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## WOM (ANIMALIZATION) OF WOMEN, THE POOR, AND NATURE, ECOFEMINISM IN PUSHPA ZABOLI'S NOVEL *GO AND CATCH THE FALLING STARS*

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### ABSTRACT

This article studies the theories of ecofeminists in Pushpa Zaboli's novel *Go and Catch the Falling Stars*. It uses theories of Karren Waren, Greta Gaard, and Joan Dunayar concerning ecofeminism. These theorists emphasize the relationship between animals and people of low class especially poor women. Therefore, the role of words is very significant to analyze the status of the characters. In the novel, society is patriarchal which is ruled by high class men; likewise, the language of this context does absolutely obey this kind of society. The words and language of the characters convey the dominant point of views of the characters and society. The characters exploit animal and nonhuman names to remind the status and position of the other character and addressee. Actually, this language reveals superiority of aristocrats over the poor and men over women, nature, and especially animals. Consequently, this study focuses on the issue of a language which animal names are used to inferiorize and subjugate women and animals.

**KeyWords:** Animals, Ecofeminism, Nature, Language, Subjugate, women

### 1. INTRODUCTION

This study analyzes Pushpa Zaboli's novel *Go and Catch the Falling Stars* (2005). This novel consists of twelve chapters. The title of these chapters are life goes on, the hooded gods and goddesses, the green jades, endless flights, penance to a celibate god, fireworks or infernos, the magical herb, taming the spirits, the guests with beauty spots, the rhythm of rains, the tree house, and spring festival respectively. The main character of the story, Mala, who once lived with her parents in the city, lives with her father's parents in the countryside now, because her parents divorced. Therefore, she gains direct experiences of life and learn from these experiences. The first knowledge that she obtains is being present at the birth of a child; moreover, she becomes aware of people's view about women. The story continues with grandparents' and Mala's journey to Mannarsala temple festival. Then on, Mala is introduced to a high class family and their pretty girl. And here, she experiences and encounters with the camouflaged and forbidden relationship between that girl and her fiancé. In addition, she recognizes the rites of the festival and women's activities and roles in this ritual. In chapter three, her mother takes Mala from her grandparents to live with her. Here also she sees many unfamiliar activities and events with her own eyes. Living in the countryside of her mother familiarizes her with the relatives and their activities. She sees wheels for catching fish, preparation of local food made of fish, her direct experience of encountering with millions of fish under the green jade. She learns about the relative's views about sexual activities of men and animals through their behavior, activities, and sayings. Chapter four begins with getting knowledge about falling stars, others' view, and her own perception about catching them by a pure heart. She also recognizes sorrows of her mother's mother about death of her offspring. Finally, the sad story of a Muslim family's alienation is explained by telling the story of the death of a boy. Next chapter also deals with another ritual in which just engage men, not women and girls. Here, Mala understands exclusion of women from this ritual. Indeed, Mala perceives her mother's uncle Kunjandevi's success over his high class rival or walking on fire; moreover, Kunjandevi's father attempts to save the life of an aristocrat rival. Sixth chapter also deals with another temple festival and recognition with another uncle of Mala's mother, called Maman. Mala, indeed, accompany with Maman's daughter, Kochukunjamma, sees the situation of the festival and atmosphere of the temple. She also witnessed a romantic and sexual relationship between Kochukunjamma and her lover. At last, Mala's mother sees Mala's grandparents and delivers her to them. Mala, in chapter seven, accompanies her grandfather on a trip to market. Therefore, she sees different kinds of customers, salespersons, the mood of people, and market's atmosphere. Back home, her grandfather tells the story of the magical herb of a low class that is stolen by an aristocrat. Next chapter begins with the rituals of taming spirits and aftermath in the forest by a relative of hers. And then, grandparents' relatives gathering and serving food enrich the ritual. This chapter, however, ends with carrying grandparents' harvest grains away by aristocrats. Grandpa, therefore, expects rain to go fishing instead of their loss

of grains. Grandpa exploits tools and cages to catch fish. Mala learns from her grandparents how to prepare fish for further usage. And Mala experiences a special experience, because she encounters with millions of snakes and their sudden disappearance. Chapter ten starts with the destruction of countryside following rain and storm. Moreover, it includes attendance of Mala and her grandparents in the funeral of Kochukunjamma who died because of abortion of an illegal baby. In next chapter, all the countryside is covered by flood; therefore, grandpa builds a tree house on an old big tree to support themselves during the flood and become independent from high class and other men's support. Last chapter deals with the terror and attacks of bad men who abuse and kill young girl and women, the riot of low class workers, and murderous activities of high classes to kill low class men. Grandpa paralyzes because his last hope and saving for the future of Mala is stolen, and grandma becomes mentally ill because of the situation of her husband, and is struck by an aristocrat who break into their hut, while Mala is hidden by grandma. Finally, a messenger comes and gets Mala with himself. And Mala leaves her grandparent, who has nothing to hidden and supported anymore.

This study tries to discuss the situation of classes of human being's relationship. Human being is summarized in the issue of "seeking". This seeking varies in different eras, thoughts, feelings, and hearts, because human being finds a fresh sensation or other thoughts towards universe and God the creator with regards to one's own surrounding environment. Therefore, seeking is one interpretation of life, which is dynamic; life is not like a stream which is disappeared by losing all its water by sun little by little, but it is a river which connects to clouds and closely links to sea.

Human beings will be restricted to a thought little by little, or freed from a thought little by little and turn to another status. If the second status is going to be another form of the former thought, it can give pleasure to human being temporarily. However, if human being has a thought or status, and this case belongs to himself or herself, and it evolves from his or her experiences, this case makes human being free from imitation and physical and spiritual dependence. This other thought or case is not temporary, because it has not certain time, but it evolves in timelessness. It is not taken from another person or a certain culture, but it is inferred from the heart of the owner of thought; therefore, it does never dry. This evolved thought's source is the creative feeling of human being; therefore, it never finishes, but it creates fresh faces after faces every moments.

Falling stars are such permanent fresh sensations and feelings which make the present life of human being full of creation and thoughts; on the other hand, it becomes a field for facing problems, questions, and necessities which reach human beings every moment, and provides proper answers, and causes that question changes to be life and wisdom, not to be justified and put away. Falling stars are symbols of those who are separated from temporary, fossilized, and unreal etiquette which are applicable just for physical life. And their application does not produce a spiritual life, because those human being who call people with unpleasant etiquette, arise their own superiority and cast other's inferiority. Karen J. Warren considers the causes and says: "a socially constructed set of basic beliefs, values, attitudes, and assumptions that shape and reflect how one views oneself and others" (1996, xii). In such situations, which men try to describe everything with calling names persons, topics, and phenomena, these descriptions limit them in borders; therefore, these borders make everyone a prisoner. Thus, etiquettes and names, whether positive or negative, are actually prisons which are created by a superior human being. In contrast, high prisons are beautiful and full of physical pleasure, and low prisons are drowned in difficulties and misfortunes.

In seeking of falling stars, this novel recommends human being to exit from all these classes of superiorities and inferiorities, and search a life without borders and descriptions. It represents this life in terms of language of symbols which no humanistic border can classify and evaluate human being like materials of a supermarket in order to sell this and that man. This novel deals with deconstruction of these borders which human being unconsciously believe in, and do unwillingly support these borders. The borders which are described, but have not describer, and executed without executor. These borders become too natural and customary, which make questions for natural behavior of some especial human being and even animals, and actually natural behavior of spiritual men and animals are considered unnatural, and are accounted as the sign of madness. Falling stars pick, separate from tradition, is far away from established customs, and clean of etiquette; in addition, it does not destroy them or fight them as an enemy, but face them with a different form and image. Therefore, this seeker of falling stars realizes that these things are only etiquettes which little by little substitute nature without being natural, and enters a spiritual life which is deep and dynamic. This life is not limited in time in order to find periodic names, and is not restricted in places in order to lock in an especial land, culture, and race. This falling star is life, and one who searches it is human being which should always be a seeker.

This study, accordingly, focuses on the study of ecofeminism in this novel. Critics such as Karen J. Warren and Greta Gaard discuss the ecofeminist matters which this study discusses; therefore, their theories have been exploited in this study. Ecofeminism discusses the relationship between women or the poor and nature. Karen J.

Warren focuses on the female issue of nature in this way, "what makes ecofeminism distinct is its insistence that nonhuman nature and naturism (i.e., the unjustified domination of nature) are feminist issues. Ecofeminist philosophy extends familiar feminist critiques of social isms of domination to nature" (1997, 4). In addition, she argues that,

the majority of animal terms used to describe women identify women with (inferior) bodies, sexual objects, domesticated pets or playthings, man's property, spiritually sinful or sin-prone (temptress) creatures vis-à-vis (at least ruling-class) men; the majority of animal terms used to describe (at least ruling-class) men identify men with (superior) intellects or minds, agency, sexual subjects, spirits, rulers, and sovereigns who have power over both women and nature. This is an important cultural difference that occurs within a historical, material context which sees women, animal, and nature as inferior to (at least ruling-class) men. (2000, 28)

Greta Gaard considers the unfair control and power over women and nature. Animal should be considered within the realm of ecofeminism, as Gaard says, "ecofeminist theory that places humans and animals within a wider conception of nature" (1993, 6). Gaard strengthens the significance of relationship of oppressions of women and nature; in other words, "ecofeminism's basic premise is that the ideology which authorizes oppressions such as those based on race, class, gender, sexuality, physical abilities, and species is the same ideology which sanctions the oppression of nature". She mentions these abused subject in this way "the oppressed are poor or working-class, nonhuman animal, 'undeveloped' nature, and female" (1). She discusses similarity between the power over women and utilization of animals. Therefore, absolute authority over women can be studied in terms of men's exploitation over nature; therefore, they are devaluing whatever is associated with women, emotion, animals, nature, and the body, while imultaneously elevating in value those things associated with men, reason, humans, culture, and the mind. One task of ecofeminists has been to expose these dualisms and the ways in which feminizing nature and naturalizing or animalizing women has served as justification for the domination of women, animals, and the earth. (5)

Ecofeminists are against the control of men over women, nature, animals, and the poor. Jytte Nhanenge argues that "the result is that men's development becomes synonymous with the underdevelopment of women and nature due to sexist domination and ecological exploitation" (2007, 403). The power and tameness of animals and nature can be compared with repression of women and the poor. Therefore, women and the poor are insignificant, stunted, and low in an aristocratic and male centered society, because women and the poor counterpart, animal, have been domesticated. Animals should only work; likewise, women should work to sustain their own life, and serve or provide their men. Women, the poor, and animals have been persecuted.

In addition to Warren, Joan Dunayar also discusses nonhuman terms to insult the addressee. The main issue of this study is the especial language which is used by characters to insult each other. They take unfair advantage of animal names, such as bitch, dog, cat, and so on lower others. Aristocrat men apply these nonhuman terms to subjugate low class men and women; furthermore, peasant men call women names to show their own absolute control over them. Poor women, in addition, use nonhuman titles when they behave in a threatening way toward other poor women. But attaching an animal name to an aristocratic man or comparison of the rich to an especial animal, reveals his control and power over the poor. Therefore, these animal names disclose the weakness of women and power or strength of men in a patriarchal atmosphere.

## 2. DISCUSSION

"Sexist-naturist language" (Warren, 2000, 28) is applicable for both woman and man. Special names of animals belittle men, and some other animal names besmirch women, because as Joan Dunayar puts it "language is a powerful agent in assigning the imagery of animal vs. human" (in Adams and Donovan, 1995, 11). In such society, which power and authority belong to men, especially, aristocratic men, "nonhuman animal terms" (Warren, 2000, 28) justify the unfair ruling of men over women.

On the one hand animals are lower than men, but on the other, women are lower than men. Therefore, woman is dropped down the level of nonhuman creatures, and they should be tamed by superior men. Women and animals are marginalized by men. Joan Dunayar argues it "Likening women to nonhuman animals undermines respect for women because nonhuman animals generally receive even less respect-far less" (in Adams and Donovan, 1995, 16).

In chapter three, the green jades, after Mala's mother delivers Mala from her grandparents, she shows her love towards her daughter by calling her terms of nature. "Mother bought jasmine buds for Mala's pig tails and cuddled her whispering 'my pearl. My golden pearl.' And all sorts of pet names ..." (Zaboli, 2005, 34). In chapter the rhythm of rains, likewise, grandpa calls her my pearl, while he bestows her a paddle. "... and this one, is for you ..."

grandpa handed her a sleek little paddle. 'really? Just, just for me!' Mala asked holding it close to her chest. 'oh! yeah ... just for you, my pearl.'" (119). They equate Mala with a frail, beautiful, and weak creature which should be protected and supported by adult's attention throughout the novel.

In this novel, women are compared with pets, like cat, bitch, dog, and so on. This language that is accompanied by animal terms diminishes the importance of women. And women's intellect and body lose its proper status. Therefore, Joan Dunayar observes,

Comparisons between women and domesticated animals are offensive, Baker (1975), concludes, because they 'reflect a conception of women as mindless servant' (56). But the metaphor's offending components—'mindless' and 'servants'- derive from speciesist attitudes and practices. Without speciesism, domesticated animals would not be regarded as mindless; Without speciesism, they would not be forced into servitude. Exploiting the hen for her eggs, the cow for her milk, and the bitch for her ability to produce litters invites demeaning female-specific metaphors. (in Adams and Donovan, 1995, 14-15)

In chapter three, Kochukochu, who came to the house of Mala's relatives to talk about unimportant things, belittle female peasants by calling them unpleasant animal terms and comparing them with city girls. She says: "Their skins glow, not like this wrinkled black peasants, are the city girls like these ugly mules ... know only to slog" (Zaboli, 2005, 41).she devalues peasant girls who works a lot at home and on farmlands. These lines emphasize the subjugation of poor, low class, or peasant women. As Gaard puts it "By documenting the poor quality of life for women, children, people in the Third World, animals, and the environment, ecofeminists are able to demonstrate that sexism, racism, classism, speciesism, and naturism (the oppression of nature) are mutually reinforcing systems of oppression" (1993, 5).

Bitch is a nonhuman word that has been attributed to women and peasant men workers in the novel. The characters use this inferior language to show low status of women and lower class men. Women are named bitch to be inferiorized by women and men of low class, and men are also called bitch to be as inferior as an animal. Therefore, women are doubly subjugated in this aristocratic and patriarchal context. In other words, as Dunayar has claimed that,

In the language of dog breeders, bitch denotes a female dog able to produce a litter. As pejorative, the term has remained female specific. But why should calling a woman a 'bitch' impute malice and selfishness? Given that most dogs are loving and eager to please, the metaphor's sharp contempt seems puzzling. Breeders, however, have always treated the female dog with contempt- as a means to a useful, profitable, or prestigious litter. (in Adams and Donovan, 1995,14)

Continuing an altercation with Mala's female relatives, Kochkochu does severely call animal names to Mala's aunt. "Kochkochu dropped the kids and came forward trumpeting like a mad elephant just broke chains. 'You ugly bitch ... you are desperate because no one came for you'". She carries on altercation to Mala's mother; moreover, insult her own genital with calling animal terms,

'Don't make me to say. Oh. People, the bitch is here because the husband caught her red handed but she escaped from his hand. And now, you see, she is in exile. Hahahaaa.' She laughed like a demon just won a duel. 'Shut your rotten mouth. No bone for your tongue. Barking like a stray dog. Ok bark. Bark.' Aunt dragged Mala away. 'Hoi ... wait ... who is dog? Dog? Hum. Dog. This is doggy, you see it ...' Kochukochu lifted her dhoti suddenly for all to see ... a horrible demonstration of anger and enmity which Mala never came across. (Zaboli, 2005, 43)

In the rest of chapter three, Kochupappi tells one of his memories about a white man who wants to take photo from the mating of two snakes. Kochupappi calls him an animal name to describe his speediness and superiority, in contrast to the animal name which were given to women to more marginalize and belittle them. He says: "Like a monkey he climbed up a tree and sat there and shot its film" (44). As Warren puts it, "Rather, the point is that, within patriarchal contexts, the vast majority of animal terms used to denigrate women, and the vast majority of female terms used to describe animals and nature, function differently from those animal terms used to denigrate men" (2000, 28). Application of these animal names varies for men and women.

Meanwhile, Thanga explains about sex of animals, cow and bull for Mala. And then Thanga describes the sexual behavior of Ponnappan, who was in the group of men and talking about sexual intercourse of animals. "This Ponnappan is a bull himself, like the one brought today to mount the cows. Heheheeee.' Thanga giggled. 'At times in Sugarcane fields ... when no one was around he was like that ox ...' Thanga giggled again" (Zaboli, 2005, 45).

However, these nonhuman names disclose the superior strength of men. Superiority and power of men over women and nature is confirmed by these nonhuman terms.

In chapter endless flight, when Mala focuses on her mother's mother, she calls her pet names. "... look at my grandma. Is she not like a poor lonely cat?' Mala thought" (53). This comparison between cat and grandma makes the woman subordinated. It reinforces the loneliness and alienation of this old woman. Mala asks Thanga about the situation of her grandma, and Thanga uses animal name to describe grandma's condition. Thanga says: "And what do you expect from a woman tied to chains for months and was always treated like a rabies dog ..." (Zaboli, 2005, p. 53) or "But you know Mala, no one in our village kept a second woman openly, it is sin you know, when one's own wife is alive, like animals ...cheh ... cheh ... shame ... shame ..." (54). To lessen the status of a woman, these nonhuman terms are enough. Then Mala thought based on others' view about her grandma, "Mala gaped at Thanga. Grandma's insanity and others torture had turned her into a mute animal devoid of any urge for life" (54-5). Even the minds of women themselves are full of these defamatory terms about women. And women continue to live with these weaknesses and inferiority. The rest of chapter endless flights continue with happening of a Muslim family and death of Gandhi. After daughter in law asks the boy to climb the coconut tree, she attracts the boy in this way,

'How she looks ... like an albino.' He thought. Though in her thirties, with a head scarf and two little narrow eyes she looked more or like the snow white rats he once saw in a research laboratory in the medical college hospital where they nibbled at a piece of cheese the researchers supplied as their daily ration. Gandhi just stood with wide open eyes with the same curiosity he had watched the rodents. (58-9)

These lines focus on women as tools for men to achieve their own aims, like unimportant rats in laboratories which are important just for experiments. As Gaard puts it, "in the name of scientific progress, experiments have (ab)used women's and animal's bodies as the sites of medical research" (1993, 7). The boy, at last, climbs the tree and falls. But daughter in law lays this fault at her husband's mother's door, because at first Fatima Bibi asked him. Fatima Bibi screams, but daughter in law acts in an aggressive way: "What a stupid woman you are. Calling all people like a crow, for the open mouthed villagers to come and see how you murdered this boy?' the daughter in law came out scolding and pointing her finger haughtily at Fatima Bibi" (Zaboli, 2005, 58-9). These pet names reinforce the marginalizations of women in this event.

In chapter penance to a celibate god, Mala's grandpa is called animal names to show their power and strength. "At last the crowd saw it. They saw the horrid scene of a human turning into a reptile. Overdosed with deadly poison, great grandpa changed colors, from pale green to dark blue shades and a gray blue sheen of the thunderclouds. He convulsed like a writhing snake with foam leaking out of the corners of his locked mouth" (72). Grandpa is very powerful, because he saves the life of an aristocrat who was beaten by a poisonous snake.

In chapter fireworks or infernos, Koch kunjamma meets her boyfriend accompanied with Mala. Mala sees the romantic activities, dancing, and sexual encounters of them. Koch kunjamma and her boyfriend are compared with animals to show the beauty and naturalness of these scenes.

To Mala they were water ... angels ... fishes ... snakes! Two peacocks dancing in slow pace with a rhythm that was natural, spontaneous and spectacular! They rolled on the sandy beach, feeling, touching, exploring ...

'What do they resemble ...?'

Mala couldn't make out. At last Mala recollected the scene of mating snakes at their backyard. Seeing the snakes pairing, twisting, curling up knotted to each other and then thudding themselves violently on the ground only to get up, twirl and twist up again in a wild frenzy, she was fascinated by their mysterious charm. While watching them at close distance with a childish curiosity, her father's mother caught Mala from back and dragged her out of the scene ...

'Shhhhhooo ... come here ... never go near the mating snakes ...! They will be at their most aggressive mood!'

Now watching those two, twist and twirl on the sand for hours together, so ferocious, so tempting ... Mala witnessed the rhythm of movements in its ultimatum. Then they dropped suddenly with such furry and such urgency, each pounding into each other that she stood stunned. Trapped in a strange situation Mala sobbed at the bath steps for witnessing a forbidden act!

'Never go near mating snakes'

Her grandma's words echoed in her ears! But this time it was the mating of two human snakes! (76-7).

Mala calls them fishes, peacocks, and snakes. This girl and boy are like peacocks, so they are beautiful and attractive. They are snakes, so Mala should be far away from them, because they are ferocious and untouchable. Animal, nature, and girls are tightly associated in this description.

This happens during a temple festival. During next days, in the festival, heavy statues are carried by strong men. And girls call them: "look at them! Like bears! Full of sweat and liquor ..." (77). This animal name attaches a powerful and strenuous feature to men. Therefore, they are more powerful than women. At the end of this chapter fireworks and infernos, at the end of festival, a girl is raped by an aristocrat. Thus, a conflict and struggle happen outside of the temple. "Many a men were wielding batons, swords and scythes and chasing their unarmed targets fleeing helplessly hither and there in the muddy fields. Swathed in mud and rain people fought like mad bulls and mutilated each other" (83). Here, men are compared with bulls to make their status stricter.

In chapter the magical herb, the woman, who was struck by her husband, is called animal names. This woman comes to Mala's grandma to ask some help. This woman is like a dog and mongrel. And this dog follows its master, even if he strikes the dog, because this master is the supporter and protector of the dog.

Mala thought of the times the peasant women came running for help. Since grandma could settle many a fights, they came running as the woman who was cursing her husband the other day. 'Look, what he did, that son of a ... He blotched my face, look. Look how he pulled my hair out. See how he assaulted his own wife he daily sleeps with. Hell to this ruthless one.' She moaned. Blood and sweat dripping all over the body, a dark figure came running barefoot another night. It was a woman from the neighboring farm asking asylum. 'Please save me. He throw me out, for I am good for nothing now ... a middle aged woman. Pity me. How can I be useful now? ... as I used to be...' The woman wailed and touched grandma's feet. 'Please, please, tell him to take me back. I have no where to go.' She wailed bitterly showing her black eyes, swollen lips with scrapes o flesh hanging and the deep purple blotches on her dark flesh from the heavy blows of her husband. 'Why he hit you ...' grandma asked massaging her swollen limbs. 'Does he need a reason...? He was drunk. He is a man and can hit his wife he says. After all man has the right over woman, you know' 'ohoo. Like that? Then why are you moaning like a mongrel and sitting here. Go and get more blows from him.' Grandma taunted her... The woman didn't utter a word. She sat there musing over her bruises like a dog licks its wounds and wags its tail amiably just after it got a thorough thrashing from his master; sad yet loyal, hurt but without regret. She was weak, just a woman to return her husband's terrible blows. She admitted it. He was man and he had the full right to do whatever he wanted with his wife and no one bothered about it or dared to question him, not even his wife. The woman found no shame in admitting that truth. She was taught to think so though she worked more than him and earned her own living (86-7)

She accepts this inferiority and weakness. Therefore, the woman is the property of man who possesses her. He can have it or throw it away. And the woman should surrender the commands of her husband. As Warren says: "all uses of derogatory of animal language function to denigrate, inferiorize, and reinforce the exploitation of nonhuman animals" (2000, 28).

In chapter the guests with beauty spots, grandpa is waiting for rain to come in order to catch fish. They need lots of fish to keep them for year coming, because their agricultural outputs were taken by aristocrats. Grandpa goes to the river accompanied by Mala.

Mala listened to him say how the fish would come out from the deep water, throbbing, palpitating to the surface at a ripe time when they received an orange tint on their tails, a golden glow on their scaly skins and black spots on the cheeks like the beauty spot of a Hindu bride. 'Is it their marriage muthasha? The fish wears a beauty spot ... so that they don't get eye ...' Mala couldn't stop asking ... 'May be their nuptials too! And God gives them the beauty spots ...' he laughed. (Zaboli, 2005, 108)

These fish are to be hunted to save the life of people. Likewise, women get married to men to continue their generation. Brides are regarded to be similar to fish, which participate in their own marriage ceremony, and are going



to be caught. Thus, both of them are beautiful, and are adorned with beauty spots. Therefore, women and fish are two feeble creatures that can be caught by men.

In chapter the rhythm of rains, the tragedy of Kochu kunjamma's death is told. Her boyfriend got Koch kunjamma pregnant, and he left her. During this period, the female rival of Kochu kunjamma insults and threatens her. At last she died because of an unpleasant abortion which was done by a foolish woman. In her funeral, Mala overhears the dialogue of her aunts who are talking about her tragedy. The aunt uses a racist nonhuman term to describe a girl.

'It was not the man who cheated her ... a a rival, a woman ... his would be wife ... it was her revenge killed our girl, you know?' 'would be ...?' 'Yes ... the monkey faced landlord girl from next village, who thinks she is the most beautiful, a jealous bitch indeed! she caught Kochu kunjamma at the field, called her names [...]' (128)

These animal or nonhuman names, which are attributed to women by women, reveal the established belief of a male-centered (even an aristocratic class) community. Peasant women are dominated by peasant men; meanwhile, they are severely colonized by aristocratic belief of female and male aristocrats. Therefore, the domination of these peasant women is formed multi-layered. In other words, these women are surrounded by layers of dominations. Thus, Koch kunjamma is the victim of this multi-layered colonized society.

The child of Koch kunjamma was alive after abortion, but he was also was buried by his grandfather in a distant land. After the funeral of the girl, her father grieves a lot. He laments for his girl and grandchild,

'My golden child, how did I know I had to light the lamp instead of you do it for me? Why? God ... why ...? And my poor grandson! I could save him at least ... at least him ... than leave him eaten by wild wolves ...! ... any one mean like me? ...oh!... oh! cruel ..., coward ... old cat ...' (133)

Koch kunjamma calls himself nonhuman terms, old cat. A cat that is strong and powerful some time, but now it misuses its strength. He has the characteristic features of a cat, but an old one. In addition, this man mistreats and tyrannizes his own girl and grandson. This reveal his unfair dominion over his subjects.

In chapter the tree house, grandma tells the unpleasant memories of years ago famine. She talks about her starved children. "Oh! God I never forget my infant son, sleep ..., slept like a dried prawn ... But the long sleep saved him ... but ... the poor twins ... his elder brother ..." (138). And grandma's comparison in this passage can make it clearer. "Grandma remembered the famine that turned them into living fossils" (137). The use of this small and weak animal shows the poor's feebleness, helplessness, and distress. Even the use of fossil and dryness of animals reinforces their debility and powerlessness in this difficult situation.

In last chapter, aristocrat men chase a peasant man as a rioter, named Mailan. He is hidden in the house of the village head. But, at last, they find him, call him animal name, and kill him. In addition, Mailan also calls them nonhuman terms: "Which son of bitches want to attack us? Now, I'll show you ...' Mailan challenged" (163). This name, bitch, discloses unpleasant features of those men. And their reaction is this:

They saw Mailan standing empty handed in the midst while the whole mob surrounded him each thirsty for the peasant's blood.

'daaaaaaaaaaaaaaaaa, you dog's son. You want to teach us? Ha ha ha ha ha ha ... look at him! when did cats become tigers hahahahaha!'

The malignant leader roared in rancor and the rest fell on him like hunting jackals in huge packs, slicing and chopping his lean sun burnt body into mince flesh. (164).

The established dominion of high classes over the poor is compared to dominion of tiger over cat. The aristocrats are like powerful tigers. It should be mentioned that the same animal name has different meanings in regards to different kinds of people, peasant women, high class women, peasant men, and high class men. Therefore, Mailan is weak and powerless, and those cruel men are strenuous. This unprotected peasant man is attacked by those who have right to dominate the poor.

Accordingly, peasants frighten to step out of their huts, because landlord's men injure them. Peasants face a dilemma, and there's no supporter to protect them. These hired men have no pity on peasant women and men.

None dared to tread out alone, horrid of the impending dangers that waited at the nook and corners of their once safe country side. 'The paid dogs can smell us from far' the feeble peasants

complained. They knew, the highlanders were totally allergic to sun burnt skins and chase anyone who happened to have darker shades of skin. (164).

Peasants' sin is their dark skin, poverty, and low class. Their only safe place is the corners of their huts, but they are also broken into by force. Highlanders, therefore, are called paid dogs by people, because they are paid to chase peasants' young workers and girls.

Balan, Mala's relative, is another youth who was chase and killed by high classes. His father and Mala's grandpa is going to find a place to bury him, but landlord does not let them bury him in the lands. These peasants work on these fields for generations, but all rights have been belonged to highlanders. Balan's father says: 'Please ... have mercy ... have mercy', but, "Don't wail, you donkey! It is impossible ... take this rotten bundle wherever you want. Not in my land!!!" He struggled out of uncle's grip and walked away not to be polluted by an untouchable." (170). The mutilated body of Balan the youth is rejected to be buried in the land in which they have lived for centuries. In this dialogue, the landlord calls the peasant nonhuman name to remind him of his lower status.

Aristocratic men, then, break into the hut of Mala's grandfather by force. Grandma hides Mala to protect her. Grandma stretches out her marriage golden "thali" to release them, but that man insults her, and calls her names. "But the man got wild turning red with anger. 'You old bitch ... bribing me ...? We are no bandits ... You filthy rotten cat. What do you think, I am? You haven't seen the food I feed my dogs daily. The chains my dog wear cost more than this ...' He roared while staggering violently like a rabies dog" (172). That high class man injures and harms grandma mentally and physically, and then he leaves the hut. He calls her cat which is dirty, decayed, and mean. That man reveals the multi-layered domination of women by a male-centered and aristocratic context. Thus, women are as inferior as dirty animals, based on that a patriarchal society's view.

### 3. CONCLUSION

This manuscript evaluates the close association of nature and downtrodden people in a patriarchal and aristocratic context. These victimized components of nature such as women, the poor, animals, and children are strongly knitted in the language of the characters throughout the novel. Pushpa Zaboli tries to reveal that subjugated items in the novel in a well-developed dialogue. She achieves this aim by utilizing nonhuman or animal names in the dialogues to address other characters. Some animal terms have different interpretations for two characters from two different class and gender; for instance, dog as a nonhuman term conveys different meaning with regard to addressees and addresser. These names determine the status and importance of women, peasant men, and even high class. All these happen in a context in which nature and animals occupy a place that is lower than human being; consequently, in the novel, aristocrats are superior than all low class people, nature, and animal, and low class women are strictly inferior than peasant men and high class men respectively. Therefore, poor women are as inferior as animals, and even lesser than pet animals of aristocrats. Women of this novel have been strongly entrapped in a multi layered situation from which the poor ones feel they cannot escape. In addition, the abused and oppressed items such as peasant men and women are caught within the language of harshness, persecution, and subjection; in other words, they have been defined by this language of discrimination. These etiquettes which are attached to human being should be considered only as etiquettes. If this etiquette is regarded as the nature of human being, life changes to death and searching to stasis. Therefore, all great Researchers of life and thought watch life in terms of dynamism, not representations and images. These images are those etiquettes which are attached by those men, who create such etiquettes, and build limitations in order to free themselves and other from continuous searches for life.

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