriminated under binaries such as rich/poor/powerful/ powerless, man/woman so on and so forth.

The writer resisted against the dominant ideology of power and people who believed in class structure again a social structure based on have and have not. Those who posses and those who not. There are human beings how live in Sitara and there are human beings who lives in Vaibhav Housing Colony but no one cares for any one. Because
everyone is busy in his/her life. In the era of globalization, capitalism, an attempt has been made by the writer to resist against the class hierarchy and bring all the human beings on one platform which is again a debatable issue whether everyone wants this or not. There are thousands of slum areas in India, but no one voiced for them. But Kavery Nambisan gave voice to the voiceless people who are forgotten people on this earth. She has also resisted against such hierarchies that developed in colonial, pre colonial, and even in post colonial periods.
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