
Tête-à-tête with 'Draupadi': An Interdisciplinary Perspective

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ABSTRACT

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Mahasweta Devi's "Draupadi"(1978) is a complex and multi-layered narrative that offers an excellent opportunity for interdisciplinary analysis. She had her first-hand nuanced observations of the lives of the marginalized people in India, and the perpetuated oppression and exploitation of them by the upper classes and the state as well. "Draupadi" is one of the depictions of the aforementioned in the form of a short story by Devi against the backdrop of Naxalite Movement and the rebellion of the indigenous people for their rights. This paper aims to explore the various dimensions of "Draupadi" through the lenses of Liminality and Marginality, Structural Functionalism, Conflict Theory, Symbolic Interactionism, Social Constructionism, Intersectionality, Cultural Studies, and Phenomenology. Drawing on the insights provided by these theoretical frameworks, this paper will delve into the text to reveal the intricate sociocultural, political, and psychological aspects of the characters and their interactions. By adopting an interdisciplinary approach, this study seeks to unravel the intricate relationships, power dynamics, and societal structures depicted in "Draupadi." Through this exploration, it aims to provide a comprehensive understanding of the text, offering fresh perspectives and insights that transcend traditional disciplinary boundaries.

The research paper delves into the significant short story of Mahasweta Devi and provides a comprehensive analysis from an interdisciplinary standpoint. This paper aims to explore the socio-cultural, historical, and feminist perspectives embedded in "Draupadi" and seeks to unravel the complexities of the narrative through a multi-disciplinary approach. The interdisciplinary lens applied in this research paper allows for a holistic understanding of the text, presenting a nuanced interpretation that goes beyond traditional literary analysis. By integrating various academic disciplines, this paper aims to contribute to a deeper understanding of Mahasweta Devi's portrayal of Draupadi/Dopdi and the socio-political backdrop against which the narrative unfolds.

In her work, Mahasweta Devi portrays the character of Draupadi/Dopdi as a symbol of resilience and resistance against systemic oppression. Drawing on various theories and frameworks proposed by eminent theorists, this paper will analyze Draupadi's character through the lens of Liminality and Marginality, Structural Functionalism, Conflict Theory, Symbolic Interactionism, Social Constructionism, Intersectionality, Cultural Studies, and Phenomenology. These interdisciplinary perspectives will provide a comprehensive understanding of the complexities and nuances of Dopdi's character, shedding light on her role as a symbol of defiance within the societal constructs of the time. Each framework will offer a unique insight into the multiple dimensions of Dopdi's identity, creating a holistic portrayal of her character and its significance in the context of social and cultural discourses. This multi-dimensional analysis will offer a nuanced interpretation of Dopdi's character and her relevance

in contemporary discussions on gender, power dynamics, and societal structures.

Analysis of "Draupadi" through the Concepts of Liminality and Marginality

In Mahasweta Devi's short story "Draupadi," the protagonist, Dopdi Mejhen, embodies both liminality and marginality through her experiences and interactions within the tribal community. The plot revolves around Dopdi and her people's marginalized existence as a tribal people, facing oppression and displacement in the mainstream society. The story is set in the backdrop of a tribal community that is struggling to navigate its traditional way of life in the face of modernity and outside influences.

Dopdi Mejhen, as the central character, represents the liminal state of being in-between; she exists on the margins of mainstream society, grappling with the conflict between tradition and modernity. She is also depicted as a marginalized figure, facing discrimination and oppression due to her tribal identity. Other characters in the story also embody various degrees of liminality and marginality, reflecting the complex dynamics within the tribal community and its interaction with the outside world. Throughout the story, Dopdi undergoes a series of events that highlight her liminal and marginal status. Her struggle to assert her rights and identity in a patriarchal and oppressive social structure exemplifies the tension between tradition and modernity.

Dopdi epitomizes Victor Turner's concept of liminality, which refers to the transitional stage between social structures. Dopdi, as a tribal woman, is caught in the liminal space between tradition and modernity. She grapples with the dissolution of the "is" and the affirmation of the "is-not," as pointed out by Turner, "Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial." (Turner 95) Throughout the story, her experiences reflect the precarious and unstable nature of liminality, as she navigates the complexities of her identity in a society that is in flux.

Arnold van Gennep's theory of rites of passage is evident in Dopdi's journey, as she undergoes a series of events that signify her transition from one social status to another. Her experiences of oppression, displacement, and struggle for identity can be viewed as her passage from one social and cultural state to another. The story portrays the challenges she faces while navigating this journey, reflecting the elements of separation, transition, and incorporation identified by van Gennep.

Paul Ricoeur's concept of narrative identity is crucial in understanding Dopdi's struggle for meaning and self-assertion. The sense of the marginal, as articulated by Ricoeur, opens up the possibility of a creative engagement with the construction of meaning. Draupadi's narrative is shaped by her marginalized existence and her quest to assert her identity in the face of societal oppression. Her story reflects the creative and dynamic nature of identity construction within the context of marginality.

Homi Bhabha's notion of the "third space" sheds light on Dopdi's position as a marginalized individual negotiating between different cultural and social norms. She exists in the interstitial space, constantly navigating the tensions between her tribal community and the larger society. Bhabha's concept helps illuminate the complexities of Dopdi's liminal and marginal existence, as she seeks to carve out her own identity amidst conflicting forces.

Drawing from Michael Hubbard MacKay's emphasis on cultural diversity, the analysis of "Draupadi" underscores the significance of understanding the tribal community's traditional

way of life in the face of modernity and external influences. MacKay's perspective highlights the relevance of cultural diversity in enriching our understanding of marginalized communities and their struggles for identity and recognition.

Applying Structural Functionalism

Emile Durkheim's theory of social solidarity can be applied to "Draupadi" to understand the functioning of social structures within the tribal community. The character of Dopdi embodies the tension between traditional and modern forms of solidarity, as Durkheim aptly remarks, "...to lower societies, where solidarity is above all ensured by a community of beliefs and sentiments." (Durkheim 315) Her struggle to assert her rights and identity reflects the disruption of traditional solidarity and the emergence of new forms of integration within the tribe. Durkheim's concept of mechanical and organic solidarity can be observed in the shifting dynamics of the community as it grapples with external influences and internal conflicts.

A.R. Radcliffe-Brown's functionalist approach can be employed to examine the interdependence of social institutions and practices within the tribal community depicted in "Draupadi." The story portrays the functions of rituals, kinship structures, and the council of elders in regulating social order and resolving disputes. Dopdi's experiences highlight the tensions between the functional imperatives of social institutions and the individual's agency. Radcliffe-Brown's emphasis on social cohesion and regulation, "...it is essential for social stability and continuity that the rights of different individuals over a given individual should be defined in such a way as to avoid as far as possible conflicts of rights", (Radcliffe-Brown 40) elucidates the complexities of maintaining stability amidst social change and external pressures.

Kingsley Davis and Wilbert Moore's theory of social stratification provides a framework for analyzing the power dynamics and inequalities within the tribal community in "Draupadi." The marginalization of Dopdi and other characters reflects the unequal distribution of resources, status, and authority as Davies and Moore aptly point out, "One kind of ownership ... consists in rights over the labor of others. The most extremely concentrated and exclusive of such rights are found in slavery, but the essential principle remains in serfdom, peonage, encomienda, and indenture. Naturally this kind of ownership has the greatest significance for stratification, because it necessarily entails an unequal relationship." (Davis and Moore 247) The story illustrates how social stratification shapes individuals' access to rights and opportunities, contributing to conflicts and resistance. Davis and Moore's emphasis on the functions of stratification systems sheds light on the underlying tensions and hierarchies in the tribal society.

Analysis of "Draupadi" using Conflict Theory

"The history of all hitherto existing society is the history of class struggles." - Karl Marx

Karl Marx's theory of class conflict offers a lens through which to examine the power struggles and disparities within the tribal community in "Draupadi." The story illustrates the conflict between the indigenous people and the state, reflecting the unequal distribution of resources, land, and agency, as aptly pointed out by Marx and Engels in their seminal work, "...in a word, oppressor and oppressed, stood in constant opposition to one another, carried on an uninterrupted, now hidden, now open fight, a fight that each time ended, either in a revolutionary reconstitution of society at large, or in the common ruin of the contending classes." (Marx and Engels 14) Dopdi's experiences exemplify the proletariat's resistance

against the oppressive forces of the state and upper-class elites. Marx's emphasis on the dialectical relationship between the ruling class and the marginalized masses sheds light on Dopdi's agency and the broader societal inequalities embedded in the narrative.

Max Weber's concept of authority and domination provides insights into the power dynamics and coercive forces at play in "Draupadi." The oppressive actions of the state and its agents reflect Weber's notions of rational-legal authority and bureaucratic domination. Experience shows that in no instance does domination voluntarily limit itself to the appeal to material or affectual or ideal motives as a basis for its continuance. In addition, every such system attempts to establish and to cultivate the belief in its legitimacy." (Weber 213) Dopdi's resistance against the state's coercive measures exemplifies the inherent tensions between the ruled and the ruling powers, highlighting the impact of authority on individuals' lives within the tribal society. Weber's tripartite classification of authority illuminates Dopdi's defiance and the complex web of power relations in the narrative.

Ralf Dahrendorf's conflict theory can be applied to analyze the power struggles and dissent within the tribal community in "Draupadi." The clashes between the naxalites and the state authorities depict the ongoing conflicts stemming from social inequalities and opposing interests. Dopdi's resistance and her alignment with the naxalites reflect the manifestation of power and status differentials, as outlined by Dahrendorf's theory of conflict. The inherent tensions and contradictions within the tribal society underscore the relevance of conflict as a driving force shaping Dopdi's experiences.

Georg Simmel's perspective on conflict, "That conflict has sociological significance, inasmuch as it either produces or modifies communities of interest, unifications, organizations, is in principle never contested", (Simmel 490) sheds light on the intricate dynamics and social interactions in "Draupadi." The web of conflicts among Dopdi, the state, and the indigenous community embodies Simmel's notions of dyadic and triadic conflicts, revealing the multifaceted nature of social antagonisms, "A special gradation of sociological distinction, and of emphasis of conflict upon the basis of equality, is given where the sundering of originally homogeneous elements is a conscious purpose, where the disunion is not properly the consequence of conflict, but the conflict arises from the disunion." (Simmel 518) Dopdi's negotiations with various social groups and her navigation of conflicting interests mirror Simmel's emphasis on the interplay of individual and group conflicts. Simmel's focus on the forms and consequences of conflict enriches the understanding of Dopdi's agency and the underlying tensions within the tribal society.

Incorporating Symbolic Interactionism

Symbolic Interactionism, a sociological perspective that focuses on the subjective meanings that individuals attribute to symbols and the process of social interaction, emphasizes the role of communication and symbolic gestures in social interactions. In "Draupadi," Dopdi's interactions with her husband, Dulna Majhi, reveal the complexities of their relationship within the framework of tribal culture and societal norms. The symbolic interactions between Dopdi and Dulna Majhi exemplify the negotiation of power, agency, and gender dynamics within their marriage. For instance, when Dopdi defies traditional gender roles by taking up arms and resisting the state's violence, her interactions with Dulna Majhi are imbued with symbolic meanings of empowerment and defiance against oppressive norms.

George Herbert Mead, a key proponent of Symbolic Interactionism, argued that the self is

constructed through social interactions and the interpretation of symbols. Dopdi's interactions with Dulna Majhi contribute to the construction of her self-identity as a defiant and empowered woman, challenging the conventional gender roles prevalent in their tribal community.

Dopdi's engagement with the naxalites also serves as a significant context for symbolic interaction within the narrative. The exchange of symbols, ideologies, and shared meanings between Dopdi and the naxalites reflects the process of identity formation and resistance against oppression. Howard Becker's concept of labeling theory, a framework within Symbolic Interactionism, can be applied to Dopdi's interactions with the naxalites. The naxalites' labeling of Dopdi as a symbol of resistance and their shared meanings of defiance and empowerment contribute to her identity as a rebel against the oppressive state.

Furthermore, Charles Horton's idea of the "looking-glass self" resonates in Dopdi's interactions with the naxalites. The naxalites' recognition of Dopdi's defiance and her reception of their validation influence her self-perception as a potent symbol of resistance and liberation, reinforcing her resolve to challenge the systemic oppression.

The application of Symbolic Interactionism to "Draupadi" illuminates the intricate web of symbolic meanings, interpretations, and interactions that shape Dopdi's identity and her resistance to oppression. Through her interactions with Dulna Majhi and the naxalites, Dopdi constructs a multifaceted self-identity that challenges traditional gender norms and positions her as a symbol of defiance and resilience within her tribal community. The symbolic exchange of meanings and the negotiation of identities within Dopdi's interactions underscore the transformative power of social interactions in shaping her agency and resistance against oppression.

As George Herbert Mead articulated, "the intelligence of the vertebrate form in human society is dependent upon the development of this sort of social reaction in which the individual can influence himself as he influences others. It is this that makes it possible for him to take over and elaborate the attitudes of the other individuals." (Mead and Morris 243-244) Dopdi's interactions and the symbolic meanings attributed therein are pivotal in understanding her journey as a symbol of resistance and empowerment within "Draupadi."

Reading "Draupadi" through the Lens of Social Constructionism

Social Constructionism is a sociological perspective that focuses on how individuals and groups construct their perceived reality through social interactions and discourse. The social construction of gender within the narrative of "Draupadi" reflects the pervasive influence of societal norms and power dynamics on Dopdi's experiences. Peter L. Berger and Thomas Luckmann's concept of the "social construction of reality" elucidates how gender roles and expectations are created and maintained through ongoing social interactions and institutional processes. Dopdi's character is a poignant reflection of the constructed gender norms within the tribal society, where women are expected to adhere to traditional roles and submit to patriarchal authority.

Michel Foucault's theory of power and discourse further illuminates the construction of gender in "Draupadi." The disciplinary practices and systems of knowledge within the societal power structures shape and regulate the behaviors and identities of individuals, including Dopdi. The story portrays how the discourse surrounding gender serves to subjugate and constrain Dopdi, compelling her to conform to the dominant gender norms while facing systemic oppression.

The construction of tribal identity within the narrative contributes significantly to Dopdi's oppression and resistance. Harold Garfinkel's ethnomethodology provides insights into the construction and maintenance of tribal identity through shared cultural practices and social interactions. The story depicts the distinct tribal identity of Dopdi's community, characterized by its customs, language, and solidarity in the face of external threats. However, these identity markers also become targets of state oppression and marginalization, as they challenge the established social order.

Dorothy E. Smith's standpoint theory adds depth to the understanding of Dopdi's oppression within the constructed tribal identity. The standpoint of the marginalized tribal community, including Dopdi, shapes their experiences and perceptions of power relations and resistance. The story portrays how the socially constructed tribal identity becomes a site of both subjugation and collective resistance, as Dopdi navigates the intersecting oppressions based on her gender and tribal affiliation.

In "Draupadi," a poignant example of the social construction of gender and its impact on Dopdi's oppression is evident in her interactions with male figures in the tribal society. As Peter L. Berger and Thomas Luckmann proposed, "...the conversational apparatus ongoingly maintains reality, it ongoingly modifies it. Items are dropped and added, weakening some sectors of what is still being taken for granted and reinforcing others." (Berger and Luckmann 173) Dopdi's constrained role as a woman is consistently reaffirmed through the interactions and expectations imposed upon her, reinforcing the constructed reality of gender in her community.

The character of Dopdi exemplifies the interplay between the constructed tribal identity and her resistance to oppression. Harold Garfinkel's emphasis on the "indexicality of social actions" is reflected in Dopdi's defiance against the state's repressive actions, rooted in her tribal identity and cultural meanings. Through her acts of rebellion and resilience, Dopdi challenges the societal construction of her role as a subjugated tribal woman, embodying the complexities of social reality articulated by Dorothy E. Smith.

Intersectional Analysis of "Draupadi" through the Voices of Resistance

The concept of Intersectionality, as conceptualized by Kimberlé Crenshaw, highlights how individuals, particularly women of marginalized communities, experience interconnected forms of oppression that cannot be fully understood within the singular framework of gender or caste. Dopdi's experiences epitomize the complex intersections of gender, caste, and tribal identity, shaping her reality as a site of resistance and resilience. Dopdi's entanglement within the intersections of gender, caste, and tribal identity is palpable in her poignant yet consistent defiant and deviant attitude. This encapsulates the defiance and resilience stemming from the complex web of oppressions that frame her reality, echoing Crenshaw's call to recognize the intertwined nature of multiple oppressions.

Audre Lorde's assertion that "there is no hierarchy of oppression" resonates deeply in Dopdi's narrative. The intersecting oppressions of gender, caste, and tribal identity converge to perpetuate her marginalization and subjugation within a system that seeks to erase her agency and voice. The story portrays how Dopdi's identity as a tribal woman complicates and intensifies her experiences of oppression, echoing the sentiments of Lorde regarding the indivisibility of multiple oppressions. Lorde's words, "Without community, there is no liberation", (Lorde112) find profound significance in Dopdi's interactions with her fellow

tribal women as they navigate the intersecting oppressions. The collective solidarity and shared resistance within the tribal community as Lorde puts it "When a people share a common oppression, certain kinds of skills and joint defenses are developed", (Lorde 99) underscore the imperative of collective liberation in the face of intersecting systems of domination.

Bell Hooks' articulation of resistance as a radical act of liberation finds profound resonance in Dopdi's unwavering defiance against the state's violence and exploitation. The story elucidates how Dopdi's resistance becomes a powerful assertion of her agency in the face of intersecting oppressions. Her refusal to succumb to the state's brutality embodies Hooks' call for transformative resistance rooted in self-affirmation and collective empowerment.

Patricia Hill Collins' framework of controlling images illuminates the state's construction of Dopdi as a deviant and insurgent figure, emblematic of the intersecting power dynamics. The story portrays how the state deploys controlling images to criminalize and delegitimize Dopdi's as well as her people's resistance, reflecting Collins' insights into the mechanisms of ideological and cultural domination perpetuated through intersecting oppressions.

Chandra Talpade Mohanty's critique of hegemonic feminism further enriches the analysis of Dopdi's resistance. The story depicts how Dopdi's defiance challenges the monolithic narratives of feminism and underscores the importance of centering the experiences of marginalized women within the discourse of resistance. Mohanty's call for a feminist praxis that amplifies the voices of subaltern women finds compelling echoes in Dopdi's courageous resistance against intersecting systems of oppression.

Incorporating the Theories of Cultural Studies

The experiences of Dopdi offer a poignant critique of the cultural norms and values perpetuating the oppression of women in a patriarchal society and the oppression of indigenous people by the state and the upper class. "Draupadi" is set in the context of a tribal community where Dopdi, a courageous tribal woman, becomes the target of state oppression. The story unfolds as Dopdi is subjected to brutal treatment and violence by the state authorities, reflecting the unequal power dynamics perpetuated by cultural norms and societal structures. The oppressive actions against Dopdi portray the entrenched systems of domination and control that govern the lives of indigenous people, particularly women, in the narrative.

In a pivotal event, Dopdi defiantly declares, "There isn't a man here that I should be ashamed. I will not let you put my cloth on me. What more can you do? Come on, counter me-come on, counter me-?" This powerful assertion encapsulates her resistance to the oppressive cultural norms that seek to subjugate and silence her. It exemplifies Dopdi's unwavering bravery in challenging the patriarchal and state-sanctioned oppression, reflecting the thematic underpinnings of cultural studies theories.

Dopdi's character embodies the complexities of resistance against the cultural norms and values that perpetuate the oppression of women and indigenous people. As she confronts the oppressive forces, Dopdi's resilience and refusal to be silenced serve as a potent critique of the patriarchal society and the state's oppressive tactics. Her character exemplifies the agency and strength of indigenous women who defy cultural expectations and power structures to reclaim their autonomy.

Richard Hoggart's emphasis on the significance of popular culture and its reflection of societal

values finds resonance in "Draupadi." The cultural representation of Dopdi's oppression and resistance serves as a mirror to the societal norms and values that normalize the subjugation of indigenous women. Hoggart's insights shed light on how cultural artifacts, such as Devi's story, reveal the power dynamics and oppressive ideologies embedded within the fabric of society.

Raymond Williams' exploration of culture as a lived experience and a site of struggle is exemplified in the narrative of "Draupadi." Dopdi's experiences unfold as a continual struggle against the intersecting oppressions of gender, caste, and tribal identity, highlighting the lived realities of marginalized communities. Williams' theories provide a framework to analyze how the cultural norms portrayed in the story intersect with power dynamics, shaping Dopdi's lived experience and resistance.

E.P. Thompson's concept of "history from below" offers a lens to examine Dopdi's narrative as a counter-history that challenges dominant cultural narratives. Dopdi's defiance and resistance represent a form of grassroots historical agency, contesting the hegemonic cultural norms perpetuated by the state and the upper class. Thompson's theories illuminate the subversive potential of marginalized voices in rewriting cultural narratives and resisting oppressive historical forces.

Re-viewing "Draupadi" through the Theories of Phenomenology

Dopdi's defiance and unwavering resistance to the oppressive forces can be analyzed through the lens of Martin Heidegger's existential phenomenology. Heidegger's concept of "being-in-the-world" emphasizes the individual's existence within the context of their surroundings and experiences. Dopdi's defiant attitude in the face of utter hostility underscores her existential stance against the oppressive forces that seek to diminish her existence. Heidegger's philosophy provides a framework to comprehend Dopdi's resolute defiance as a manifestation of her authentic being-in-the-world, unaffected by societal norms.

Jean-Paul Sartre's existentialist philosophy elucidates Dopdi's experiences in the story. Sartre's notion of "existence precedes essence" resonates with Dopdi's agency in defining her own essence and identity in the face of oppression. Dopdi's refusal to submit signifies her existential authenticity in actively shaping her essence, challenging the predetermined roles assigned to her by the patriarchal and state-sanctioned norms. Sartre's philosophy aids in unravelling Dopdi's existential journey towards self-definition and liberation. Sartre's assertion, "...man is condemned to be free," (Satre 5) captures Dopdi's existential predicament of confronting the weight of her freedom in resistance against oppressive structures. This quote encapsulates Dopdi's agency and the burden of defining her own essence amidst the constraints imposed upon her by societal norms and power dynamics.

Maurice Merleau-Ponty's phenomenological theory of the embodied subject sheds light on Dopdi's perceptions and bodily experiences as integral to her resistance. Merleau-Ponty argues that the body is the medium through which individuals perceive and engage with the world. Dopdi's bodily experiences, such as the brutal treatment and violence inflicted upon her, shape her understanding of the oppressive power structures. Her embodied resistance becomes a form of phenomenological expression, reflecting her lived reality and corporeal agency against the injustices imposed upon her. Maurice's perspective can be substantiated by his statement, "The body is our general medium for having a world" (Merleau-Ponty xii) which elucidates Dopdi's embodied experiences as the medium through which she engages with and resists the oppressive world. It highlights the significance of her bodily perceptions and actions in shaping

her understanding of the world and her place within it.

Alfred Schutz's phenomenological perspective on social interactions and shared meanings provides insights into Dopdi's engagement with her tribal community and her collective resistance. Schutz's concept of "lifeworld" elucidates the communal solidarity and shared resistance within the tribal community, as Dopdi navigates the intersecting oppressions. The collective struggle of the tribal women embodies Schutz's notion of shared meanings and intersubjective understanding, emphasizing the significance of collective liberation in the face of intersecting systems of domination. Schutz's theory can be exemplified through his concept of "intersubjective understanding," which finds resonance in Dopdi's interactions with her tribal community. Schutz emphasizes the shared meanings and experiences that constitute the lifeworld of individuals. Dopdi's collective resistance with her fellow tribal women reflects the intersubjective understanding and shared meanings that emerge within their community in the face of intersecting systems of domination.

Dopdi stands as a testament to her existential defiance and agency, aligning with Heidegger's and Sartre's philosophies. Additionally, Merleau-Ponty's emphasis on the body as the medium of perception is reflected in Dopdi's bodily experiences, shaping her understanding of the world and her resistance. In the context of Schutz's theories, Dopdi's interactions with her fellow tribal women exemplify the communal solidarity and shared resistance within the lifeworld of the tribal community, as they confront intersecting systems of domination.

Conclusion

The analysis of Mahasweta Devi's "Draupadi" through various theories and frameworks such as Liminality and Marginality, Structural Functionalism, Conflict Theory, Symbolic Interactionism, Social Constructionism, Intersectionality, Cultural Studies, and Phenomenology provides a comprehensive understanding of the protagonist Dopdi's experiences and resistance within the narrative.

Through the lens of Liminality and Marginality, Dopdi's positioning as a tribal woman in the intersecting margins of patriarchy, state oppression, and class-based hierarchies becomes evident. Her defiance and unwavering resistance challenge the boundaries of societal norms and power structures, embodying the liminal space where cultural resistance and resilience intersect.

Structural Functionalism highlights the dysfunctional aspects of the oppressive social structures within the narrative. The societal functions serve to perpetuate and reinforce the marginalization and subjugation of Dopdi and her community, reflecting the inherent flaws within the structural framework of the oppressive systems.

Conflict Theory illuminates the power struggles and inequalities that Dopdi confronts in her quest for liberation. The inherent conflicts between the ruling class, the state, and the marginalized tribal community underscore the pervasive nature of social inequality and systemic oppression.

Symbolic Interactionism aids in unravelling the complex interplay of gender, ethnicity, and class within Dopdi's experiences. Her identity as a tribal woman intersects with the symbolic meanings attached to her body and agency, reflecting the multifaceted nature of her marginalized existence.

The application of Social Constructionism underscores the constructed nature of Dopdi's

oppression and the societal norms that seek to confine and control her agency. Her resistance challenges the socially constructed roles and identities imposed upon her, destabilizing the normative power dynamics.

Intersectionality offers a holistic understanding of Dopdi's lived experiences by acknowledging the interconnected nature of her oppression. Her marginalization encompasses a multitude of intersecting factors, including gender, class, ethnicity, and power dynamics, emphasizing the importance of addressing the complexities of intersecting systems of domination.

Cultural Studies provide insights into the communal resistance and shared meanings within Dopdi's tribal community. The cultural significance of collective solidarity and resistance emerges as a form of cultural resilience against the dominant oppressive forces.

Lastly, the analysis through the lens of Phenomenology elucidates Dopdi's agency, bodily perceptions, and communal solidarity in shaping her existential defiance and resistance. The existential authenticity of her being-in-the-world, her embodied experiences, and her intersubjective understanding within the lifeworld of her community manifest as a profound commentary on the complexities of cultural resistance and resilience.

In conclusion, the multifaceted analyses of "Draupadi" through various theories and frameworks shed light on the profound commentary embedded within the narrative, unraveling the complexities of Dopdi's resistance and the intersecting systems of oppression she confronts. Mahasweta Devi's portrayal of Dopdi's defiance serves as an enduring testament to the resilience of marginalized voices in the face of intersecting forms of domination.

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