

## A COMPARATIVE STUDY OF LORRAINE'S HANSBERRY'S A RAISIN IN THE SUN AND MAHASWETA DEVI'S HAJAR CHAURASI MA (MOTHER OF 1084): THE AUGUST AUDACIOUS MOTHERS

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### *Abstract*

One of the most prominent developments in education during the past two decades has been the swift growth of comparative education. Comparative literature clearly involves something more than comparing two great German poets, and something different from the Chinese studying Indian literature or a Russian studying Italian literature. The comparative literature is the mode of research, which enables one to apply multiplicity and interpretations to the selected texts. Two different writers produce their work from different corners of the world, and bring it to light for universal reading. Comparison and analysis are the two chief tools which can bring forth the consummate knowledge and make one elite. Lorraine Hansberry and Mahasweta Devi are the two different stalwarts belonging to different countries and following different culture, society and speaking different language. But from the kaleidoscope of comparative literature, they exhibit similar characteristics through their literary pieces. Through Lorraine Hansberry's *A Raisin in the Sun* and Mahasweta Devi's *Hajar Chaurashir Ma*, the theme of universality and sublimity goes parallel. Their works highlight the matriarchal perspective which is quite evident in both the plays. Through the character of Lena Younger and Sujata Chatterji, these two eminent writers engendered two great mothers, which calls for a detailed comparative analysis of the characters in the respective plays. A study of novel is most concerned with the role of women as expressed by the female character and the feminine voice, a complete gender study is grounded in an evaluation of both the masculine and feminine point of view.

**Key words:** consummate, stalwarts, kaleidoscope, sublimity, matriarchal perspective.

“ Nations, like individuals , have been disposed interest or vanity to forget the days of their small things ; like individuals too ,they have always been unwilling to isolate their origins from the great ones who have gone before” .

### **HUTCHESON MACAULAY POSNETT**

The term comparative Literature is difficult to define for its evolves not one but two or more than two literatures in comparison at the same time. It is very difficult task when the comparators has to take in consideration the multi-dimensional aspects of comparative literature such as linguistic , cultural ,religious ,economic and Socio and historical factors of different societies . In order to understand the term “ Comparative Literature “ we must analyse its nomenclature. Hence , Comparative literature is the study of inter relationship between any two or more than two significant literary works or literature. But it is very essential that while making comparative study we must take the source , themes , myths , forms , artistic strategies ,social and religious movements and trends into consideration .The comparators with his investigations will find out the similarities and dissimilarities among various works which has been undertaken for the purpose of comparison and justification and must be particular as his approach must be unbiased and unprejudiced to reach the ultimate truth .Henceforth, it is naked truth or natural results is the main purpose of the comparative study. Comparative Literature is a comprehensive term .It is related with the totality of human experiences into the embrace. It helps to vanish narrow national and international boundaries which also include the study of Regional literatures, National literature and International literatures.

There are many overlapping terms in this concern such as Universal literature, General Literature, International Literature and World Literature respectively. Comparative literature includes experiences of the human life and behaviour as a whole. In a World Literature the works of Homer ,Dante ,Shakespeare ,Milton Goethe ,Emerson ,Valmiki , Vyas should be taken as one for comparison .Virgil's Aeneid ,Homer's Iliad ,Milton Paradise Lost ,Indian Epics – the Ramayana and Mahabharata can be studied in comparison as world literature. If taken psychologically, human nature is undoubtedly the same all over the world .Hence there lies affinities between the master pieces of different literary works of different nations. Human nature, no doubt a very complicated and his complexity in different kinds of literary works makes comparative study a complex phenomenon .In this way, the subject matter becomes vaster and perspective wider. Boundaries of comparative literature have to be extended to encompass the entirety of human life and experiences in one's embrace.

### VIEW OF DIFFERENT MAJOR THEORISTS

Bijay Kumar :

Comparative literature analyses the similarities and dissimilarities and parallels between two literatures .In future studies themes , modes, conventions and use of folktales ,myths in two different literature or even more .It is a study of relationship between two or more literature for eg. English Literature ,American literature ,Indian English Literature Canadian Literature Australian Literature are written in English language.

Rabindranath Tagore : Tagore refers to comparative literature by the name of 'Vishwasahitas ' . “ From narrow provincialism we must free ourselves, we must strive to see the works of each other as a whole and whole as a part of man's universal spirit in its manifestation through world literature “

Mathew Arnold :

His meaningful efforts in English world and emphasized strongly the significance of the comparative approach to literary works in his letter ( 1848 )

“ Every critic should try and possess one great literature at least besides his own and unlike his own , the better . “

Henry Gifford :

The study of literature is increasingly bracketed with philosophy and history. To interpret the great works of past or for that matter of the present the most multifarious knowledge will be required.

Posnett :

Comparative literature means the general theory of literary evolution, the idea that literature passes through stages of inception , culmination and decline.

Rene Wellek :

Comparative literature will study all the literature from an international perspective with the consciousness of the unity of all the literary creation and experience.

### INDIAN AND WESTERN ELEMENTS TO COMPARE

The comparative literature in India is a multi-lingual, multi-cultural and multi-religious country. The critics argue that Indian literature though written in many languages yet it is one. The fact is that Indian culture has a certain kind of unity in diversity. The unity is cultural, social and religious background of Indian society makes all literature to be one.

Views of R.K Gupta and Priya Lakshmi are worth quoting.:

“Literature written in a single language but in different nations would be regarded as one not as many literature. English is primary of several national literature- British American, Canadian and Australian have secondary vehicle of literary expressions in many countries of Asia, Africa and Latin America.”

Uniformity of theme is one of the main factors among Indian regional literatures. But in western literature every literature has its own specific character of form, style, images, symbols, nuances and associations etc. We realize that French literature is dissimilar from English, German and French literature. But if you see closely, Bengali literature differs from Marathi, Tamil or Hindi literatures. They are not different just because they are written under the influence of socio-historic environment. There are many similarities and dissimilarities among them.

According to Sunit Kumar Chatterji and Dr. RadhaKrishnan respectively .:

- A fundamental unity does prevail in all Indian literature types, genre and expressions among all the medical and modern literature.
- As the writers of different language derive their inspiration from a common source or face more or same kind of experience, emotional and intellectual.
- The fundamental principal in comparative study is based on inter-relationship between two or more than two literature. Indian literature deals with heads, sources, themes, myths, forms, movements and trends etc.

#### **METHODS OF COMPARATIVE LITERATURE**

- ❖ The first general principle of comparative literature is the postulate that in and of the study, Pedagogy, and research of literature it is not the “what” but rather the “how” that is of importance. This means that it is the method that is of crucial importance in comparative literature in particular and consequently, in the study of literature and culture as a whole.
- ❖ The second general principle of comparative literature is the theoretical as well as methodological postulate to move and to dialogue between cultures, languages, literatures and disciplines. However the basic attitude and ideology represents one of the primary obstacles. Comparative literature face with regard to its self-sustenance and self promotion.
- ❖ The third general principle of the comparative literature is the necessity for the comparatives to acquire in-depth grounding in several languages and literatures as well as other disciplines before further in-depth study of theory and methodology. However, this principle creates structural and administrative problems on the institution and pedagogical levels.
- ❖ The fourth general principle of the comparative literature is its interest to study literature in relation to other forms of artistic expression (the visual arts, music, film etc) and in relation to other disciplines in the humanities and social sciences (history, sociology, psychology etc). There is a problem of naming and designation exactly because of the multiple approach and parallelism.
- ❖ The fifth general principle of comparative literature is its parallel recognition and study of single languages and literatures in the content of the comparative conceptual approach and function but so with the special focus on English. This is a composite principle of approach and methodology. English has become the lingua franca of communication. English gain increasingly importance in scholarship and pedagogy, including the study of literature. The composite and parallel method here because comparative literature is not self-referential and exclusionary, rather the parallel use of English is effectively converted into a tool for and of communication in the study, pedagogy and scholarship of literature. Thus in comparative literature use of English should not represent any form of colonialism.
- ❖ The sixth general principle of comparative literature is its focus on literature within the context of culture. This insistence of focus on literature – highbrow, popular, and any other type of literature is for from self evident. On the institutional level, more often than not is with focus on aspects of culture where literature is not a primary factor.
- ❖ The seventh general principle of comparative literature is its theoretical, methodological as well as ideological and political approach of inclusion. This inclusion extends to all other, all marginal, minority and peripheral and it encompasses both form and substance. While this ideology is a factor in many current theories of culture and literature.
- ❖ The eight general principle of comparative literature is its attention and insistence on methodology in interdisciplinary study (an umbrella term) with three main types of methodological precision:
  - ❖ Intra- disciplinary (analysis and research by one scholar employing any other discipline)
  - ❖ Pluri- disciplinary (analysis and research by team work with participants from several disciplines)
- ❖ The ninth general principle of comparative literature is its content against the contemporary paradox of globalisation verses localisation. There is a paradoxical development in place with regard to both global movements and intellectual approaches and their institutional representation. On the one hand, the globalisation of technology, industry and communication is actively pursued and implemented but on the other hand the forces of exclusion as represented by local, racial, national, gender, disciplinary etc, interests prevail in (too) many aspects. This localisation can be seen in the institutional parameters of comparative literature itself.

- ❖ The tenth general principle of comparative literature is its claim on the vocational commitment of its practitioners. In other words, why study and work in comparative literature? The reasons are the intellectual as well as pedagogical values. This approach and disciplines offer in order to implement the recognition and inclusion of the other with and by commitment to the in- depth knowledge of several languages and literature as basic parameters.

### **THEORISING THE FEMALE DRAMA , GENDER THEORIES AND THEATRE**

The study of gender and gender roles dominated much in the sociology , anthropology and psychology during the last half of the twentieth century . Different theories like biological , structural –functional , social learning cognitive development , and the symbolic interaction are based on different outlooks on human developments and cultural practices. The most important is the theory of symbolic interaction in gender roles. Symbolic interaction attributes gender roles development to the process of socialization .Plays are considered as social models ,female and male characters suggest how the society 's view on the role of women and men. The play provide the source of material and symbolic interaction theory which gives the sociological frame of this study, the world –view of Modernism and post modernism which provides the study with the unifying lens through examine the position of women and men in culture. Through the new technological effect on humanity or the struggles of individuals with the industrialized world. The theatre is means of acquiring awareness through action and dialogues which create great kaleidoscopic impact on audience. The plays with their plots and sub plots .main and minor characters reveal what a real society dwells in the fast and advanced moving world. Even the Indian holy books like Ramayana and Mahabharata ,have been considered as the ideal source of motivation .But the role of women was much less in performing arts during those years ,they did not cease to make the plays alive with their contribution at the backstage.

During the Modern period, women rose to political and social prominence. In the early 1900s, the women's moments was organized around the question of suffrage . [There was a steady revelation of hatred , agony and dislike against the brutality of patriarchal world. After years of work , the 19<sup>th</sup> amendment of the United States was rectified in 1920 giving women the right to vote. So the Modernists advocated feminism and female writers gain prominence. Although the women characters exhibited more in the play, women's voices not come into the existence. which was not till late in nineteenth century and early twentieth century. By the 1960, the statues of female play writers was increasing, and after the rise of the second wave of feminism ,a more energized. By 1970s when anthologies of female play writers emerged who used analogy for explaining sociological theory and the connection between the social reality and dramatic possessions as well as presentations. Post modern writers infused the dynamics of their philosophy into their work. Furthermore, mass culture provided a source of inspiration ,” a new sensibility , new taste , and openness to the unconventional “.

Nature of the society had changed since World war second, three movements within post modern theatre developed to encompass these changes: Theatre of Cruelty Theatre of Absurd and Political Theatre. Many playwrights of this age have continued in the realist traditions and achieved critical commercial success. Postmodern plays have been described as “anti –essentialist “ in their views of how experience and identity depicted. As playwrights become more daring and come up with the new demands of the plays with symbolic message .As a whole theatre became more collaborative venture than ever before.

The post modern theatre stands as a testimony to the changing nature of the art form known as theatre with the combination of the past touch and make the contemporary theatre of the past of few decades more alive and responsive to the world. The most remarkable plays by Lorraine Hansberry ‘ A Raisin in the Sun “ and Mahasweta Devi, Hajar Chaurashir Ma (Mother of 1084 ),focused more on race and role of women in the society called “Manmade world”. Both the plays coincide with various factors and principles of matriarchy.

### **THE MEANING OF MATRIARCHS AT A GLANCE**

A matriarchy is a tradition in which the community power lies with the eldest mother of the community. The word matriarchy derives from Latin words “ matri “ meaning mother and “arch “ meaning chief of prime .It refers to the tradition of mother dominated societies and clans. Matriarchy is different from matrilineality where children are identified in terms of their mother rather than their father. Matriarchy is sometimes extended to refer to “ government by women ,” although it is more technically termed gynocracy.

**THE AUGUST AUDACIOUS MOTHERS**

In *Hajar chaurashir Maa* (Mother of 1084), Devi has exuberated charted the emotional struggle of the mother Sujata, as on the part of mother she tries to understand her son Brati and his involvement in the Naxalbari movement. Devi has tried to point towards the entire history and politics behind the Naxalite moment through the character of Brati, Sujata is not only the protagonist of the play Mother of 1084 but also the representative of true matriarch. Sujata comes from an astounding family and as a typical mother she is responsible for all the household activities but as a laudable mother she performs her work with great accuracy, She modified herself according to the requirement of the family members and her status in the society.

K. S Choube, a Bengali critic says in *Maha Aranya Ki Ma* :

Sujata is an epitome of sincerity and sanctity. She is a mother having immense love and dedication towards her children and family. Brati is an ideal son who loves and represents her mother to indescribable extent, This is an evident through his not seeing her on the day he died, although he was in his home town. There is a great pathos (Choube - 43).

She struggles a lot in the journey of her life and wears a thorny crown of family responsibilities and suppression. She lives in a men made world where the voice of women is meaningless, hence no more value. She tries to free herself from male dominating society, even she refuses to bare another child when compelled by Dibyanath who uses her only to give birth to his children and if she denies to bear it Dibyanath creates an opinion in his mind as Sujata refuses to take responsibilities rather than likes to enjoy her own freedom. The play represents an insightful exploration of a mother into herself, establishing her complex relationship between personal and political. Mahasweta Devi takes up the burning historical issues and interprets them in contemporary setting.

A well known Bengali critic, Samik Bandopadhyay in introduction to *Mother of 1084* says :

This sensitive novel, written in 1973 - 74, deals with psychological and emotional trauma of a mother who awakens one morning to the shattering news that her beloved son is lying dead in the police morgue, reduced to a mere numeral: corpse no 1084. This awakening propels her on a journey of discovery ... she begins to realise and recognize her own alienation, as a woman and a wife, from the complacent, hypocritical bourgeois society her son had rebelled against

(Bandopadhyay 40)

The play is embedded with a deep pathos, reflecting the tale of a mother longing to see her son's body and the trial and tribulations. She has to pass through, in the process. Mahasweta Devi brings the sense of understanding and rationality to one of Bengal's most turbulent times through her protagonist Sujata Chatterji, a traditional, passive, upper middle class woman devastated by the death of her favourite son Brati. In order to cope up with the loss, after her son's death a Sujata tries to understand Brati's political ideology and commitment to the Naxalbari Movement. A poignant tale of politics and human relations though Sujata is a sensitive wife and a loving mother she is a stranger in her own house. Mahasweta Devi's innovative use of language has expanded the conventional border borders of Bengali literary expressions.

Mahasweta Devi portrays the profound role of an Indian woman as 'Women in tradition through the character of Sujata Chatterjee- a bound middle class society. She wonderfully sketches the inner reality of the mother as a wife, daughter, daughter-in-law and as a mother. But Devi acknowledges that women tend to be more vulnerable to exploitation because of their body, but asserts, Devi in her interview said "I write as a writer but not as a woman... I took at the class, not at a gender problem."

The psychological and emotional crisis of a mother is portrayed with excellence and the description of various quests of mother has been seriously focus on. After Brati's death, his mother Sujata journeys into the past and undergoes the process of self-introspection and wonders whether she herself or her family members or society is responsible for Brati's death. She is in the search of the answer and need the explanation for her son's death, so she discover the entire society system is the cause of her son's death. As a result she discover the self realization which has been so far suppressed due to lack of courage. She gets the answer that her son does not believe in hypocrisy corruption in society. He lost faith in social system and did not care for moral and human values. Brati question himself why only the corrupt and immoral people occupy the highest position in the society and people who care for the morality and love their country, are killed. Brati had become aware of all the facts and rebelled and consequently lost his life in the process. A great pathos, a feeling of heart broken felt when Sujata goes to the police station morgue to collect the

dead body of her son ,Brati the name has been converted to a figure,1084 . She feels a heart broken when the policeman call her son by mere corpse number 1084.

When Sujata acquaints with the real cause of her son ,She feels proud of her son for his thoughts were to enlighten the world with the true picture of the contemporary society , to unmask the veil and the culprits. Sujata looks in to Brati's past life, she feels that the seeds of rebellion were sown in Brati's heart in childhood when he watched his corrupt father who flirted with women ,Brati was enough mature to distinguish between moral and immoral and felt terrific hated for his father. He felt that around him a kind of environment that never nurture the delicate plant of freedom and morality willing to develop into a dense tree. Brati did not let his grandmother and father to dominate him .A sensational conversation between a mother and son.

Brati : Don't they bully you a lot for me ?

Sujata : let them

Brati : ( with tenderness and concern ) why do you bear , mother ?

Sujata : It hurts once , doesn't hurt any longer. It doesn't hurt from the time you, came, because you're there.

Brati : Because I'm here ! ( Mother 14 )

Brati saw his mother suffering and tolerating injustice right from his childhood and he did not wish to add to it. Devi explores a grim fact of the society where people cheat and exploit the young mass by offering temptations like – money , job , and power .The son's death is a moment of self discovery for the mother. Death of son ,Brati could at least brings realization that she was suffering and dominating by her family members and she should get the freedom which is her right. For the first time Sujata realizes that she has shadowy existence and she has been very subservient ,silent and faithful. Her husband Dibyonath and her mother –in-law always imposed rules on her. Whenever Sujata expecting a child , her mother in law would leave the house and go to her sister's place. Even she cannot get the support from her husband too. Dibyonath had not allowed the most common rights that a woman possessed, His mother held the reigns who never knew that one could honour one's mother without humiliating one's wife. The play explores the insightful exploration of the complex relationship between the personal and political. It focuses an individual's independent realization and" the awakening of the political mother". The self realizing journey of discovery for Sujata. Somu's mother says to Sujata in sheer agony:

"How can there be quiet with mother's hearts burning like bodies on fire ?... It's not easy to...feed two souls, mother and daughter. Somu had to leave behind ,all at sea... You have yet another son. I lost my son , my son's father and helpless I ,with this tortoise life of mine , shall live on forever , and two unreal pyres burning within (Mother 19 )"

Sujata's life goes through the self realization and discovers the reason behind Brati's death. The end is ambiguous, but becomes significant.

' *A Raisin in the Sun* ' depicts the history of black drama. Hansberry skilfully portrays the Black American and African lifestyle and patterns of speech , her wit , wisdom and powerful dramatic dialogues which gives remarkable success to the play. The story of the Younger family struggling to realize the dream by escaping ghetto life. Her cosmic vision gives Raisin its power. The reader find out the cultural experience either mirror their own lives or provide a window into a world of people who are more similar to them or different from them.

Lena Younger ,wife of Walter Sr. Lives in a cramped, roach – infested apartment in the lower Southside of Chicago . Lena Younger or Mama who receives \$ 10,000 life insurance check after her husband's death .The drama centres on the conflicts among family members about the best use to make of Big Walter's legacy . Walter Lee wants the money got from the insurance policy to invest in the liquor store so he can work for himself and be the owner of the store where as Beneatha wants part of the money for securing her educational plans. Both the views are so divergent , Walter Lee and Beneatha argue almost incessantly in an effort to win the insurance money . But Lena decides what to do with the money , she puts her best efforts to give stable ground to her family and get them out of the destructive ghetto. She wants to save her family from any kind of unpredictable desire of the life. She invests the money as the part of down payment on a small house in a white neighbourhood. Investment in a property which is against Walter lee's demand ,he starts drinking and avoiding his family, moreover quit his job and put his future in difficulty Lena as a meek and gentle lady gives Walter the balance of the money for Beneatha's education. As a mother , situations are always critical when balance between the children. But Walter Lee betrays his mother and secretly given money to his friend to open a liquor store .He is also doing all this in order to free himself from his degrading position as

chauffeur, reflection of limited job opportunities for blacks. However the theme linked inextricably with the black perspective. For example, the conflict between conformity and respect for diversity. The representative for the white neighbourhood, Karl Linder is the one who urges conformity, arguing that people get along better "when they share a common background." a smart argument to excluding the Younger family from his community but while in the contrast, Younger family implies the extent of diversity among Afro - American; all the culture have the need to accept is the only way to make progress without excessive pain. Lena, like Big Walter, is a devout member of the church and believe in God and its positive presence but in contrast, Beneatha is an atheistic humanist, believing that men and women alone can bring about progress and should give themselves full credit for their achievements. But the family put in trouble when Walter's business partner has absconded with the money leaving and Walter who decides to take money offered by the white neighbourhood association, but he faced humiliation especially in front of the son.

Due to Lena's incessant care, love and efforts for the family members, she could bring the forth binding factor and unity. Hansberry portrays her role furnish well with potent mother, a responsible wife and a powerful stalwart of the black community. She represents the immense latent power in each mother through her incredible abilities to handle different circumstances. Thus, Hansberry identifies Lena as an august audacious mother more profoundly, one who nurtures both her family and her plants as well.

As summarized by Mintz and Kellogg in their article "Lorraine Hansberry as Ironist":

The history of American families suggest that we need not be disturbed by change in and of itself, because change - and not stability; has been the norm. American families have repeatedly had to change in order to adopt to the novel circumstance - from the challenges of New world colonization to the commercial and industrial revolutions, enslavement, immigration, depression and war...so far reaching that they might be considered revolutions. (Mintz and Kellogg 243)

Lena had an internal focus on her family and Lena engineered the purchase of the home to save the family because in her mind a home would provide a nurturing centre to maintain the family unity. Lena is the self proclaimed head of the house. She does not allow misbehaviour in the house, and even expect from Walter to speak courteously with his wife. Lena sees her family as falling apart from living in a rented home, and as she tells Walter, "it makes a difference in a man when he can walk on floor that belong to him." She wants to approve her action. Her vision of her 'own house' for the family related to the social security of their life. Hansberry portrays the image of protecting and concerned mother here. She intentionally does not wish to become a dominating mother but Walter who was jealous of her mother's financial position, a capacity to purchased home. In order to make things right in her family, Lena releases control of the home to her son through releases the balance of insurance money. She is exceedingly worried when she gives money to Walter and inform him to keep money in his personal checking account as the future for entire family and each member is reliant on the insurance amount. Here she is compromising Mama, kneeling down against the wish of her child gratifying his desire.

She says-

It ain't much, but it's all I got in the world and I'm putting in your hands. I'm telling you to be the head of this family from now on you like supposed to be. (RS 40)

Lena tries to remind Walter of his heritage, but to no avail. She is disappointed again when she feels her son is forgetting his duty in the flow of money offered by Whites. She is not able to bear that Walter is on the way to become profligate son, and her motherhood panics under such fears. She exemplifies herself as a caring and loving Mama when she gives Walter as the Head of the household role.

She tells to Ruth: "She finally come to her motherhood today. didn't she? kind of like a rainbow after the rain. he is the owner and head now onwards as he wished. (RS 45)

Lena plays a vital role in obstructing the white man's plan to keep them out of their white neighbourhood. She also feels that's an insult for them not to live in a white neighbourhood only due to Lindner wish. She remains successful in propagating this thought in Walter and finally handle the situation.

"The August Audacious Mother" is an epitome of perfection in term of motherhood. Mama (Lena) is not only the sale mother but the mother with such qualities and holds the family together in horrendous circumstances, adds glitter to her character. Mama Lee who was greatly inspired by her late husband Big Walter and try to pass over the heritage to their future generation. Beneatha, Ruth and Lena plays different role in the society. Mama Lee is fond of gardening

and plants, the way she takes care of plants and garden same as for her own family. Thus, through the sketch of Lena Hansberry focuses on tensions and frustration of black woman's existence but black audacious mother in true sense.

### A COMPARATIVE STUDY OF 'THE AUGUST AUDACIOUS MOTHERS

The first and foremost striking common feature in both the plays, as both the plays bring to light the consequences and after effects of great historical moment which have political involvement and back up with its base. The disintegrated administrative system is published and exposed as a true life in *Mother 1084* along with the political involvement in encouraging the Naxalite movement a young generation victimized. Where as in Lorraine Hansberry *A Raisin in the Sun* displays how a black family encounters the problem of fulfilling the American Dream, racism being practised even after attaining the equal rights and the political participation which create hurdles in pursuing their dream. The only thing which left on readers mind is "hope for the future". Both the plays more based on the female "self realization". A journey of "search for truth". As in *Raisin in the Sun*, Lena who suffers a whole life and expect only a shelter which proves the security for her family. In Devi's *Mother of 1084*, Sujata who was meek and submissive wife and spend her life in search of the truth of her son's death in Naxalite movement. There are many affinities and contrasts in the character of both the protagonist, Lena and Sujata. The first and the foremost strong similarities that they both have an ability to take the entire responsibilities of the family and handle the family so efficiently on their shoulders in an effective manner. Lena and Sujata display matriarchal values and characteristic through their roles.

Another similarity between the two plays are both the plays talk about time line as well as politics. *Mother of 1084* has a specific time line to follow that is of seventies and influence of revolutionary Naxalite Movement. The ideology of Naxalism involves a question of life, existence and for Naxalites, a particular perception of life assumes significance. *A Raisin in the Sun* talks about a remarkable revolution in the history of Afro-American culture about the discrimination. A play has its own historical value which reflects the racial attitudes of the 1950s and of today. As Barnes has noted his views on the play in the journal. "A Black Playwright Looks at White America"

*A Raisin in the Sun* fits neatly into a logical evolution within the theatre, to justify its dramatic viewpoint and to praise its creator for her skill in writing a black play without "blackness," remaining all the while a world of "colourless," she talks of a challenging time line and its politics (Barnes 542-43)

The comparative analysis of both the writers Mahasweta Devi and Lorraine, reveal both the play writers has woven a stand form the history and contemporary political scenario into a dramatic form. Both of them captured history and blended it with politics of that era, in the construction of plots of the play *Mother of 1084* and *A Raisin in the Sun* respectively.

### TRADITION

Lena and Sujata are the characters that follow tradition. The tradition inseparably woven in their lives in different ways. Tradition is the factor which binds and bring them closer. Lena and Ruth in *A Raisin in the Sun* do the household work and clean the houses of white for their living and even at home do all the household work quietly. Mama Lee's faith on God become so intense and become stronger with the increasing intensity of tuff times. Wilkerson comments in his article "The Sighted eyes and Feeling Heart of Lorraine Hansberry"

Mama Lee is the lady who loves tradition and believes that it should be inherited in the following generations also. She has been longing to see its traces in her children, Beneatha specially. Her character is of a strong traditional matriarch... (Wilkerson 681-82)

Lena is worried when Beneatha does not like to follow the traditional thoughts, do all the household work but rude with Ruth. Beneatha's free nature also puts Lena in tension. She is ready to learn about African culture, language, music and dress when she was seeking for her own identity. While Sujata's traditionalistic way of living in *Mother 1084*, it becomes conspicuous that she breaths Indian tradition. According to the contemporary beliefs and way of living in sixties and seventies, women were supposed to followed their husband's words and order and husband's words are followed as verdict.

Having realized how she is chained everywhere and how she fails miserably to rid herself of the constraints of the tradition. The chain she should have got rid of much earlier according to Brati's wish (Bandopadhyay)



Sujata started to pretend that she is happy in the family and categorised herself among high society, sophisticated ladies. She feels like rebelling and abounding the world of hypocrisy in which the real Sujata was crucified every day. Her son Brati, who wish to see her mother free from the domination of his father, but as long as her son alive, Sujata could not dare to rebel and say 'no' to the authoritative habitat and she was accustomed too to live her life in 'man made world'. The character of Lena, goes to parallel in 'A Raisin in the Sun' when it comes to believing in tradition of women accepting quietly their subjugation at the hands of their husbands. Sujata obeys her husband as a meek lamb and sometimes is concerned about the future of her children. She has done something which any other Indian women of these time have done the same. She tolerates her husband, Diblyanath to such an extent against his immoral acts.

Sujata is an Indian mother, brought up in Serene Indian culture and dedicated follower of traditional values. She is ardently submissive to Diblyanath so much so that in that era, she represents the entire women folk (Devi interview). After analysing traditional touch, which are the most profound characteristic of both the mothers, Lena and Sujata, the most conspicuous similarity which emerges now is that of motherhood, the matriarchal aspect evident in both the characters. Both Sujata and Lena emerge as "tragic courageous women".

The agenda behind comparative analysis of Lorraine Hansberry's 'A Raisin in the Sun' and Mahasweta Devi's 'Hajar chaurashir Ma (Mother of 1084)' was to bring to the light the matriarchal aspect inherent in the play through the study of audacious mothers Lena and Sujata respectively. There are comparative link between two mothers Lena and Sujata. Through the study of both the characters which reflect the feminine voice, a complete gender study is grounded in an evaluation of both the masculine and feminine point of view. A struggle existed in the home between Lena and Walter Lee over who was the actual head of the family in 'A Raisin in the Sun'. Beneatha was the only female character to aspire more towards career and life without husband whereas Walter Lee did not reach to finish his goal in business but to maintain his stand as a head of the family in the house. By another point of view Hajar chaurashir Ma, from a matriarchal point of view brings the ability of mother Sujata as an audacious mother who raised her voice against his husband after his son's death, Brati. So, Devi's literary work which depicts the understanding of matriarchal aspect conveyed in the play Mother of 1084 with awareness of the plight of Indian women in general.

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