

Walker's Womanism in P. Sivakami's Novel: "The Taming of Women"

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Abstract: P. Sivakami's work *The Taming of Women* originally written and published in Tamil brought to the focus for the first time the lived experiences of Dalit women community that was deliberately pushed to the fringes/margins of Indian Society. Dalits particularly Dalit women stood at the intersection of caste, gender, class and religion which cut Sivakami at heart and stimulated her to articulate them through her works. This study explores Alice Walker's 'Womanism' in Sivakami's 'Anandayi' a Dalit woman protagonist as well as the politics in the identity of all Dalit women of southern India. Nevertheless, the uniqueness in Sivakami's personality is in her rejection of the marginalized status. Equipped with highest education and being as an IAS she empowers herself for the emancipation of oppressed women. The study traces the saga of Anadhayi, Lakshmi and many other women from the same village who are obstinately victimized by patriarchy and are forced with gender discrimination and power domination. Sivakami claims to be the 'voice' for the 'voiceless' in the caste-ridden society. This paper traces the element of egalitarian ideology that was already growing within her even as a Dalit IAS oppressed in many circumstances. Sivakami uses truthful diction, shocking and realistic narrative to bring out her ferocious womanism into the indifferent minds of the readers, provoking them to empathize with the victims of gender bigotry. At the same time, it also depicts the resilience of Dalit women who live life and enjoy fellowship with each other despite their hardships.

Keywords: Womanism, Feminism, Gender Discrimination, Patriarchy

1. INTRODUCTION

Feminism or the Feminist movement that began officially in the 1960s by Mary Wollstonecraft demanded equal rights for women. Although it began in the West as a political movement, by women demanding their right to vote, it soon spread into social, economic, literary and aesthetic fields. The presence of women came to be seen and felt in every way and the world had to acknowledge her difference and her worth through great works such as *The Second Sex* (1949) by Simone de Beauvoir, *The Feminine Mystique* (1963) by Betty Friedan, *The Female Eunuch* (1970) by Germaine Greer, *Sexual Politics* (1970) by Kate Millet. As Feminism grew in

ideology and literature, a sub-category called postcolonial feminism emerged with Black Feminism. Dalit Feminism can be identified with Black feminism as both shared a further marginalization based on race/caste which had been absent in Western Feminist theories. From Beauvoir to Millet, all the Feminist Studies agree that society is patriarchal in nature; it gives subordinate status to women; there is a sexual politics working at all levels and spheres of civilised society. As Beauvoir contends in her monumental work *The Second Sex* (1949), that in patriarchy, man is the 'self' and woman the 'Other'. This theory of alterity denies women equality with their male counterparts. This is true in all cultures and regions. Femininity is constructed based on role expectations and behaviour. Female has to be always subject to male authority over her life and their decisions. A woman who does not fit into this role is termed 'mad' 'rebel' or 'witch' and often punished by society in various ways.

Every individual born on earth has constant questions from within at different levels of growth and development that is, "Who am I"? "What am I"? This includes the concept of knowing or being labelled a 'girl' or a 'boy'. To become acquainted with one's identity is not one day or years of endeavour but a lifetime of work. In psychology, an individual's sense of self is defined as a sense of continuity, or the feeling that one is the same person today that one was yesterday or last year despite physical or other changes. Such a sense is derivative from the feeling of one's feelings, body image, and from the sense that one's memories, goals, values, expectations, and beliefs belong to the self. This is also called personal identity.

In cognitive development, the awareness that an object is the same even though it may undergo transformations lead us to see the world as a place with an intentional design, created by someone who is Almighty and all Powerful. Children, for example, with their fresh minds are inclined to believe that, even small aspects of the nature they perceive around them were created with a purpose. Barrett's book *Why Would Anyone Believe in God?* (2004) endorses that belief in God is an inevitable cognitive development of the human psyche. It comes from mental tools working beneath our conscious awareness. "Whatever we believe consciously is in large part driven by these unconscious beliefs" (Azhar 2010).

The identity of an individual is formed from childhood and develops with age. It is rather difficult to clearly define 'identity' or restrict it to certain particular terms. It depends upon one's gender, race, ethnicity, class, religion and sexual orientation. A person's identity is also shaped by some other aspects such as nationality, culture, education and caste. One of the most important factors that contribute towards shaping one's identity is physical appearance which is inclusive of body image, face shape, and skin colour. People usually judge a person's identity based on how he/she looks like. Physical appearance is something that doesn't change usually because it's something that one is born with.

Feminism is a collection of movements and philosophies which aims at the founding, defining, and protecting equal social, political and economic rights for all women. It includes seeking to establish equivalent opportunities for women in education and employment. A feminist promotes and supports the civil rights and equality of women. Feminism has various streams: Liberal, Marxist, Black feminism, post-structuralist etc. So also, there are different themes that are explored in feminism. They include patriarchy, oppression, objectification, stereotyping, and sexual objectification.

Feminist theories, in a very comprehensive way, talk about equality of the sexes in all domains; they agree on offering importance to 'difference' as it is the different experiences of women with respect to the organized authority faced by them in the male-controlled society that enhances the feminist body of thought.

Clenora Hudson-Weems identifies further differences between womanism and feminism being; womanism is "family-oriented" and focuses on race, class, and gender, while feminism is "female-oriented" and strictly focuses on biological sex related issues women and girls face, globally ("Womanism").

Alice Walker is considered one of the most inspiring Afro-American writers. It is her sole effort to coin the term 'womanism' mainly to defend black rights. Her interest in the whole people around the world speaks about her strong personality. *The Temple of my Familiar* (2004) is a novel that portrays the ultimate expression of womanism. Walker discusses religion, homosexuality, racism, parenting, homosexuality, slavery, depiction of black women, oppression, AIDS etc., in and novel and particularly stresses the above themes. The themes present in Alice Walker's *The Temple of my Familiar* is almost an extension of one of her popular novels *The Colour Purple* (1982) that won the Pulitzer Prize in 1983.

Womanists do not see womanism as an extension of feminism. They consider it to be the theoretical framework of feminist theory that exists independently.

This thought is a withdrawal from the black feminists who have stamped their own space in feminism through academic circles and active movements. However, not all womanists hold the distinctive view of womanism from feminism. The initial conception of womanism is articulated in the statement of Alice Walker: "Womanism is to feminism as purple is to lavender". The theories of womanism under this title of Walker appeared closely tied up with a broad umbrella under which feminism fell.

Black Feminism and Dalit feminism speak about the sufferings of women. Both women suffer not only due to their gender but also due to race or caste. Thus, they are said to be in triple-bind. P. Sivakami's identity is that of a Dalit woman. *The Taming of Women* (2012) - the artwork of P. Sivakami reveals the growth of her identity as a marginalized person. Through her work, she creates herself to that of a spokesperson of her marginalized community. The journey of her life from being an IAS to being a novelist raising issues of marginality and oppression of women in the society is fraught with challenges due to the politics of her caste, her gender, as well as her being a member of the oppressed class.

The postcolonial novel, in particular, has been the choice for many postcolonial writers. The reason for this has been stated by James Murphy in his work *Postcolonial Novel* (2017) as being the consequence of the 'representational nature' of the novel, its 'heteroglossic structure' and the function of the 'chronotope in the novel.' The realistic aspect of the novel gives it the ability to give voice to a group of people who have hitherto been silenced and who now wish to claim their identity. This is the same dynamics that works in the case of Subaltern literature. The superstructure of the colonizer versus colonized in postcolonial writings can be substituted with oppressor versus oppressed in marginalized writings. Just as Edward Said has written about postcolonial fiction, exploring the way it represents the relationship between empire and colony, in the same way, Subaltern literature/aesthetics is concerned with claiming space and voice in a dominant culture. A significant aim of postcolonial writers was to clear the space for multiple voices especially of those subaltern voices that have been formerly silenced by dominant ideologies.

After a considerable amount of debate, the marginalized/subaltern voice was incorporated effectively and fairly into social studies. Many social scientists felt paralyzed after a huge criticism against the idea of studying the "others", and passively accepted it to be impossible. But Gayatri Chakravorty Spivak, a well-known Indian post colonialist thinker, rejected the idea out rightly saying, "To refuse to represent a cultural 'Other' is salving your conscience, and allowing you not to do any homework" (qtd. in Chousein 2013). Spivak nevertheless identifies the problem that recovering and presenting the voice of subaltern would essentially contradict the subaltern masses' heterogeneity. Spivak suggests "strategic essentialism" - to

represent themselves in spite of the differences that may occur between or among themselves and to fight the opposition until they achieve certain goals and solve the problem of inequality. Along similar lines, Bell Hooks approaches the white academic readers and talks on behalf of subalterns in her essay *Marginality as Site of Resistance* (1990). She intervenes and asserts that the message from the space in the margins is a space for creativity and power which includes the space to recover oneself. It's a space to move in solidarity with the oppressed and "erase the category colonized/colonizer". Hooks exhorts the marginalized communities not to give up their marginalization because it gave them a different voice: "Marginality as a site of resistance. Enter that space. Let us meet there. Enter that space. We greet you as liberators" (343).

The voice of the marginalized and the oppressed groups became one of the greatest tools to distinguish and recognize the masked conditions that existed in the expanded world. Marginalized literature helps to fight ignorance surrounding the lives of the oppressed, and the prejudice that has resulted due to that ignorance. Marginalized writers discuss issues of marginality, subjugation, discrimination, inequality, in the postcolonial societies in the world. When in the contemporary world issues of equal rights to all human beings are under critical focus, the lived experiences of marginalized groups have attained excessive significance through literary writings.

The emergence of Dalit literature in India was a determined effort of the Dalit writers to bring the experiences of oppression, violence, suppression and subjugation of the Dalits to the forefront in society. Although these creative expressions were formerly buried in silence or forcefully pushed to the margins, calling it non-literary, the growing quantity of Dalit writings in the form of novels, poems, autobiographies, demand to be read and heard for the unique Dalit culture and characters it portrays. Post-independent India witnessed a very important literary revival through the rise of Dalit literature. Dalit writers depict the story of their collective struggle.

P. Sivakami's work presents oppression due to the intersection of caste, gender and religion. She focuses on postcolonial feminism by representing the woes of Dalit women. Dalit women have no social status. They were treated inhumanly without status or dignity. Sivakami's books reveal her desire to speak on behalf of her community to bring change. She uses expressions that respect no norms of decency and middle-class morality.

Palanimuthu Sivakami was born on 30th November 1957 in Tamil Nadu. She is a well-known Indian Dalit-Feminist writer, a former IAS officer and an activist who principally took to writing in Tamil. She is the first Tamil Dalit Woman who wrote the novel *PazhiyanaKazhidalum* in 1989 in Tamil. The novel

was translated by the author herself and published in English as *The Grip of Change* (2006). This created a stir as it determined to take it on patriarchy. As a Dalit writer, her other noteworthy works include *KurrukuVettu* (1999), *NalumThodarum* (1989) and *KadaiMandhar* (1995). Sivakami has written four critically celebrated novels. All her novels were centred on Dalit and Feminist themes. Her second novel *Anandhayi* is about the violent treatment of women and was translated into English by Pritham K. Chakravarthy as *The Taming of Women* in 2011. *Kadhavadaippu* is acclaimed to be her first collection of poetry, which was published in October 2011. P. Sivakami one of the leading Dalit novelists in India, tirelessly enunciated her views on the existing issues related to social and political strata. An author of four novels, P. Sivakami regularly contributed to the monthly magazine *Puthiya Kodangi* since 1995 and actively keeps herself in touch with editing materials. She has also been centrally involved in the publication of the literary journal *Puthiya Kodangi* and has a lively investment in issues that touch Dalit and other backward castes and women in Tamil Nadu. She has written several short stories and poems that focus on issues alike. Sivakami's novels portray the rustic story of women who suffer oppression under strong patriarchal domination. The struggles and conflicts projected in her piece of art are between tenacious women and tyrannical men in modern society. Sivakami has also made a short film *Oodaha* (Through) constructed on a story written by one of her friends. The same was selected by the National Panorama and won the President Award in the year 1995.

The marginalization represents the Marginalized literature, its characteristics, influences on it and a brief role of Sivakami as a Dalit/marginalized writer. It expounds on the position of those which the marginalized writers take towards issues in their community. *Can the Subaltern Speak?* an essay written by Spivak expresses the pitiful condition of the people who are marginalized and silenced by means of the epistemic violence done on men and women alike when she says: "Let us move to the margins (one can just as well say the silent, silenced center) of the circuit marked out by this epistemic violence, men and women among the illiterate peasantry, the tribals, the lowest strata of the urban subproletariat" (Spivak 1988, 25).

Postcolonial critics, especially feminists, desire to give silenced "other" an active voice. But Spivak worries that even the most compassionate effort taken simply repeats the very silencing of it combats. Spivak in the essay even points out how the British imperialism intervened into one of the inhuman practices followed in Hindu culture i.e., 'Sati'— where a widow was burned on her husband's funeral pyre intending to outlaw the inhumane practice turned on women by force. She argues that though the intervention saved some lives and offered women freedom of choice to a certain degree yet it secured

the British their power over India by marginalizing further the Indians and their culture as 'barbarism'. Thus, marginalized were kept at a remote place, isolated and alienated from the general public or the sophisticated elite classes of the world. It exorbitantly unravels the miserable strands of marginalized groups that have only deformed the society instead of lifting it to superstructures binding in harmony, justice and peace.

Foucault's assertion that one cannot exercise power expert through the production of truth and the truth is found in literature opens the wider space for better discourse widely and universally. Here the literature comes handy to interact, create and reflect the power of sensitive writings on race, caste, gender, religion and class that commonly move through conflicting trajectories. Thus, the discourse of the marginal is established as an alternative to the dominant either in its subjugations, subordinations or resistance. As long as marginality prevails without being extinguished from the phase of the earth leading to inequality and injustice the response to those indifferent treatments on the oppressed and afflicted will unquestionably lead to rigid and hard resistance, non-tolerance and aversion. The chapter simply states that the marginalized writers who once were from the periphery occupying a marginal place or borders will no longer remain in the same state. But would emerge to resist and offer a counter-discourse to hegemony and question enormously the injustice being perpetuated in society: there will no more be meek 'submissiveness' but always 'subversiveness'.

The study is an analysis of the feelings of oppression as well as the pride, joy, and dignity that P. Sivakami and her community experienced as a result of the efforts of few courageous voices that represented the agony of the oppressed classes in and through the literary writings.

In *The Taming of Women*, Sivakami explains how the Dalits and in specific women were exploited for ages by patriarchal ideology and society as she elaborates the plight of Anandhayi the protagonist in the novel. Anandhayi was an orphaned teenager and was married to Periyannan who cares nothing about the identity, self-respect or existence of women except for his perusal. The careless attitude of Periyannan is well portrayed by Sivakami at the very beginning of the novel as she exclaims through the words of Muthakka:

'I saw Machchan last week near the blacksmith, with a woman', a distant cousin had whispered secretively. She had been fuming from that day. Not that it bothered him. 'Endi why do you keep such a long face?' he'd asked. But before she could reply, 'Oh fine, whatever', ate, washed his hands and left as if on an important errand. (Sivakami 2012, 1)

Anandhayi was invariably subjected to severe sexual, physical and psychological exploitation. Apart from the domestic abuse, her perpetual agony pops out of the infidelity of her husband Periyannan who has several relationships outside marriage. At a point of time, when Anandhayi was in labour delivering the sixth child, Periyannan brings home his new mistress, Lakshmi and sleeps with her in the room above the stairs in the same house. One can imagine the pain of a wife delivering a child of a man who is inhuman and is in mad search of his physical pleasure with a mistress and is hesitant to empathize with her. Anandhayi in her agony claims: "Sami..." 'Let the slut come down and she will get it from me. She who has climbed up has to climb down' (Sivakami 2012, 4).

Sivakami through her novel has expressed her desire to create a new society made up of justice, equality and love amidst the current crisis between gender, caste and class discrimination. The novel *Taming of Women* is based on how women struggle to safeguard their honour and how they are oppressed by the eternal domination of men. Women's dignity in the contemporary world is still a question mark. Women are being continuously oppressed by both the upper and lower classes. Anandhayi after discovering her husband's paramour she successfully traps the woman who had an affair with her husband. "Periyannan, his torso bare, came thundering down the steps. He released the woman from Anandhayi's grip and pushed her aside. Anandhayi crashed to the ground with a loud sob". (Sivakami 2012, 4) The moment she was thrashed up, she developed labour pain and delivered her baby. Periyannan's concern was not the new born baby. He was least bothered about his pregnant wife and for his baby which was inside the womb. Anandhayi is filled with distresses caused by her husband and loses the peace in her. The crone, Anandhayi's mother-in-law advised her:

Why should a woman who's just given birth starve? So, the husband went to a whore, uh! Still, why should you go hungry? Is he all that you have in your life? Don't you have your children, enough wealth? Acres of fields and cattle of your own? Just because he went off with someone, here she wants to pine away. After all, there are five children; can't she just wash her hands off him forever? (Sivakami 2012, 17)

Sivakami's character, - the mother-in-law of Anandhayi stands as animpetus without letting another woman be humiliated. The daring personality projected by Sivakami in her novel leads to a comprehension of how Walker in her novel *The Temple of my Familiar* (1989) moves from feminism which is a more limited theory to womanism which is a more inclusive and a more comprehensive approach to women's issues. Anandhayi's suffering of being a woman, a wife and a mother of girls

finds no vent abiding by the patriarchal norms. But the enormous pain escapes her inner self in form of anger not against the problem-causer her husband, the tyrannical Periyannan but towards all women he keeps. Anadhayi though a hallmark for the victims of gender discrimination, yet never settles to weakly accept the ill-treatment and tries incessantly to gain power over her man and the household. But the irony of the attempts is that she loses her combat every time only to be beaten and ill-treated. Sivakami in her novel makes the pain suffered by innumerable women represented through the character of Anadhayi and her suffering in the hands of patriarchy and Periyannan.

Sivakami's women in the novel according to the article "An Eccentric and Intriguing Ensemble of Women":

"These women kick, scream, steal, run away, kill and raise hell within their households, and they will do what it takes to assert their rights. This means Lakshmi eloping constantly and leaving in her wake a wildly irresponsible man and, in turn, a frustrated adopted-household but it also means Anadhayi protecting Lakshmi from Periyannan, and Dhanam having sex with a Christian boy in her own house to rebel against her parents". (Sharanya 2012)

Sivakami gained inspiration from her people and made herself a strong-willed woman who was never disappointed by the fetters of the oppressive society that snarled her to the ground level. Though she was scarred and wounded by many cruel experiences of life which she intricately expresses through Anadhayi, yet she emerges victorious and becomes a wounded healer in and through her writings. "The quality of "fighting back" is not one that can be slotted casually under the loosely-used, misplaced brackets of "sisterhood" or "sexual education"; context demands that we understand each woman's struggle on its own terms" (Sharanya 2012).

Feminism and Womanism came into existence as a vibrant topic to be researched and studied. The ideology is mainly focused on how the black female characters are presented in their society and in particular in white society. It highlights the difficulties that black women face. They have two burdens; the first one is for being a woman and the other for being Black/Dalit. Novelists like Alice Walker an Afro-American writer and Sivakami P. the Dalit writer gives a glimmer of hope at the end of each piece of art how all the blacks/Dalits emerged as strong characters seeking to free themselves and establish their own identities as independent individuals. Walker attempts to highlight the effects of the black patriarchy on black women and to discuss the difference between two dissimilar critical approaches which are feminism and womanism. It shows how Walker moves from feminism which is a more limited theory to womanism which is a

more inclusive and more comprehensive approach to women's current issues in the society and world at large.

Womanism according to Alice Walker who coined this term in 1983 in her collection of essays titled as *In Search of Our Mothers' Gardens, it is from Womanish*. The opposite of being womanish is being "girlish", i.e., frivolous, irresponsible, not serious. It refers to a black feminist or feminist of colour. From the black folk expression of mothers to female children, "You acting womanish," i.e., like a woman. Usually, it refers to outrageous, audacious, courageous or wilful behaviour. Wanting to know more and in great depth that is considered "good" for one. It insists on being interested in grown-up doings or acting like a grown-up or being grown up. Interchangeable with another black folk's expression: "You trying to be grown", is referring to being more responsible, in charge or serious.

Undertaking serious issues concerning women is possible only when oppressed Dalit women unite and fight for their rights. The book gives an account of the miserable plight of women in particular the aged mother-in-law of Anadhayi, her daughters Kala, Dhanam and Arul, Periyannan's mistress Lakshmi whom he lodges in his home, Poongavanam and Neeliveni two village women. Each of them has their own tales of subjugation and suffering for being woman. Periyannan leaves no stone unturned to ill-treat his aged mother (Vellaiamma) who is seated on the 'thinnai' (Sivakami 2012, 60) outside his house who runs an uninterrupted commentary over the happenings of their house. Dalit women in comparison to the rights and privileges relished by the high castes. Sivakami has pointed out how her men and women who were denied dignified existence rebel against injustice done on them. According to P. Sivakami, she feels that the age-old living conditions forced on the Dalit elders to accept without resistance as an unalterable situation. Then will no longer follow the Dalit elders but will rise and stand for justice of women from now to all ages here after. Periyannan who is absolutely atrocious with his wife is also equally brutal with his daughters. When he finds Kala riding a bicycle, soon after she comes to age, he beats her black and blue. He even turns his rage upon Anadhayi by raising the grass broom at her, warning her calling her 'pimp'. She never wants to take his oppression silently like that of the elders. She voices out and screams at him in a way rebels his oppression on her and her daughters as she says: "Aiiyyo, he is hitting me! He is the one who has sluts all over the town and he dares to call me a pimp!" (Sivakami 2012, 83).

The Temple of my Familiar (1989) focusing on the female characters and themes and the epistolary style. Though the traditional feminist approach will be referred to in one way or another, the main concentration will be on the womanist approach which is somewhat different from the feminist approach in that it tends to be concerned with

character image rather than the more general issues of woman as woman in the full sense of the word. Studies that have dealt with this concept will be the focus for further research to provide a background for the discussions that tend to continue in writing of the thesis.

Walker's novel *The Temple of My Familiar* (1989) is a womanist thesis. It puts forth the position of womanist consciousness and womanist spirit. The novel enormously renders its tribute to the endurance, strength, and vitality the black women reveal to the world. It shows how black women have outgrown beyond hurdles, humiliations put forth by both whites and black patriarchy within black society working under the tutelage of white patriarchy and have built a better black community. The racist, sexist and classist aspect of American society is put forth by Walker through the narrative twists and turns employed in the novel. In America: "Social constructions of black womanhood and manhood are inextricably linked to racial hierarchy, meaning systems and institutionalization. Indeed, gender takes on the meaning and is embedded institutionally in the context of the racial and class order: productive and social reproductive relations of the economy" (Brewer 17). Walker through the novel talks about the need to overcome conformities of the sort above and emerge as successful individuals. Womanist awareness is the keynote aspect of the novel. Women seek deliverance from their problems through womanist awareness. Moreover, Walker's novel analysed by Roger Martz in "Alice Walker" Contemporary Literary Criticism opines: "The Temple of My Familiar is a novel about love, in all its forms; love for spirits and spirituality, love for the land and plants, love for all people regardless of colour, sexual preference and age – and love for all living things. It is about compassion for the oppressed, the grief of the oppressors, acceptance of the unchangeable and hope for everyone and everything" (qtd. in Dhavaleswarapu2019)."

The womanist movement is constantly looked down upon and as a black woman, situations and thus gets pretty judgmental. But there is more behind the womanist movement than people jumping into conclusions about the womanist and its movements.

Black women felt the dire need of something that can epitomize them and their situations as they felt feminism was too grounded. In fact, their need was something that respects them and embodies them with dignity. It represented their sexuality, ethnicity, abuse, and more. Being a black woman is more challenging compared to an average woman. Feminism focused more on the white middle class women and then it branched out into different types to include all women. The long-standing struggle was to get their rights and be treated equally with men in the workforce.

2. WOMANISM VS FEMINISM

The two women's activists and womanists have a fundamentally the same as objective so comparative, one could nearly consider it the equivalent. The authentic difference between the two ways of thinking is racial and social standing. Women's liberation and womanism both battle for the equivalent privileges of ladies in the public eye. Women's liberation was generally advocated by working-class white ladies who endure no incredible outcome. Besides, the ill-fated dark network of women was the cost of similar freedoms. Accordingly, womanism will in general be all the more tolerating and steadier of male partners – joined by their basic racial separations. Alice Walker, who originally coined 'womanism' said that the matter was immaterial and "Womanist is to women's activist as purple is to lavender". The greatest belief system among womanism and women's liberation depended upon the kind of people who were mobilized in contradiction. Women activists are in a constant struggle between the male-centric society and the stigmatism that exist against ladies. Womanists continue to battle the separation of their race, colour and socioeconomic status which continue to dominate. They are all the more enduring of one another's battle and less radical in their disagreements.

2.1. ALICE WALKER'S INPUT ON WOMANISM:

Alice Walker's womanist philosophy and morals celebrate nearly thirty years. It is imperative to lift up the important commitments womanists and non-womanists together have made in view of improving the interreligious and interdisciplinary field of womanist ideas religiously. Recognizing the different deluges of womanism that stream from the North American setting and the apportionment of Walker's term "womanist," just as it surges of new ideas out of African abstract developments, it leads to survey diverse understandings of the womanist development all in all. It furthermore proposes an allowance of womanist talk and presents the arrival of the womanist religious idea. A portion of the wave is incorporated into the growth of the interreligious act of womanist religious ideas. It mainly concentrates on the worldwide connections within the field, while taking extraordinary note of the associations among African and Afro-American womanist abstract. The insightful authors, accordingly promise interdisciplinary investigation so as to extend the usual limits in the field.

3. CONCLUSION

Feminism, Marginality, Dalitism, Dark Feminist and Womanist speculations are socially based points of view that think about the relevant and intuitive impacts of women's story culture, race, class, sexual orientation, and different types of abuse. These structures give a contextualized comprehension of African American young ladies/Dalit women's encounters and points of view. The motivation behind this paper is to give a diagram of the ebb and flow status of research about Black/Dalit ladies.

This study shows the requirement for a hypothetical point of view that can be utilized to deliver inquire that precisely looks at the lives of young Black/Dalit women. Significant topics on Black and Dalit Feminism and Womanism will fill in as a practical hypothetical system for contemplating this general public. Thus, standards of a Black/Dalit Feminist-Womanist research model is characterized. *The Taming of Women* (2012) of Sivakami touches upon the relevant subject of women constantly and continually struggling for power in their own households. It shoves in the minds of the readers the uneasy truths about the complex dynamics in gender and sexual relationships. As an inevitable part, Sivakami exposes bitter, naked realities about the evils of gender intolerance existing in many societies the world over where women are tamed through the absolute use of force and power proving herself to be a fierce womanist following Walker in her womanism.

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