

Chapter 1

Introduction

From generations to generations, humans have followed a set of social norms and rules which are considered as unavoidable entities of a constructed society even today. Both men and women offer equal contributions in sustaining the society. But in most cases, men are felt to be superior to women, who consider themselves as insignificant figures. Women are traditionally subjugated under men and their roles are increasingly portrayed as irrelevant.

Women are considered as the weak gender and they are expected to conceal their abilities within themselves. In a patriarchal society, women are marginalised and alienated from the mainstream. They are supposed to stay under masculine power. Gender differences are considered to be relevant ideas and issues. Gender terms are dictated by the sexes. The difference of the sexes, particularly bodily difference, is of key importance here. Body itself determines and shows how the sex is different. Bodies are categorised into weak and strong ones. Male bodies are considered strong and they have the capability to work hard and look after their family. In case of female bodies, they always symbolise weakness. Their bodies are considered to be weak because they are weaker sections of society. The most important part to be calculated as an integral part to distinguish bodies is power. Body has the elements of power significance. Both male and female power is varied because of the differences in their bodies. Male is more powerful than female. Female bodies are supposed to be weak and their inability to act accordingly is significant examples in the case of power. Females are weaker sections and

they are powerless when considered alongside males. Their weakness is always described under the socially setup notions and norms of mainstream male dominated society.

Female bodies are weaker as they are elements of feminine and their body parts are evident to be weaker and unable to fight against men. Breasts are considered to be symbolic of the weakest part in female body. Traditionally, breasts are viewed as a weak and insignificant object. They are sexually idealised objects made into irrelevant things in the female bodies. Breasts are supposed to be sexually objectified and they are only considered as thing which is not an important part. Breasts are categorised as the symbol of weakness. Breasts are unimportant and irrelevant for males as they are simply avoid the female needs and their whereabouts. Males stands for the masculinity and they show their space and place of domination in the mainstream society and females are subjugated and marginalised to a corner and their power and needs are neglected. This is because males consider themselves as possessing supreme power and females are alienated from the society. This weakness is likely to be changed or thwarted only with the rebellious actions of powerful women.

This study is about to show how the weaker and sensual female body part breasts are considered to be a changing rebellious weapon. Here the topic of 'Breast as a weapon of empowerment' is studied and verified through the instances from the history and fiction. Breast as a weapon of women's rebellion against unjust attitude towards them is explored.

To establish the point, a historical instance from the historian Manu S Pillai's essay titled "The Woman with No Breasts" from *The Courtesan, the Mahatma and the Italian Brahmin: Tales from Indian History* has been taken. The essay "The Woman with No Breasts" talks about the most sensational and rebellious woman character in Kerala history, Nangeli, who cut off her breasts to save her womanhood against the atrocities done by the male society. She committed her rebellious and dangerous act to save her community and not her feminine virtues. The other instances are fictional and is taken from Mahasweta Devi's short stories "Draupadi" and "Behind the Bodice" from the collection *Breast Stories*. "Draupadi" first appeared in *Agnigrabha*, a collection of loosely connected, short political narratives.

Manu S Pillai is the author of the award-winning *The Ivory Throne* was born in Mavelikara, Kerala in 1990. He grew up in Pune. His award-winning non-fiction talks about the Travancore royals. *Rebel Sultans*, Pillai's second work, narrates the story of the Deccan from the close of the thirteenth century to the dawn of the eighteenth century. His most recent book is *The Courtesan, The Mahatma and The Italian Brahmin: Tales from Indian History*.

It is an exciting time for popular writing on Indian history in English; there are more books being published than ever on the subject. One of the young flag bearers of this is Manu S Pillai. His new book -*The Courtesan, the Mahatma and the Italian Brahman: Tales from Indian History* - as the title indicates, is an eclectic collection of essays on interesting episodes from Indian history. Most of these essays have appeared before in a shorter form in Pillai's popular weekly column in *Mint Lounge* and other dailies such as *The*

Hindu and the Hindustan Times. The book is divided into three parts: Before the Raj, Stories from the Raj and Afterward.

The first part of the book features protagonists who refused to conform with oppressive practices of their times and challenges the status quo. The book begins to the fascinating story of Robert De Nobili who declares 'I will become a Hindu to save Hindus' in a quest to achieve his missionary goal of converting Brahmins and is followed up with the story of mischievous Maratha king of Thanjavur who wrote a satirical play featuring a Brahmin priest and lower caste women challenging upper caste beliefs. These two essays create a great curiosity and set the change for an intriguing ride through Indian history.

There are also essays featuring the stories of Bhakti saints which highlight the pioneering nature of their works while pointing out the contradictions in the armoury such as the anti-women couplets of Kabir, the upper caste privilege of Basava which possibly allowed him to be a contrarian and the submissive nature of Chokhamela's devotion. A few essays also examine how historical events have grown into local legends which possibly have led to the misinterpretation of the actual event such as stories of Nangeli and the naming of Hyderabad.

For the most part, Pillai's prose is crisp, fluid and makes for an entertaining read. Priya Kurian's wonderfully detailed charcoal sketches allow you to pause and ponder while you digest thrilling stories in every essay. Pillai's research mainly refers to secondary sources in English of accomplished academic scholars and hence might be construed as limited

especially when he writes on folklore and legends. Having said that, the essays are crafted cleverly and leave the reader with enough questions which hopefully will make him/her pursue further reading.

“The Woman with No Breasts” is an essay which talks about the village-legend of Nangeli, an Ezhava woman who lived in the early 19th century at Cherthala in the erstwhile princely state of Travancore in India and supposedly cut off her breasts in an effort to protest against a caste-based “breast tax”.

Mahasweta Devi, a prominent Bengali writer and social activist who immersed herself in the lives of India's poor and marginalized as she chronicled injustice against them in fiction, died on July 28 in Kolkata. She was 90. Ms. Devi had cast off the trappings of the middle class she was born into and chose to live simply, often roaming the country with her subjects as she did research. In more than hundred novels and short stories, she wrote India's tribal communities and most rebels, prostitutes and nomads, beggars and labourers. Written mainly in Bengali but incorporating tribal dialects, Ms. Devi's work has been translated into English, Japanese, Italian, French and several Indian languages.

Those who knew her remembered her fondly for her sharp, irreverent tongue and for her dark humour, which was mixed with an almost childlike idealism. “I am tapping my 90th year”, Ms. Devi said in 2013 at the Jaipur Literature Festival, “and look at how much damage I have done by being around”. “I think a creative writer should have a social conscience. I have a duty towards society ... I ask myself this question a thousand times: Have I

done what I could have done?” (Imaginary Maps.1995.Mahasweta Devi’s interview with Gayathri Chakravorthy Spivak).

“Draupadi” is a short story of around twenty pages originally written in Bengali by Mahasweta Devi. It was anthologised in the collection *Breast Stories*, translated to English by Gayatri Chakravorthy Spivak.

Devi situates her story against the Naxalite movement (1967-71), the Bangladesh Liberation War (1971) of West Bengal and the ancient Hindu epic of Mahabharata, engaging with the complex politics of Bengali identity and Indian nationhood. The tribal uprising against wealthy landlords brought upon the fury of the government which led to the Operation Bakuli that sought to kill the so-called tribal rebels.

“Draupadi” is a story about Dopdi Mejhen, a woman who belongs to the Santhal tribe of West Bengal. She is a Robin hood-like figure who with her husband Dulna murders wealthy landlords and usurps their wells, which is the primary source of water for the village. The government attempted to subjugate these tribal groups through many means: kidnapping, murder, and rape. Dopdi is captured by the officer Senanayek who instructs the army officers to rape her to extract information about the rebel uprising.

Ironically the same officers who violated her body insist that she covers up ones she is ‘done with’. Intransigently, Dopdi rips off her clothes and walks towards officer Senanayek, “...naked thigh and pubic hair matted with dry blood. Two breasts, two wounds.” Senanayek is shocked by her defiance as she stands before him “With her hands on her hip” has “the object of [his]

search” and exclaims, “There isn’t a man here that I should be ashamed.”(Devi 33).

The story is stripped away from the Mahabharata’s grand narrative and royal attributes and situated in Chempabhumi, a village in West Bengal, the ‘Cheelharan’ of Draupadi is reconstructed in Devi’s story, subverting the narratives where Draupadi is rescued by a man, Lord Krishna. Instead, in Devi’s narrative, Dopdi is not rescued, yet she continues to exercise her agency by refusing to be victim, leaving the armed men “terribly afraid”.

Dopdi is a woman of strong mind and will as she defied the shame associated with rape and sexual abuse, which is extremely relevant to India today. Especially onset of #MeToo Movement where many brave women came forward with their stories. “Dopdi is ... what Draupadi- written into the patriarchal and authoritative sacred text as proof of male power- could not be.” (Breast Stories.2010.Gayatri ChakravorthySpivak).

In the Mahabharata, Draupadi’s marriage to all the Pandavas and her re-virginisation is another way in which the female body is exploited. In case of Draupadi, what happens to her body is a result of patriarchal voices which denies them agencies. The character of Dopdi allows us to view the subaltern’s identity hegemonic structures seen through the policemen and Officer Senanayek. Thus, Dopdi’s body becomes a site of both the exertion of authoritarian power and of gendered resistance.

Dopdi bears the torture as she is raped by many men through the encouragement of the voice of another man Arjit, that urges her to save her comrades and not herself. However the attack on her body fades this male

male authority's voice as she candidly reacts to the police. Her refusal to be clothed goes against the phallogocentric power, and the exploitation of her body gives her the agency to step away from the hegemonic patriarchy of the policemen.

“Behind the Bodice” describes the tragedy unfolds after ace photographer Upin Puri captures the picture of breasts of a migrant labourer named Gangor while she is feeding her child. By the viral of this picture in newspaper she was considered as a bad woman for her community and rest of the world. Her breasts were considered as sex object after this incident. She is humiliated and suffered in her own community and as well in front of the world.

Nangeli, Dopdi and Gangor stand up for her their womanhood in front of the world. Even though they showed their bravery acts, but their inner conflicts are much significant and nobody could trace their inner sorrow. By analysing through these three women they are discriminated, alienated and suffocated in the male dominated society.

Chapter 2

Feminist Body Politics: A critical Analysis

'Body Politics' emphasized a woman's power and authority over her own body. Second wave feminist body politics promoted breaking the silence about rape, sexual abuse, and violence against women and girls, which may be interpreted as extreme examples of socially sanctioned male power. Second-wave feminism of the 1960s-1980s focused on issues of equality and discrimination. The second-wave slogan, "The personal is political", identified women's cultural and political inequalities as inextricably linked and encouraged women to understand how their personal lives reflected sexist power structures.

The women's movement of the 1960s and 70s, the so-called "second wave" of feminism, represented a seemingly abrupt break with the tranquil suburban life pictured in American popular culture. Yet the roots of the new rebellion were buried in the frustrations of college-educated mothers whose discontent impelled their daughters in a new direction. If first-wave feminists were inspired by the Abolition movement, their great-granddaughters were swept into feminism by the Civil Rights Movement.

The term feminism can be used to describe a political, cultural or economic movement aimed at establishing equal rights and legal protection for women. Feminism involves political and sociological theories and philosophies concerned with the issue of gender difference, as well as a movement that advocates gender equality for women and campaigns for women's rights and interests.

According to Maggie Humm and Rebecca Walker, the history of feminism can be divided into three waves. The first feminist wave was in the nineteenth and early twentieth centuries, the second wave was in the 1960s and 1970s, and the third extends from the 1990s to the present. Feminist theory emerged from these feminist movements. Feminism has altered predominant perspectives in a wide range of areas ranging from culture to law. Feminist activists have campaigned for women's legal rights—rights of contract, property rights, voting rights; for women's rights to bodily integrity and autonomy, for abortion rights, and for reproductive rights—including access to contraception and quality prenatal care; protection of women and girls from domestic violence, sexual harassment and rape; for workplace rights, including maternity leave and equal pay; against misogyny, and against other forms of gender-specific discrimination against women.

Bodies are sites in which social constructions of differences are mapped onto human beings. Subjecting the body to systemic regimes—such as government regulation—is a method of ensuring that bodies will behave in socially and politically accepted manners. The body is placed in hierarchized false dichotomies, for example, masculine/feminine; mind/body; able-bodied/disabled; fat/skinny; heterosexual/ homosexual; and/or young/old. Furthermore, these dichotomies illustrate that public/private borders are unstable. For example, governments either choose to recognize the rights for minorities or justify discrimination and marginalization for minorities. The denial of constitutional rights of women seeking abortions, racial/ethnic minorities, gay men, lesbians, and transgendered people, or people with disabilities have demonstrated the unequal application of free speech, due

process, privacy rights, and the Equal Protection clause. Citizenship entitlements are not available for bodies that transgress cultural, social, sexual, and/or political boundaries.

Feminist scholars have argued that the body is both socially shaped and colonized. The politics of the body, different from the body politic, argues that the body itself is politically inscribed and is shaped by practices of containment and control. Locating the body within a Western intellectual history perhaps starts with Marx but was popularized by Foucault. Marx contended that the body was marked with a person's economic class which in turn affected his experiences. Foucault (1977) later argued that the body is a central point for analysing the shape of power. Indeed, issues ranging from population size to gender formation and those that society has deemed deviant are inherently political. These issues, among others, define and shape the body. The "cultivation of the body is essential" to determine how one will behave in society (Johnson 1989, 6). Linda Zerilli has noted that Foucault's scholarship has guided feminist theorists to understand how the "body has been historically disciplined" as well as the basis for many essentialist claims (1991, 2).

In this way, examining the body provides scholars with a mode of subjectivity that was previously misrepresented. Social conditioning and normalization incorrectly assume a stable nature of identity and power relations. However, this reduces individual agency and subjectivity. As active subjects, marginalized bodies can confound the dominant discourse by opposing prevailing ideologies that have marked the body with meaning. To be sure, power relations are dynamic, nuanced, and highly contextual. Power is

not manifested in a static form. As such, resistance and change are incessant. Analysing the body as a site where power is contested and negotiated provides scholars with the ability to examine the fluidity of privilege and marginalization.

Politics, groups and identities include innovative scholarship on body politics that examine epistemological and/or empirical accounts of bodily difference broadly defined. The theme of body politics directs our attention to how bodies are included or excluded in the polity. There are a number of aspects of Foucault's analysis of the relations between power, the body and sexuality that have stimulated feminist interest. Firstly, Foucault's analyses of the productive dimensions of disciplinary powers which is exercised outside the narrowly defined political domain overlap with the feminist project of exploring the micro-politics of personal life and exposing the mechanics of patriarchal power at the most intimate levels of women's experience. Secondly, Foucault's treatment of power and its relation to the body and sexuality has provided feminist social and political theorists with some useful conceptual tools for the analysis of the social construction of gender and sexuality and contributed to the critique of essentialism within feminism. Finally, Foucault's identification of the body as the principal target of power has been used by feminists to analyse contemporary forms of social control over women's bodies and minds.

The key problems identified by feminist critics as preventing too close a convergence between Foucault's work and feminism—his reduction of social agents to docile bodies and the lack of normative guidance in his model of power and resistance—are indirectly addressed by Foucault in his late work on

ethics. Whereas in his earlier genealogies Foucault emphasized the processes through which individuals were subjected to power, in his later writings he turned his attention to practices of self-constitution or ‘practices of freedom’ which he called ethics. The idea of practicing freedom is central to Foucault’s exploration and analysis of the ethical practices of Antiquity.

Seemingly personal issues associated with the body—such as rape, contraception, hair and clothing styles, pregnancy, or sexual harassment—were not traditionally seen as “political” and thus were seen as outside the provenance of political science. But bodies are at the core of the political order as markers of status and power. Contemporary societies tend to segregate not only access to political power but also work, religious life, domestic work, and intimate relationships according to the sex and race of the bodies they organize. Our social, economic, and political worlds are organized to reflect these habitual and legal patterns. The corridors of power are structured to accommodate the associated characteristics of male, heterosexual bodies of dominant racial and ethnic groups. Advancement requires assimilation to the norms associated with powerful bodies—women must dress like men and warehouse their babies far from the breasts at which they feed; the schedules upon which they work are not accommodative of parental responsibilities; African American women and men straighten, cut, or otherwise downplay their distinctive hair; family laws assume and restrict relations of intimacy and the structure of families according to the sex, race, and religion of bodies. In many countries female bodies may not be warriors, those perpetrators of violence, but are marked as vulnerable to violence, as women are the disproportionate victims of rape and intimate violence. Violence polices the

boundaries of approved sexual relations, as deviations from normative heterosexuality, racial hierarchies, and approved modes of (p. 162) masculinity and femininity are punished with harassment, bullying, battering, and sexual assault. Bodies are powerful symbols and sources of social power and privilege on one hand and subordination and oppression on the other.

Mainstream political science has tended to treat bodies as an unproblematic category stemming largely from a presumption that bodies are part of nature, hence “natural” and, furthermore, apolitical and unchanging. We now know, though, that bodies are not determined by or determinative of “human nature” –there is evidence for the fluidity of sexual and racial categories, and we increasingly learn that physical features of bodies such as brain structures are shaped by the social context, further blurring the nature-nurture dichotomy. Ironically, popular discussions of science have continued to emphasize or even amplify the nature-culture dichotomy, pushing the category of “women” closer to the nature, equating women to their bodies, and painting them as less rational and autonomous than men. This in turn has served to justify the continued exclusion of women from the public sphere of politics.

The term body politics refers to the practices and policies through which powers of society regulate the human body, as well as the struggle over the degree of individual and social control of the body. The powers at play in body politics include institutional power expressed in government and laws, disciplinary power exacted in economic production, discretionary power exercised in consumption, and personal power negotiated in intimate relations. Individuals and movements engage in body politics when they seek to alleviate

the oppressive effects of institutional and interpersonal power on those whose bodies are marked as inferior or who are denied rights to control their own bodies.

Scholarly research on body politics was greatly influenced by French philosopher Michel Foucault (*Discipline and Punish*, 1977), who used the terms “bio-power” and “anatomy-politics” to refer to the insinuation of governmental and institutional power into people’s everyday activities. He argued that such power shapes people’s subjectivity—their sense of themselves as persons. From Foucault’s point of view, disciplinary mechanisms such as prisons, as well as medical knowledge and the education system, provide the discourse, ideas, resources, and procedures through which individuals come to know who they are and through which they learn to conform to the social and political order. What begins as externally imposed discipline becomes internalized, such that individuals become their own disciplinarians. Even though Foucault’s work represents human subjectivity as caught in the thrall of discourses that impose meaning and shape action, inherent in body politics is the optimistic possibility that by changing the body’s relationship to power, one might change the expression of power in society. Using the concept of body politics, scholars have studied the status of women and racial minorities, and somatic or body norms generated in particular cultures, and individuals’ appropriation or rejection of them, as well the regulation of the body through hygiene, medicine, law, and sports. The study of European colonial policies and practices has been a particularly prolific area of scholarship on body politics.

Colonialism produced body politics intended to create acquiescent subjects, and it was, in part, successful. But colonialism also inspired resistance and revolution. The bodies of colonial subjects built the colonial infrastructure, fuelled its economy, and bought its products. Clothing, in specified styles and patterns, and soaps and oils advertised and sold by colonizers pulled colonized bodies into the moral and aesthetic spheres of the colonizers. Colonized people were often treated as disease vectors, necessitating residential segregation and public health programmes to ensure the health and well-being of the colonizers. Colonial administrations grouped colonized people according to race and tribe and used these distinctions to control their access to rights and resources. In some cultures, body politics took a supernatural turn, as the spirits of colonizers were believed to take over the bodies of former colonial subjects. This spirit possession highlights cultural memory and the embodiment of political power. Anticolonial movements rejected colonial rules of deference, fought for political sovereignty, revived older demonstrations of respect, and instituted new policies and practices to regulate the human body.

In Nangeli, Dopdi and Gangor, how the feminist way of body politics occurred and how they react towards a male dominated society are here analysed and interpreted in the following sections. Body politics is the political struggle of people to claim their own biological, social and cultural 'bodily' experiences. Three women lived in different times are facing same kind of physical violence from males and these females are took up their revenge through their breasts as a counter part they are not simplifying their breasts as a object but

also a strong rebellious counter attack to the mainstream consciousness of masculinity. These women stood up for protecting their feminity.

Chapter 3

Nangeli's Outburst Against Male Chauvinism

Manu S Pillai's essay "The Woman With No Breasts" is from the book *The Courtesan, The Mahatma and The Italian Brahmin: Tales from Indian History*. The essay dealt the courageous and counter act of Nangeli towards the chauvinistic ideology of mainstream society of that time. Her outburst against the domination of male over female as significant part and she had to pay her breasts as the price of it.

"Her name was Nangeli and she lived in Cherthala, a watery alcove on the Kerala coast. We do not know when she was born or who sired her". (Pillai 131) This was the introductory lines from the essay. Nangeli whose name means the beautiful one belongs to the lower caste had lived in the 1800s. Nangeli and her husband Chirukandan were Ezhavas and they were toddy tappers as this job considered as the low but not so lowest.

Under the patriarchal notions, the practices of covering faces or the body parts still exists around us. There are hundred of women forced to follow such customs in the society but only a few of them have enough courage to stand up against these practices.

"The elders proclaim that she stood up to preserve her dignity, but that is because they are afraid to admit that she stood up to them. Nangeli was rebel, but like many rebels, in death her memory became the possession of those she opposed. She threw off one tyrant and found her legacy in the grasp of another."

(Pillai 132)

Her outraged actions are mentioned in the lines which are about to make clear way of her actions as a rebellious and moreover a way for being stand up for others as well.

In 1803, the king of Travancore which was one of the 550 princely states began to impose this kind of taxes over lower class people. Travancore kingdom imposed many taxes and they took authority of the lower class people as they are believed to be their caretakers as well. In more a way they are showing their elite and alien attitude towards the lower caste people in order to attain power over them and considered themselves as superior. All upper class people impose taxes to the lower class people only for benefit of them as they are regarded as the superior and the major hand in the times.

“They came one morning, the story goes, to tax her breasts, leering at their shape and dimensions, to calculate the figure owned. It was mulakkaram—the breast tax—and women who were not high-born were surveyed as soon as they advanced from girlhood to adolescence.” (Pillai 132)

The breast tax were the taxes that had to be paid by the lower class women from the measurement of their breasts, from the lines it was much evident that they measure the breasts and the taxes were considered from the measurement of the breasts they have. It was the tax that the lower class women was granting for the right to cover her breasts only after she paid to the government . The royal members would travel door to door, collecting this tax from the Avarnas (lower class women). The amounts are depending on the size

of the breasts they have. Their way of dressing is an easy way for identifying their castes and creed.

“Nangeli had probably been taxed for years, but that year when the villains of the tale came to her hovel, she was prepared for the act that would cleave for her a place in history and lore.” (Pillai 132,133) From these lines, she had been giving taxes for her breasts on several years, but ultimately she had a rebellious way against this kind of discriminative act that done by the upper class people only for their benefit. The kings had ensured the subjugation of the lower castes by imposing heavy taxes on them. Their wealth was built on some of the worst taxes imposed to the lower sections of the society. Apart from breast tax, the king imposed tax on lands and crops, for the right for wearing jewellery by the peasants, to the right of men to grow a moustache, etc. From all these taxes the king’s wealth became flourished.

“She went inside calmly while they waited by the threshold, it is said, and returned with the tax offering on a plantain leaf. Since they had come for the breast tax, that is what they got: Nangeli’s breasts, served by her own hand and placed on the leaf in a bleeding lump” (Pillai 133)

She react to the way that her inner outrage to the king’s men that they are coming for her breast tax. Parvathiyar, who are known as tax collectors, are appointed as the breast tax collectors and they went to every low class woman to taking the measurements of the breasts and implementing tax over them. Her attitude and strong mind lead to counter act to the supreme authority for their whereabouts. They are demanding heavy taxes over the lower class only

for their benefits. This was questioned by the ultimate action by the strong female figure that is Nangeli.

“She collapsed in a heap and died in agony, her corpse cradled by Chirukandan, who returned to find his home turned into the scene of one of history’s great tragedies.” (Pillai 133) Nangeli’s name got in the history by the courageous act in the basis of letting herself to be paid her life at stake for preserving other’s life as well. Women’s dignity, self-confidence and her way for doing self-act in the male dominated society are evident and she is the way for expressing her inner self to the rest of the world.

“The legend of Nangeli was birthed in blood and injustice.

Women of low caste, they will tell you, couldn’t cover their bodies if they didn’t pay the breast tax. They silently wept and lamented their fate, shame building upon shame under the gaze of lewd old men who decreed that the right to dignity came with a price. But Nangeli was a woman of virtue—she would not barter money for honour. And so she chose death.” (Pillai 133)

Nangeli’s sacrifice put an end to one form of caste oppression. The land where she lived came to be known as mulachiparambu , the plot where the woman of breasts lived. The name mulachiparambu too has been covered up, perhaps due to embarrassment. The plot, divided up between several owners, is situated near the SNDP office at Manorama junction in Cherthala. Standing bare-chested was taken as a sign of respect towards those castes supposedly superior to them.

“Embarrassed and horrified by the tyranny of their own ways, the rajahs abandoned the tax on breasts. Nangeli became a heroine. Womanhood prevailed.” (Pillai 133) Her courageous acts portrayed her as a heroine and she stays a figure of saving her womanhood as well as of other women.

“Virtue as we recognise it today in its patriarchal definition, was not a concept that existed in Kerala.” (Pillai 134) From this line, one sees how the patriarchal concept of Kerala are about to be flourishing that time but the notions are only in between the supremacy, they are not considering low class as their slaves and always wants them to obey the upper class and forcefully made attention to respect them.

“The tale of Nangeli that they will tell you today has her fighting to preserve her honour, where honour is constructed as her right to cover the breast. But in Nangeli’s time, the honour of a woman was hardly linked to the area above the waist.” (Pillai 136)

Nangeli stands up for her honour and also other women as well. Following the death of Nangeli, the breast tax system was annulled in Travancore. But unfortunately the iconic hero has no mention in Kerala’s official history records. The incident happened in 1803. It created a lot of anger and the practice of collecting breast tax was put to an end by 1812.

“She became a loyal, patriarchal icon of womanly virtue.” (Pillai 138) Here she stands for the remain womanhood as well. Her act of bravery saves other women as well. She grabs social attention for the way of her rebellion.

“She was a heroine of all who were poor and weak, not the archetype of middle-class womanly honour she has today become. But they could not admit that Nangeli’s sacrifice was an ultimatum to the order, so they remodelled her as a virtuous goddess, one who sought to cover her breasts rather than one who issued to challenge a power. The spirit of her rebellion was buried in favour of its letter, and Nangeli reduced to the sum of her breasts.” (Pillai 139)

Her actions were such a bravery, that upper class people were nothing as being an audience. They were seen the outrage by a lower class woman of her rebellious and stunned act questioning about her womanhood. She cut off her breasts for saving herself by the upper class narrow mind and the social custom prevailed at that time. She is considered as virtuous God as she saved other women’s life as well. Her attitude and her strong mind of patience being born to low class, stand for low class people and save them from the upper class people’s cruelties.

“Some say he jumped into the pyre as Nangeli burned and perished in flames of grief – for him, too, there was the redemption of sacrifice” (Pillai 133) The suicide of Nangeli’s husband is the first recorded instance of a man committing Sati. Nangeli died of excessive blood loss while her distraught husband committed suicide by jumping into the funeral pyre. Here her husband stood along with her in her whole life journey.

Nangeli and her way of rebellion are really connected with the body politics. Because she stands and done with full of hatred being a person whom

have a discrimination by the upper class people , she can only a protested figure as she done such a brave act of being neglected in the male dominated society.

Chapter 4

Mahasweta Devi's Version of Body Politics in "Draupadi" and "Behind the Bodice"

"Name Dopdi Mejhen, age 27, husband Dulna Majhi (deceased), domicile Cherkhan, Bankrahjarh, information whether dead or alive and/or assistance in arrest, one hundred rupees...." (Devi 16) This is the first line from the story, it introduces the main character Dopdi. She is a revolutionary figure who stood up for saving her tribes group. She belongs to the Santhal tribal group of West Bengal.

"The black-skinned couple ululated like police sirens before the episode. They sang jubilantly in a savage tongue, incomprehensible even to the Santhals." (Devi 18) They are killing grain brokers, landlords, moneylenders, law officers, bureaucrats and take all the wealthy things and they gave to the poor people. Their actions are extremely granted for uplifting the tribes. "Most notorious female" this was the title given by the officers for her courageous act for saving her own people.

"In fact, their fighting power is greater than the gentlemen's. Not all gentlemen become experts in the explosion of chambers; they think the power will come out on its own if the gun is held. But since Dulna and Dopdi are illiterate, their kind have practised the use of weapons generation after generation." (Devi 19)

Here we can find out the usage of weapons. And clearly get an idea

Dopdi and Dulna are illiterate, and they are lack expertise in using guns. They have practise in using their own weapons from their elders, especially these weapons are hatchet and scythe, bow and arrow, etc.

Dopdi and Dulna are protecting their tribes from the capitalist circumstances, people want to live freely of not afraid from the landlords and authorities. The couple start to revolt against the discriminative situations, their revolt are for saving their motherland from the capitalist landlords.

Mr Senanayak, the elderly Bengali specialist in combat and extreme—Left politics. He had great knowledge and following everything from his Army Handbook, gave instructions to his subordinate from this knowledge. He is assigned to catch the revolutionaries. He promoted the guerrilla warfare and its repulsive style against the tribes. He stands as the first world scholar and claim himself as a reformer in third world people. According to him, from his book, in theory he respects the opposition. His ideology of having the power needs to give in youth's hands, and also they will forget the lesson of blood.

“In 1971, in the famous Operation Bakuli, when three villagers were cordoned off and machined gunned, they too lay on the ground, faking dead. In fact they were the main culprits” (Devi 17) “Dulna and Dopdi went underground for a long time in a Neanderthal darkness.” (Devi 17) The culprits were Dopdi and Dulna and they escaped from that attack and safely stays at a hideout area so that the police couldn't catch them easily. They stand together always and stood up like a shield of protection mutually. The couple cleverly manages to escape and evade the law several times, but Dulna is gunned down by a policemen one day. For catching the others they put

Dulna's body on a stone and waited for hunters to take over this body, the red ants bites the private parts. No one came to claim over the body. Senanayak's plan fails. But he still ordered to search for Dopdi.

“Dopdi loved Dulna more than her blood. No doubt it is she who is saving the fugitives now.” (Devi 22) After her husband's death in the police encounter, Dopdi begins to operate alone to help the fugitives. These fugitives have murdered the corrupt money lenders and landlords are hiding in the Jharkhani forest.

She changed her name to Upi Mehjen for not identifying her. Somebody calls her by Dopdi, but she didn't respond to them. The police offered money for helping to catch her. They offered two hundred rupees for those who helping for their arrest.

“Dopdi's blood was the pure unadulterated black blood of Champabhumi. From Champa to Bakuli the rise and set of a million moons. The blood could have been contaminated; Dopdi felt proud of her forefathers. They stood over their women's blood in black armour.” (Devi 28)

When the police caught this revolutionaries brutally punish them, kill them, they raped the women. Shomai and Budna are half breeds, they are betrayed the tribes. They are ones who inform the police about the tribe's hideouts, they are helping the police to catch them for reward, simply betrays them. Dulna and Dopdi never betrays or given any clue for the fugitive's hideouts. Both are ready to save the tribes from the money lenders. “If u want to destroy the enemy, become one.” (Devi 30) Here the Senanayak wants to destroy the

revolutionaries plan for killing the wealthy landlords, he wants to kill them before they do.

“Draupadi Mejhen was apprehended at 6.53 p.m. It took an hour to get her to camp. Questioning took another hour exactly. No one touched her, and she was allowed to sit on a canvas camp stool. At 8.57 Senanayak’s dinner hour approached, and saying, make her. Do the needful, he disappeared.” (Devi 31)

She knowingly misleads the police who are on her trail so that the fugitives’ campsite remains a secret. Finally they got her and she had been questioned for so long.

“Then a billion moons pass. A billion lunar years. Opening her eyes after a million light years, Draupadi, strangely enough, sees sky and moon. Slowly the bloodied nailheads shift from her brain. Trying to move, she feels her arms and legs still tied to four posts. Something sticky under her ass and waist. Her own blood. Only the gag has been removed. Incredible thirst. In case she says ‘water’ she catches her lower lip in her teeth. She senses that her vagina is bleeding. How many came to make her?.”

(Devi 31)

She is realizing now she has been gang raped by the Senanayak’s people, she didn’t get to know how many were there. Her memory now fades, and she is completely blank. She had been tied and her health is worse, she is out of thirst now. Her private parts are now in full of blood. The cruel act of police of raping a woman is very unethical, whatever questioning, these kinds of brutal

actions by men are not justifiable. Her womanhood had been tortured and out of question of adultery done in the name of investigation.

“Shaming her, a tear trickles out of the corner of her eyes. In the muddy moonlight she lowers her lightless eye, sees her breasts, and understands that, indeed, she’s made up right. Her breasts are bitten raw, the nipples torn. How many? Four-five-six-seven – then Draupadi had passed out.” (Devi 31)

The brutal and most cruel actions are make her grieve. She saw her breasts have been bitten without any mercy, her nipples were torn. All these made her into a state of extreme sorrow and she can’t help for not saving herself from these cruel men. Her vagina and ass are stocked with her own blood and it’s the most painful scene. In front of her eyes she now sees her own cloth, she lost all her hope.

“Draupadi stands up. She pours the water down on the ground. Tears her piece of cloth with her teeth. Seeing such strange behaviour, the guard says, She’s gone crazy, and runs for orders. He can lead the prisoner out but doesn’t know what to do if the prisoner behaves incomprehensively. So he goes to ask his superior.” (Devi 32)

She is completely in a depressed state that, she tears her own cloth and she didn’t know how will react to this situation. “Senayanak walks out surprised and sees Draupadi, naked, walking towards him in the bright sunlight with her head high.” (Devi 32) She is now realizing the mistake of feeling sad, she is about to react to the illicit act.

“Draupadi stands before him, naked. Thigh and public hair matted with dry blood. Two breasts, two wounds. What is this? He is about to bark. Draupadi comes closer. Stands with her hand on her hip, laughs and says, The object of your search, Dopdi Mejhhen. You asked them to make me up, don’t you want to see how they made me? (Devi 33)

Dopdi made it clear to Senanayak that her body wounds are the results of his order to search. She laughs in front of him. Even though she lost everything she stood up naked and had now no kind of shame. At first she shows shame, but later her mind became bold and decided to not to show shame of this brutal act. They deserves this reaction of utter laugh.

“Draupadi’s black body comes even closer. Draupadi shakes with an indomitable laughter that Senanayak simply don’t understand. Her ravaged lips bleed as she begins laughing. Draupadi wipes the blood on her palm and says in a voice that is as terrifying, sky splitting and sharp as her ululation, What’s the use of clothes? You can strip me, but how can you clothe me again? Are you a man? (Devi 33)

Here Dopdi’s laughing and screaming voice are very significant; her outburst of inner conflicts comes out and speaks with all her vibrant form. She asked Senanayak why she needs the clothes anymore, it is because she not all considers them as men. The cruel actions and intentions of violating a woman are not considered the power of man. The one who respects woman are important.

“She looks around and chooses the front of Senanayak’s white bush shirt to spit a bloody gob at and says, There isn’t a man here that I should be ashamed. I will not let you put my cloth on me. What more can you do? Come on, kounter me – come on, kounter me – ? Draupadi pushes Senanayak with her two mangled breasts, and for the first time Senanayak is afraid to stand before an unarmed target, terribly afraid.” (Devi 33)

She is now rebellious and she asked them to counter her now. And she is not afraid of her nakedness, rather she didn’t show shame. In the end Senanayak is forced to confront his powerlessness in the presence of a naked Dopdi. It is an easy task for Senanayak to have Dopdi’s body forcibly disrobed, raped and mutilated. But he does not possess the power to cover the marks of violence inflicted upon Dopdi. With her outcry and her rejection of the choice of saving her modesty offered to her by Senanayak, she becomes the figure that being a terrible fate in patriarchy. The ‘breast’ in this story has become concept metaphor for gender violence and powerful tool for attack. The breasts which are the objects of lust for policemen turned out the weapon to take revenge when she pushes Senanayak with her two mangled breasts as she seems unarmed, her counter attack was the question for masculinity.

“The half-naked ample-breasted female figures of Orissa are about to be raped. Save them! Save the breast.” (Devi 123) This is the title of a news that came in the newspaper with the picture of a mother feeding her infant, the news was completely a cook up one for cheap publicity and earning a huge price. This incident had made the life of women been questioned in the patriarchal society.

“A high-breasted rural woman sits slack with her breast shoved into an infant’s mouth. The breast is covered with the end of her cloth. The same girl is walking with many girls carrying water on her head. Breasts overflowing like full pitchers’” (Devi 124)

Here the woman had feeding her child and she covers her breast with her cloth. She has her companions along with her.

“Gangor’s crowd came to Jharoa looking for work. They’ll work on a piece – wage basis in the kilns for light bricks and tiles. When Upin and Ujan arrived there for two or three months. Gangor’s health was fine... Upin took a photo when he saw a baby suckling – Gangor did not object. But she put out her hand... money, Sir, rupees? Snap a photo so give me a cash! Ujan got a shock. Upin crumpled up all the money in his pocket and gave it to her.” (Devi 125)

Famine as a cause for Gangor and her clan as migrant labourers in search for work for their livelihood. They came to Jharoa for a hope to find out some job here and live here. “Upin is an itinerant ace-photographer.” (Devi 121) He is a photographer, whom had sell his pictures abroad for huge prices. He is an urbane man who depend on the violence occurring in backward rural areas of Bihar and Orissa to earn his livelihood. His photography is of an investigative nature as he explores and represents the misfortunes experienced by people, such as drought, famine, water pollution by usage of pesticides, etc. His representations of violence taken from the third world nation are praised by the west people.

Shital is Upin's wife and she is a famous Himalaya-climber. They mutually understand each other. Sital saw the viral pictures and she commented "Chest, breast. Why is the breast? Fat tissue, this that, a lot of bother."(Devi 130)

"Put her hand on her liquid silicone implanted front. Behind Shital's choli is a silicone chest. Upin had said, this is all artificial, Shital?"(Dev 130)
Upin considers Sital's breasts as an artificial thing, like a plastic flowers.

Gangor is a woman who takes the money for her breasts pictures. They gave her the whole money that they have in them. Second time they took the pictures she demanded from them hundred rupees per picture. Upin give his watch but she threw away that. Gangor shouted at Upin and said, "You bastard ball-less crook!" (Devi 126).

"Gangor was weeping and keening, with her cloth in her mouth.... Tell the Camera – Sir, why not take me away? A cloth to wear... a bite to eat... a place to sleep for mother and child...What to do Sir... no field, no land, living is very hard...pots and pans...stove and knife...cleaning rooms...laundry...I'll do anything Sir..." (Devi 127)

Here one finds out the real life of Gangor. Her miserable life for survival is drawn in this passage. She is now ready for photography at any cost. She asked money for pictures for her livelihood, she can't money as their life as much in misery way. She asked them for an offer. She told them her village had gone through famine, no chance of living, in here they are hard to survive. They have no field, no land, their life is full of miseries and difficulties. She

asked them for a job, so that they can survive, she promise them to do any job they give. After the shouting incident a man came there and slaps her, they thought it was her man. But that was the contractor. She says they are not good.

“Gangor is fantastic.” (Devi 127) Upin had a great feeling of her breasts, he never can forget those mammal projections. He said about Gangor’s breasts: they are statuesque, which had a great attraction and he falls for that natural beauty. “Gangor’s developed breasts are natural, not manufactured.” (Devi 135) Upin couldn’t able to find out any artificiality in Gangor’s breasts.

“Hopeless, hopeless. Upin heard a child weeping. A skinny dark twelvish-year-old girl was standing with a year old boy on her hip. The boy was crying. Suddenly a message flashes through Upin’s brain. Upin realises the boy be Gangor’s. And somewhere a terrible conspiracy is at work. That’s why the people are stony silent.” (Devi 131)

Now Upin realises the mistake he had done to Gangor and immediately searches for Gangor in Jharoa, but couldn’t find her there. They had actually gone to Seopura. Everybody considers her as a sinned woman, and said about her against her womanhood. She tell everybody to take her pictures. Her modesty has been questioned here. And Upin finally found her.

“Upin and Gangor looked at each other. A sharp experienced smile blooms on Gangor’s lips. She pushes away some man’s hands. Says, the Camera – Sir has been going around for me for a

long time, Contractor. Today he's my client, eh Sir? "(Devi 135
136)

Upin went to Seopura and saw Gangor. Their meeting was quite dramatic, but it is true they finally met and he don't know what happened her in real. He collected information from the caretaker and all others, he don't know how much truth in it.

"Gangor breathes hard. Says in a voice ragged with anger, Don't you hear? Constantly playing it, singing it, setting the boys on me... behind the bodice... the bodice... choli ke piche...choli ke... No Gangor... You are a bastard too Sir... you took photoks of my chest, eh? Okay... I'll show... but I'll take everything from your pocket, a – ll ..." (Devi 137)

Here she protested what had happened to her, and her inner conflicts of cry can be found out here. She is totally destroyed inside. Everybody misuses her. It is all because of the picture that came in the newspaper.

"In the silhouette cast by the hurricane lantern two shadows act violently. Gangor takes off her choli and it at Upin. Look, look, look, straw – chaff, rags – look what's there. No breasts. Two dry scars, wrinkled skin, quite flat. The two raging volcanic craters spew liquid lava at Upin – gang rape... biting and tearing gangrape... in the lockup... now from Jharoa to Seopura... Seopura to Jharoa... the contractor catches clients... terrorizes a public... plays the song, the song...Upin stands up weaving, unsteady." (Devi 137)

Gangor had been brutally raped by the local police of Seopura. Because of the viral picture, she had been taken to the police station and they raped her brutally. The representation of Gangor's naked breasts by Upin thus becomes the cause for her victimization. The exposure of her breasts makes her the object of disgust in her own community and it turns her into a sexual object in the eyes of the police. Gangor started to earn her living through prostitution. It is the only alternative left for her whom everybody had abandoned. She remains last Upin, the photographer also been equally responsible for this miserable situations of her life. Upin too took advantage of her clicking her half-bare breasts and to earn money. When she removes her bodice and showed the violence happened to her, he was shocked and been nothingness of ignoring this all time. Her statuesque breasts are been bitten and torn, there remains no breasts. The two wounds remain on her breasts rest as a mark of violence happened to her.

“Upin comes out, Gangor is still screaming, talking, kicking the corrugated tin walls with abandon. Upin runs. There is no non-issue behind the bodice, there is a rape of people behind it, Upin would have known if he had wanted to, could have known. Upin runs along the tracks.” (Devi 138)

The site of Gangor's mutilated breasts is a shock for Upin. He realizes that this plea to people to 'save the breasts' is utterly futile. For the people whom the society are protecting, violates it by raping a woman, a mother. In a state of shock, Upin steps on the railway tracks of Jharoa and crushed under the wheels of train. The rape of Gangor by the police signifies the rape, torture,

humiliation, manipulation and exploitation carried out by the institution and protectors of law.

The two stories “Draupadi” and “Behind the Bodice” are flourishing in similar situations of two women. Both are violating and sexual abused by the authorities whom the law are given to preserved in their hands. They violates it for their sexual pleasure, they tortured, brutally raped them in the name of investigation. Women in both story turns as a sexual object at last.

In “Draupadi”, Dopdi is marginalised from the norms for modesty and respectability designed in the patriarchy. Senanayak is an intellectual revolutionary, whom follows up the theory, Dopdi is revolutionary who stands up for violence. She fought against the torture and discrimination of their tribal groups. Likewise Gangor takes up her community from her village to migrate for their survival. But Gangor’s community left her as they considered she committed a crime, her picture got viral, bare-breasts picture.

Dopdi and Gangor are facing same violence, torture, brutal rape, mental depression in the male dominating society. Men did this unethical act of violating a woman without permission and using her for their sexual pleasure. Their bodies are considered only as their medium for sexual entertainment. And finally women’s outburst are much significant as they protested at utmost and their comes out their inner conflict and their uplifting roar.

Chapter 5

Conclusion

This project *Breast as a Weapon of Empowerment: A Critical Analysis of Feminist Body Politics* in Manu S Pillai's "The Woman with No Breasts", Mahasweta Devi's "Draupadi" and "Behind the Bodice" is about the empowering strategy of women who had faced all sorts of violence.

Nangeli, Dopdi and Gangor are the three women who faced gender violence, humiliation, torture, rape, discrimination, harassment, etc. They all are the victims of male domination. Men are considered superior, women were always inferior, and nothing special as compared to men. These ideologies are changing while analysing these strong female characters.

Manu S Pillai's essay "The Woman with No Breasts" from his book *The Courtesan, The Mahatma and The Italian Brahmin: Tales From Indian History* talks about the historical strong female Nangeli who is portrayed as virtuous goddess to many women. Her self-confidence and selfless act of saving several women from the upper class men atrocities. She had been questioning and brought an end to the *mulakkaram* which was existed as a tax from the lower class women.

Mahasweta Devi's short story "Draupadi" revolves around the title character Draupadi Mejhen (Dopdi Mejhen). She is a revolutionary who along with her husband tries to save their tribe from the money-lenders, landlords. Their fighting is for saving their people, but in the end, their life is lost in the hands of the authorities. They killed them without any mercy. Devi's another

story “Behind the Bodice” is about the central character Gangor. She has been caught by the law authorities and faces a brutal situation.

Nangeli, Dopdi and Gangor stands for the victim of masculinity, they all have been violated in different ways, their inner self are hurt by men and social hierarchy. Nangeli protested by giving her own breasts to the rajah’s people and died in victory. Dopdi had been raped by many men of Senanayak under an encounter. Her breasts are wounded and she push down Senanayak with this breasts. Gangor also had similar situation like Dopdi. She was kidnapped and raped by the local police. All these incidents women are simply considered as objects for sexual pleasure, they are nothing as compared to men.

Body politics is about the political struggle of people to claim control over their own biological, social and cultural experiences. Here all three female characters are portrayed and flourishing in this basis of this body politics, in other words they are under the body politics scheme.

Female bodies are objectified, especially their breasts are highlighted as a sexual tool for men. In the male dominated society, all these are been under subjugation and very less discussed, people do not consider such actions as important. These all incidents of female are considered as non-issue for everybody.

Men and society are equally responsible for the condition of every female. They are being raped, harassed, tortured, marginalised by the men and society. Women can only seen this and always be a silent observer, their voices are not significant. Analysing female problems in the light of these women, their life condition is much poor. They are simply considered as a

pleasurable object for males, but the writers made them rebellious women at last, after lost all hope, female became much violent and they are about to take revenge on the opposition. Bodies are the medium of object which transforms into all areas of womanhood, their feminine inner self are always been projected through these bodies. They are serving with all glorifying and been an active part in day-to-day life.

“The Women with No Breasts” is an essay of nine pages, that talks about the historical strong lady who preserved her womanhood from male domination. Nangeli cut off her breasts as a revenge against the male atrocities. She has been considered as a ‘Virtuous Goddess’. She cut off her breasts and fall into death for her womanhood and also her fellow companions. After her death, the breast tax was banned in Travancore.

“Draupadi”, a short story, consists of 20 pages talks about the revolutionaries of Bengal, they are saving their own tribes from the cruelty of money-lenders, landlords, etc. They murdered the wealthy and corrupted money-lenders and gave to the poor people what they deserved. Dopdi was captured and she was raped by several men, her breasts are wounded, everywhere in her body, there were traces of dry blood. Her outburst is like moaning and she violently pushes away the men with her wounded breasts.

“Behind the Bodice” is a short story of 20 pages that talks about the tragedy of a migrant labourer, Gangor as her breast feeding picture got viral in the newspaper. It was taken by ace-photographer, Upin. Her breast picture made her a criminal and make her to stay away from her own community. Local police abandoned her and raped her brutally. Her breasts were

considered as the sexual object for them. Her beautiful breasts are torn and bitten by them. She becomes helpless woman and decided to do prostitution for survival.

Chapter one deals with introductory remarks about this project, second chapter deals with the theory and its analysis, third chapter deals with the Nangeli's protest and her way of body politic, fourth chapter deals with Devi's breast stories, the females' revenge of using their body as a medium.

Bodies have always been extraordinary factor in a life, the projection of body parts are dealt much intrinsic in sense, and been an unavoidable thing. Here all the three females are showing up their breasts, in two cases they are forcefully showing up their breasts. The contrasting female characters which had been a narrative of downtrodden victims of patriarchy. They are underpaid, undervalued and under-represented, incapable of self-determination and defined by limitless needs.

Gender and empowerment stood up equally, both needs a medium of understanding things. Gender plays a vital role in the society, men and women as living with mutually helping each other, but eventually men always stand for attention and they have made women a less significant figure in the society as well as in their life too. Empowering females is making them strong and self-confidence brought them to stand against every tortures and harassment in the male dominated society.

Nangeli, Dopdi and Gangor are three strong women, they took up revenge of their bad situations, they are misled by the male chauvinism, women are not important and less significant, but through these women's

action of being strong women after they face much torture and pain from the society norms and ideological concept. In reality males are not ones whom always neglected the social norms and aims. Males are assigned to be the protective shield, but they themselves being the reason for the negotiation for the destruction of females.

In “Behind the Bodice”, two important women character can be found, Shital, wife of Upin Puri, she stands up freedom, their relationship is of mutual understanding and self-freedom they both give enough space in their areas. On the other hand, Gangor lost everything and she did prostitution for her livelihood. As a mother she fails for protecting her modesty, she was raped by the police, and everybody teases her “what is behind her bodice”. This itself shows Gangor has been neglected.

The character Dopdi can be related to the Hindu mythical character Draupadi, who was married to five husbands and she was disrobed by the men, as like Dopdi married to Dulna, after the encounter, her body was torn and sexually used by men. This can be contrasting factor.

The analysis of the characters Nangeli, Dopdi and Gangor in the light body politics are evident and it had been properly evaluating the purpose and need of the body as such, bodies are always considered to be inevitable part. Female breasts are here the weapon for their empowerment. For revenge each women took up their own breasts, female are not always subjugated, their power of resistance are seen through these strong women characters. Their bodies are touched by others, so that they took revenge, their outbursts are important, as they are protesting against their torture from men. Female bodies

have always been protected, but here everybody has been tortured and feels utmost pain in the benefit of male only, they took up advantage on them, male brutally raped them and leave them as their remaining waste meat, female outcry are been preserved and that must be questioned by the authority as well. Females are too served with equal freedom and justice like men, gender discrimination is about to erase from the mind sets of everybody. Male and female must be treated equally.

