CHAPTER FIVE

CONCLUSION

Literature transcends human experiences and passions. Due to its universal appeal, it influences men and manners, beyond time, space and borders. And the ultimate aim of the writers is to pledge their commitment. They strive for the uplift of the underprivileged. The authors try to create and re-create in their oeuvre the world of the oppressed and their pathetic tales. Their conscious efforts and political commitment to enhance the lives of the marginalized are indeed out of their social being. Their social being coerces themselves to achieve their standpoints as potentially committed writers. Both Mahasweta Devi and Lorraine Hansberry vow to be critical realists. While social realists tend to focus on the real life situations, critical realists tend to take sides with the people at the periphery. And commitment is an inextricable trait in their oeuvre. This is the leitmotif in the works of both Devi and Hansberry.

Chapter One deals with how literature in general reflects society and how ideology becomes the quintessential aspect of a work of art. Hence, a work is a representation of an organic whole, ideology. And ideology is best expressed in Drama than in poetry and prose:

Theatre is not just another genre, one among many. It is the only genre in which, today and every day, now and always, living human beings address and speak to other human beings. Theatre is a co-operative concern: It is co-operation among the author, a board of actors on the stage, and audience. The play is created by the dramatist, recreated by a company of actors on the stage, and reincarnated in the mind of
Drama theatre is broadly categorized into two types depending on its origin; Eastern dramatic theatre and Western dramatic theatre with each of its unique features; Eastern dramatic theatre is more and more dance-oriented whereas Western dramatic theatre is more and more dialogue oriented. The eastern dramatic theatre is said to have originated in India.

The rich dramatic experiences are preserved in Bharata Muni's *Natyasastra*, Vatsayana's *Kumarsutra*, Kautilya's *Vaidyasastra* and Panini's *Ashtabhyam*. His *rasa* theory and *bhava* have enriched the performances of Indian ethos. The permanent and secondary moods have further strengthened the concept of India drama. The epics like *The Ramayana*, *The Mahabharata* and *The Bhagavad Gita* provide a medium to enlighten the vision and for spreading religion as well.

Thus, Drama serves as a propagandist medium, being the oldest and most effective medium of all. For one to study, (Sumana 61)
have struggled for the tribal solidarity. Similarly, Hansberry strives for the emancipation of the Black Africans in the United States of America.

The western dramatic theatre which is dialogue oriented is said to have originated from Greece. Further, it moved into England and then to its colony America. Early plays were either mystery plays or miracle plays. And they were staged in churches. Later, the form was exploited for aesthetic purpose. After the arrival of Henrik Isben, drama took a magnitude. Social reality plays were enacted. Arthur Miller, Tennessee Williams and others ruled the roost. But their works largely discussed the problems of the whites and the middle class.

Lorraine Hansberry, James Baldwin, Amiri Baraka and others resisted the colonial theatres. And they initiated the Black Arts Movement. The moment is connected with the struggle of the American Blacks since the time of slavery for some form of independence within America. The literature produced by Blacks testifies eloquently to such struggles and aspirations. It is part of American literature, yet it has a distinctive character. It has grown out of the specific nature of the struggle of the Blacks on America to come to terms with their reality in an alien land and of a need to transcend alienation:

African-American nationalism is a historical product of Pro-African nationalism transformed through a diasporic process of circulation. What is different about the nature of African-American nationalism is that for its original impulse it is shaped by certain specific forces generated by the physical and political conditions prevailing in the US. Therefore the growth of this nationalism is intricately bound with the historical process that shaped America as a nation. Contemporary
African-American nationalism as one of the most powerful expressions of Black solidarity or Pan-Africanism strongly advocates the creation of Black America within the confines of the United States through its peculiar narrative discourses developed individually and collectively by African-American. (Dakorwala 18)

Dramatists like Hansberry have pledged their commitment for the weaker sections. Their uncompromising commitment to realism originates from their first hand knowledge of the people they write about. And their description of the devastating oppression under which their characters suffer is not only a way of indicting the apathy that subjugate the poor down to their fate in the face of convention is, in a way to arouse passion among the audience. Both Devi and Hansberry write from a subaltern perspective with a strong conviction that all those who fight on behalf of the victims of social exploitation fight equally. But for both these writers writings are an act of commitment their instinct as writers are protest against all forms of injustice and exploitation. And this faith is leitmotif in their works.

**Chapter Two** deals with the conflict between the dominant sect and the deprived sect. The Oxford Advanced Learners Dictionary defines confrontation as, “a situation in which there is an angry disagreement between people or groups who have different opinions”. Conflict becomes the crux of human race. Either one is in conflict with society or within oneself. Because of their divergent views and the intentional hierarchy of the mainstream to subordinate the tribal as well as the blacks create a rift between them and they confront each other. And the ‘voiceless’ always suffer under the yoke of the ‘elite’ class. But out of their conviction both Devi and Hansberry work for the uplift of the downtrodden. And they choose the plot and
arrange in sequential order the incidents to depict the conditions of the underprivileged, who surrender themselves to be butchered amidst encircling gloom. Both these authors, being vanguards, have developed the discourses by attributing a sense of upsurge by mingling the past and the present, the older generations and the newer generations. Their theses are committed to bringing into light the neglected from darkness to light amidst the world of chaos. Devi as well as Hansberry being aware of the denial and suppression, sides with the neglected.

Sujata in *Mother of 1084* is in confrontation with her family, who are representatives of ‘a certain ideology’ and ‘a kind of living’ to protect their self interest being uncared of the sufferings of the ‘others’ they are in confrontation with the government machinery. Travelling to the past Sujata discovers the world of Brati and she is enlightened of his commitment. She identifies Brati’s commitment through her conversations with Somu’s mother and Nandini. Further, the selfless commitment of Brati is revealed through Jyoti, Amit and Neepa, though they belong to the sophisticated section:

**JYOTI.** When Brati died, he was whining over Bangladesh. Now, when everything’s under control, he writes about them, from his pigsty of safety…

**NEEPA.** That friend of yours? He’s washed-out poet! He cultivates the rich to booze off them. And you blow him up as the rebel poet!

What was your poet up to, when my brother was killed?

**AMIT.** It was you who were ashamed of Brati. Not me.

**NEEPA.** Liar! (*Mother, Five Plays* 38)
Sujata defies her role as a mother, her household duties, as an employer and reverberates the world with her ground breaking thesis. She enlists herself to the world of commitment i.e. of Brati’s and calls for the free expression of one’s will, to be committed.

Devi in *Aajir* confronts against the feudal system of perpetuating bonded slavery. She takes up the obligation of redeeming oneself from the age – old social evil of reducing one to an inhuman level. Devi exposes the sad tale of Paatan, the Aajir and the condition of the three generations of the tribal. Devi attributes in Paatan, a sense of upsurge to protect him off from the bond. A perceptual denial of human rights leads to discontent and he is in confrontation against the exploitative system.

The illiteracy of the exploited hinders their urge for freedom and restrains them to conventional duties and obligations. Golak, the ancestor of Paatan accepts humiliations, jubilantly in this manner. It is the bond in the ‘gamacha’ that traps Paatan and prevents him from routine life. In a way the so called existence of the bond becomes a metaphor for the continual process of exploitation in India.

Devi arouses the passions in *Aajir*. The passions are not to reach heaven but to have a family. Thus, Devi informs the audience of the position of bonded slaves. Finally, Paatan is in shock and disbelief to hear from Maatang that the *gaamchha* had long been turned into a dust. Paatan is overjoyed. Even Paatan is prepared to die it that state, “Like everyone else in the world, I was a free man *(stating a fact)*, and I alone didn’t know” (*Aajir, Five Plays* 67).
With dignity, he walks as a free man. Thus in Aajir, Devi portrays the irrecoverableness of the consciousness of the oppressed, due to over-determined suppression in the social structure.

In Bayen, Chandidasi is in confrontation with the powerful forces and she is daringly against subjugation. Trapped by the ancestral job, they indulge in meaner jobs like cremating the dead, safe-guarding them against jackals and hyenas and as technology has altered the lives of the doms, they are assigned newer jobs which is again in morgue, carrying and protecting dead bodies. Nothing has changed their lives against humility.

Devi presents the predicament of the mother. The conflict within herself between a committed mother and a grave digger and the confrontation between the patriarchal feudal systems is depicted well. Fed up with the awful work, Chandidasi pleads to Malindar to relieve her against her of the duty ascribed to her caste. She is torn by the ancestor’s voice. Chandidasi suffers of obsession and in affected. Chandidasi’s love for her son is interpreted indifferently by the villages and on eventually by her husband. All the forces have intrigued against her to deprive her of her being as human and reduce her as a Bayen in shameful condition. But Chandidasi disproved the blemish by being a martyr. Thus, she pledges her commitment for the people who dishonored her.

The next play, Water focuses on how the Doms indulges in confrontations with the representative of the exploitative mechanism. Santosh, the Brahmin presents them from possessing their basic right, water and food, the ration relief. The Brahmin lutes the system, creates an artificial famine and drought and the tribal starve without the fundamental rights, whereas the entire animal kingdom enjoys water from the
panchayat wells. Reduced, lower than the animals, the tribal beg Santosh for water. But he lures the officials and Santosh becomes the son-in-law of the government. Eventually, the irony is that Maghai, being the water-diviner finds himself deprived of water, surrenders himself to the exploited. But, Devi employs Jiten, the teacher to liberate the Doms and chandals from the age old problem. It is through his commitment that the Doms construct the dam. Santosh is infuriated by the self sustaining capacity of the tribal and sets the officials against them, indulges in confrontation and shatters their mission and dreams. Devi employs Dhura and Phulmani to necessitate change in the tribal. And Devi proves herself as a committed writer.

Devi in *Urvashi and Johnny* depicts the predicament of a committed artist. As a result, the committed artist is in confrontation with the society. The society has enjoyed and has attained happiness through Johnny along with Urvashi, the doll. The condition of Johnny is worst. He is deprived of education, job and kith and kin. So in his loneliness, Johnny has none but Urvashi. And he develops obsession with Urvashi. In order to earn his living, Johnny practices the art of ventriloquism and dies because of his untiring commitment for Urvashi. He dies as a martyr for the art. And the society has neglected its social obligations by deserting Johnny. Thus Devi has expressed in her writings, concern for the neglected and thus she remains as an iconoclast, calling for social consciousness and moral responsibility as human beings.

Hansberry is the vanguard of America as Devi is to India. Like Devi, Hansberry is sympathetic towards the Black Americans and the African tribal. Her writings are marked with a revolutionary ideology of facing life situations and hardships. It resists all sorts of oppression. And her black characters as well as the
representatives of the suppressed sections challenge the established conventions and are in confrontations. And they are bold enough to face any kind of oppressions.

Hansberry’s *A Raisin in the Sun* celebrates the black ethos. It protects and nurtures the black sensibility. Over six generations, the Youngers aspire to live a comfortable life. Getting into a comfort zone is their dream. The Younger’s dreams are built with the insurance money. And there is confrontation within and between the whites as well as the blacks. The confrontation within the family is out of each character’s wish of fulfillment. Walter, the patriarch’s visions are demolished through his partners treachery and he is helpless and the entire family is hopeless to face the situation. They are completely worn out of money, returning to their earlier life of *ghetto*.

At this juncture, the Clybourne Park Welcoming Association chairman approaches them with a profitable amount and continues to humiliate them with racial prejudices, calling himself decent. In a way, Mr. Linder indulges in a cold war, a typical white’s confrontation with the blacks. Being trapped, the Youngers have no other alternative. Hansberry’s commitment lies in taking up challenges, being an activist. Hansberry courageously holds an upper hand over the situation. There is something that prevents the family to accept the failure. So Walter remarks that they are going to move to the new house. Thus, Hansberry resists the oppressions and the racial discrimination based on colour.

In her second play, *The Sign in Sidney Brustein’s Window* Hansberry again ensures her sense of assurance. As O.P. Shyma remarks:

And in doing so expresses not only her own personal philosophy but also her conception of the purpose of Art. The commitment which she
urges is a devotion to humanity which goes beyond a desire for political and moral freedom. (224)

Sidney, the committed Jewish artist is in confrontation within himself, his family and with the external political exploitative mechanism. Despite his failure in politics and in running a night club, Sidney is committed. He starts an art newspaper, which is to be clear of politics and Sidney considers this as a cancer of soul, because of his failure.

Sidney aspires to write about art and philosophy. But a ‘reformist’ Wall O’Hara pesters him to campaign in his favour. After much scrutiny, Sidney accepts to fight against the evils. He works wholeheartedly. But to his horror, the opposition party buys Wally. Though, Sidney is disillusioned, he is not defeated but, strengthens his commitment to fight back against all sorts of confrontations, like phoenix, and approaches life as a robust optimist.

Similarly, Drinking Gourd is a drama of slavery and about how they resist slavery. The title of the play is adapted from a spiritual song “Follow the Drinking Gourd”. The Drinking Gourd is the metaphorical name of the Big Dipper, along with its seven starts, pointing towards the North.

Hannibal, high spirited young man resists slavery. His brother Isaiah and a few runaway slaves; Ezra, Ezekiel and others are inspiration to him. His body and mind aches with pain of bondage and aspires to escape to North. Having the idea of escaping itself is a bold attempt. For it would bring them misery. Aware of what is in store for him, Hannibal never remains silent. He prepares himself by learning. He thinks that education is the only means through which he can survive in the alien land and Hannibal is frequently in confrontation with the driver, coffin and as a result, he
is found along with his master’s son Tommy. The mainstream interprets his power to read as a disease and mutilates his eyes which are certainly a cannibalistic attitude. The dominant stream always interprets the Blacks as savages. But it is they who indulge in the act of savagery.

Hansberry never accepts reality. She makes use of the situation. Though, Hannibal’s eyes are mutilated, the Blacks never yield to the circumstances rather they resist oppression. Even evoking the spirit of liberation in the submissive Rissa, Hansberry achieves artistic merit. Their escape is a symbol of protest. Rissa’s question of how can somebody be the master of somebody? is indeed a witness for the upsurge. Thus, through a serious of confrontations, Hansberry concretizes her commitment.

In *Les Blancs*, Hansberry moves from America to Africa. She is much concerned about her roots, Africa. Hansberry’s portrayal of the confrontation between the blacks and the whites confesses the colour struggle. Through successive scenes, Hansberry captures the tensions prevailing in the African land. The recapitulation of the old Abioseh’s family and his sons Thesembe, Reverend Paul Augustus, the priest turned Abioseh, and Eric, is a microcosm of the African macrocosm.

Thesembe who is fixed of his conviction to his native land as Abioseh is colonized in conviction to the Christian values, another weapon of the white masters to control the natives and Eric’s oscillation between the two as a mulato are clear evidences of the tensions and confrontations within the family. Eventually in the end Thesembe has to reassure his conviction to his motherland by killing his own brother. Thus Hansberry brings into light of the divide and rule policies of the whites against
the blacks. But Hansberry’s commitment is exposed through Thesembe’s development as a native African.

Hansberry deals with the problems of the Blacks in the rest of her works but in *What Use are Flowers* she deals with an extraordinary situation in which she fights against the world of chaos. While absurd dramatists have infected the world with nihilistic philosophy, Hansberry ensures her commitment to boost the morale of the human beings. She echoes with the philosophy that, the end of all ends is not the end but they are just the beginning of the other. In the play, the Hermit is of the view that none of the children could survive in peace after his death. But Thomas’ invention of the wheel changes the world topsy-turvy. Thus, Hansberry concretizes the evolutionary nature of the world that survival is possible at any cost. Thus Hansberry is as committed as Devi. In taking up challenges, issues and confrontations both these writers are valid and prove their commitment by necessitating self sustaining and self effacing counterparts to the dominant section.

**Chapter Three** exploits the versions of the mainstream and the tribal established conventions, traditions, allusions, myths, prototypes and metanarratives and subvert the power structures through their ground breaking discourses. The mainstream invents, nurture and protect myths and legends and rituals to establish their power. In her *Rudali* Devi unveils the nature of the caste Brahmins through her protagonist Sanichari and her helplessness:

SANICHARI. What else d’you expect from a poor man’s god? D’you know, because I was alone, I was forced to perform two kriya ceremonies for my dead husband?

BIKHNI. Really? (156)
When her husband died at Tohri village, the Brahmin priest urged Sanichari to offer *Kriya*. Adding to her misery, the feudal lord Mohanlal forced her to perform another *Kriya* in the panchayat of Tahad village for which Sanichari had to work hard for five years to repay the debt. Sanichari indicts the feudal system out of helplessness and agony.

The metanarratives; *The Ramayana*, *The Mahabharata* and *The Holy Bible* are worshiped with reverence. The prototypes prescribed in them are ideal Gods and rulers. By revisiting them, subverting them, both Devi and Hansberry redefine the traditional roles expected of the tribal. And deriving from the post-structuralist, Marxists, and New leftists’ spirits New Historicism provides ample scopes to redefine history, not restricting to a single point of view rather it offers multiple points of views, being pluralistic in nature, supplementing with non literary texts and especially the tribal oral tradition.

Visiting a specific point of time, and the specific space the new historicists, recreate and rewrite history. It is out of this belief that Devi as well as Hansberry renew the spirit of renaissance in their oeuvre making the tribal achieve what is due to them. This commitment is continuously expressed in both Devi and Hansberry as leitmotif.

The prototype Rama from *The Ramayana*, Harichandra and Nala from *Mahabharata*, Bhagiratha and Yama from *Markandeya Purana*, The Christ, King David, Maria, Isaiah, Ezekiel, Ruth and many others from *The Holy Bible*, Devi and Hansberry question the patriarchal maintained hierarchy and problematize and dethrow the cultural legacies, constructing the world of tribal and low, resisting oppressions.
Chapter Four focuses on how Devi as well as Hansberry uses innovative tools to discover the world of the tribal. Through their oeuvre, they exhort the audience through a series of songs, chorus, tape, settings, lights, dialogue, character, space, time, diction, sound, mob, doubling, etc. to experience the mutilations of the downtrodden to an ‘underdog’ and compels the audience to understand the problems of the underprivileged. Further, Devi and Hansberry urges them to act according to their conscience, to take stand points to necessitate the social change that is required of an ideal state and calls in for the resentment of ‘true civilization’ rather than practicing suppression to establish their hegemony over the tribal as well as the blacks.

Devi attempts to empower the oppressed people’s struggle for human rights. In her Mother of 1084, Devi employs the dramatic device of tape to re-enact the past. And travelling to the past, Sujata discovers the world of Brati, her son and comes to senses of the world of the deprived. Sujata’s final address is an effective tool to achieve artistic merit. Like Mark Antony, her short speech provokes the audience and intensifies the anger among the public.

In Aajir, Water and Bayen the technique of doubling is employed to reiterate that nothing has changed the life-situations of the tribal. Devi uses the character in the present enacting a happening in the past. Maghai becoming his ancestor to forge his bond with the river, Paatan acting the role of his ancestor, Golak, selling himself and his wife to perpetual slavery, Maatang’s mistress acting out as Gairabi dasi and Chandidasi acting as Bayen are strong evidences of their ‘caged lives’. To liberate the tribals from the chains, Devi attributes a sense of upsurge in her characters. And even if they perish, the subaltern resists boldly the oppressions and conventions.
Maghai in *Water*, Chandidasi in *Bayen*, Paatan in *Aajir*, and Sujata in *Mother of 1084* are conspicuous evidence of the sort.

Songs, chorus, music, sound and mob play a vital role in the plays of Devi. Music plays a vital role in the lives of the tribals:

Music in a tribal society is not considered an exclusive property of its individual members but of the community as a whole. Due to this reason, the tribal songs, even if composed by individual composers, remain anonymous. (Thakur 29)

The tribal use songs as part of their custom and tradition; birth, happiness, misery, worship, ritual and finally death, are narrated through songs. In *Aajir* Paatan, his ancestor, the gipsy women and Punnashashi, the whore, and have conveyed their sufferings through songs. Further, in *Bayen* the lullaby, and the love between Malindar and Chandidasi are expressed through songs. In *Water*, the relatives of Dhura and Dhura, the entire tribal groups have celebrated their ‘victory’ through songs. Further, they perform various rituals to the snake goddess Manasa, in chorus singing hymns, and during the construction of the dam, the tribal have exploited songs, in order to build the dam in ease. In addition to the above, the tribal’s pleading and complaints are woven through chorus and songs, following the Greek conventions.

Devi in *Urvashi and Johnny* employs contemporary cinema songs. Johnny makes use of the songs to arouse passions in their audience. The love between Urvashi and Johnny, the love of the one-eyed one and even after the death of Johnny, Ramanna and his team sing songs. It is the songs that heighten the mood of the play. Thus through a series of songs, Devi constitutes her plays.
Hansberry, like Devi also has exploited the form. Though dialogues rule the plays of Hansberry, she is equally efficient in enhancing her plots through songs and epitaphs. Her *A Raisin in the Sun* is initiated through the poem of Langston Hughes. The entire play is couched in the poem, “What happens to a dream deferred… / or does it explode” (*ARS* 368). Moreover, Hansberry discovers the world of Beneatha in the African song “Alundi Alayo” (393). Her own thirst for identity is depicted in the song. In *Drinking Gourd* the ruckus is created through songs and there is repetition of the metaphorical song “steal away to Jesus” (*DG* 224) and the promise of the masters and Hannibal’s passions are exposed in songs.

*The Sign in Sidney Brustein’s Window* employs songs, to inculcate changes in two ways; one is expected of the audience and the other is expected of people or voters with in the play. The campaign song of Sidney to necessitate reform happens through songs. Victory is achieved through Sidney’s commitment as well as the song. In *What use are Flowers*, the Hermit’s teachings are taught through songs, to the children. In any classroom, singing would be an effective tool to make students understand. The hermit and teacher being a colonialist is a strict teacher. And his own ideology has been constituted in such a way that he thinks that he is a divine being. As M. Dasan:

A critic, like Edward Said is of the view that the dominant section always views the tribal culture as an inferior culture. And the majority always rein force their prejudiced notions upon the tribal. He craves for an education that would promote unbiased understanding of the other. (45)
Thus, Hansberry portrays the hypocrisies of the colonial powers. In *Les Blancs* the Native Africans invoke songs to resist and rebel against the colonial masters. The tribal aspires to kill the invader who brings in misery in life. Thus the uses of songs are inevitable on the part of the tribal.

Both Devi and Hansberry have made use of sounds, voices and lights judiciously to enhance their themes. In *Mother of 1084*, the gun shots, voices of the mob raises the tensions, and the darkness and lights are employed to make scene shifts. Similarly, in *Bayen* and in *Water* the sound of the train, in *Les Blancs* and in *Aajir* the sound of drums increases the tension in the plays. In a way, it contributes to the development of tragedy evoking pity and fear. And in any tribal section sound plays a vital role from birth to death. As Akhileshwar Thakur states:

> Any ‘form’ organizes itself on the model of sound. Sound is the primordial substance of the world. In man’s life, sound enters at the stage of foetus, stays in the mother’s womb, comes out with the first cry of the baby and later gets interiorized and structured as a creative principle for all human actions. (27)

Thus, through various tools, elements and techniques both these writers have pledged their commitment for the ‘weaker section’. Though Hansberry and Devi have adopted western theatrical techniques, they aspire to depict a realistic presentation of the tribal world. Through their ends, they discover the world of the tribal.

*Chapter Five* sums up the earlier chapters and concludes with findings, offering suggestions and conclusive remarks.
Though, there exists a supreme being beyond everything, the material world is ruled by power structures and centres. The power centres, governments, private sectors, public sectors or individuals delineate power and subversions of power. There is a cat and mouse race for occupying the power centre. Hence, craving for power is inherent and it has become inevitably the order of the day. But holding power does not warrant the humiliations of the other. Humanistic concerns and human rights have been raised only as drawing room protestations. And there is a huge gap between theory as well as practice or situations are manipulated and misinterpreted in such a way that the downtrodden suffers agony.

There is much to discover in both Devi as well as Hansberry’s world; cultural hegemony, ethnic problems, anthropological discourses, ecology and biological issues, postmodern approach, post-structuralist ruptures, Marxists distribution, moralistic approach, resistance theories and archetypal approaches are potential areas for further research scholars.

Though there are many, only a few writers are committed to the core, with utmost conscience. Both Devi and Hansberry are pioneers of their respective lands. Being pioneers, they are not ordinary but are chosen spirits. These chosen spirits seriously indulge in brave activism. They discover and identify the problems of the oppressed and resist against all sorts of oppressions. Their protagonists never escape from problems rather they face problems with optimistic approach and all sorts of sovereignty, even if it demands their lives, they are least bothered. Be it Sujata, Nandini, Brati, Paatan, Dhura, Maghai, Chandidasi, Johnny, Hannibal, Rissa, Walter, Beneatha, Mama, Sidney, Iris, Thesembe or children, they boldly resist subjugations. And it is not because of their innate traits but because they are moulded in with such qualities by both these writers. Only out of their commitment for the ‘neglected’ that
Devi and Hansberry strives to emulate an environment in their oeuvre victory, or move towards victory over all sorts of humiliation.

The questions posed by Devi and Hansberry are still relevant and pertaining to everywhere and are unabated. One might think that the problems raised by Devi and Hansberry are age old problems and are irrelevant. And some others may think that already enough research has been done in this area. But the problems that both Devi and Hansberry raise are still pertinent. The newer dimensions of subjugating the innocents are increasing day by day. And newer forms of ‘imperialism’ grow along with the growth of technology, population and the changing values. Corruption, excessive love for economy, sophistication and consumer attitudes have reduced human kingdom go animalistic. Craving for passion leads to incongruities between the thesis as well as the anti thesis: Labour versus capitalists, corporate versus public, and there is a cultural hegemony across the globe. Everywhere human beings are caged and trapped.

The lives of all the tribal are at risk; the peasants, the fishermen, wage earners and middle class employees suffer due to the neo-liberal policies of the governments and the lust for power of the corporate demand human blood. The non-renewable sources of energy are swindled and an artificial famine is necessitated through iron hands as in *Aajir, Mother of 1084* and *Water*. The thing is that everyone is aware of it but does not respond to the call of nature.

Water has been made into a commodity. And everywhere allocation of budgets neglects the ordinary. Subsidies are cut off and the tribal starve without food. The governments have changed their ideology over the concept of welfare states and have become imperialistic states preventing the livelihood of the common. And the
technocrats rule the roost robbing the already deprived. One is yet to fight against another colonial empowerment and colonial vestiges.

The system is being built upon the blood and flesh of the tribal and the middle class. In huge projects, in constructions of bridges, railroads, toll free roads, monuments, buildings, dams, laying of cable works, electric poles, plantations, industrial cities, restaurants, and in other places, tribal are employed as bonded labourers and still the voices of protests of Devi and Hansberry are pertinent. Apart from all the humiliations, discriminations based on class, colour and caste are unabated. Though the downtrodden have become ‘potential leaders’ like Barack Obama, it has not prevented the age old humiliation. So to conclude the studies on exploitation of both Devi and Hansberry are still relevant and these subjugations must be stopped and rooted out. Let us not expect for a magic to happen as in Abdul Kalam’s words:

When it comes to us actually making a positive contribution to the system we lock ourselves along with our families into a safe cocoon and look into the distance at countries far away and wait for a Mr. Clean to come along and work miracles for us with a majestic sweep of his hand…. Nobody thinks of feeding the system. Our conscience is mortgaged to money. (25)

The root causes of all evils are out of corruption in the political system. If politics of a country devices a mechanism that would promote a welfare state, where everyone is equal irrespective of caste, creed, religion, colour and economy, the stratifications and discriminations based on ethnic problems can be addressed.
Today, due to the heavy increase in the population growth, there is scarcity even for food, drinking and shelter. Soon countries may indulge in war for having control over all sorts of renewable source of energy. The lives of people have been altered. And people are infected with deadlier diseases and live in unhygienic conditions, due to lack of awareness, proper education and corruption. If proper awareness through education is possible, one shall come out of all sorts of chains. Unless otherwise individual responsibilities and social responsibilities are promoted, human race would be soon extinct in crave for power, money and positions.

Let us renew the spirit of the renaissance once again as expressed in the oeuvre of Mahasweta Devi and Lorraine Hansberry. Let us take their urge as a clarion call to fight against all sorts of evils, corruptions, discriminations based on colour, caste, class, etc. and transform the world for a better phase where everyone is equal.