ISSN 0975-5217
UGC-CARE LIST (GROUP-I)
अंक-26
वर्ष 2023

भैरवी

(दृश्य एवं प्रदर्शनकारी कला की शोध पत्रिका)

अंतर्राष्ट्रीय सम्मेलन विशेषांक



मिथिलांचल संगीत परिषद्
स्नातकोत्तर संगीत एवं नाट्य विभाग
ललित नारायण मिथिला विश्वविद्यालय
कामेश्वरनगर, दरभंगा (बिहार)

Scanned with OKEN Scanner

ISSN 0975-5217
UGC-Care list (Group-I)

भैरवी

(दृश्य एवं प्रदर्शनकारी कला की शोध-पत्रिका)

(वर्श 2022, अंक 24 अंतर्राष्ट्रीय सम्मेलन)

International Conference Volume

मिथिलांचल संगीत परिशद्
स्नातकोत्तर संगीत एवं नाट्य विभाग
ललित कला संकाय
ललित नारायण मिथिला विश्वविद्यालय,
कामेश्वरनगर, दरभंगा 846 004

भैरवी (दृश्य एवं प्रदर्शनकारी कला की शोध-पत्रिका)

ISSN 0975-5217

UGC-Care list (Group-I)

वर्श-2022, अंतर्राष्ट्रीय सम्मेलन-24

प्रधान सम्पादक

प्रो. (डॉ.) पुष्पम नारायण

प्रकाशक : मिथिलांचल संगीत परिशद्

स्नातकोत्तर संगीत एवं नाट्य विभाग

ललित नारायण मिथिला विश्वविद्यालय,

कामेश्वरनगर, दरभंगा 846 004

मो. - 09430063265

ईमेल - npushpamji@gmail.com

मूल्य

इस अंक का मूल्य : 400/- रुपये

व्यक्तियों के लिए :

वार्शिक : 800/- रुपये / त्रैवार्शिक 2400/- रुपये

पंचवार्शिक 4000/- रुपये / आजीवन : 15000/- रुपये

संस्थाओं के लिए :

वार्शिक : 850/- रुपये / त्रैवार्शिक 2500/- रुपये

पंचवार्शिक 4500/- रुपये / आजीवन : 16000/- रुपये

(केवल मनी आर्डर / चेक / बैंक ड्राफ्ट से)

(दरभंगा से बाहर के चेक में 40 रुपये अधिक जोड़ें)

''भैरवी'' विश्वविद्यालय अनुदान आयोग नई दिल्ली द्वारा अनुमोदित एवं UGC-Care list (Group-1) में शामिल है। साथ ही यह Peer Reviewed Refereed Visual and Performing Arts Research Journal है।

सर्वाधिकार सुरक्षित

प्रकाशित सामग्री के उपयोग हेतु लेखक, प्रकाशक की अनुमति आवश्यक है।

प्रकाशित रचनाओं के विचार से सम्पादक व प्रकाशक का सहमत होना आवश्यक नहीं।

समस्त विवाद दरभंगा न्यायालय के अन्तर्गत विचारणीय।

मुद्रक : विकास कंप्यूटर एंड प्रिंटर्स, ट्रोनिका सिटी, लोनी, गाजियाबाद-201 102

Patron

Prof. Chaman Lal Verma
Ex. Dean and Head
University Department of Music
Himachal Pradesh University, Shimla

Prof. Pt. Ritwik Sanyal
Top Grade Dhrupad Artist
Ex. Dean, Faculty of Performing Arts
Banaras Hindu University, Varanasi

Prof. Pt. Sahitya Kumar Nahar
Vice-chancellor
Raja Maan Singh Tomar Sangeet Vishwavidyalaya
Gwalior, Madhya Pradesh

Editorial Board

Chief Editor

Prof. Pushpam Narain
Ex. Dean, Faculty of Fine Arts
Head, University Department of Music and Dramatics
Lalit Narayan Mithila University, Darbhanga, Bihar

Editorial/ Advisory Board

Dean, Faculty of Performing Arts
Banaras Hindu University, Varanasi

2. Prof. Snehashish Janpriya Das
   Head. Department of Music
   Women's College Jag Chowk, Amarawati, Maharashtra

3. Dr. Ashwani Kumar Singh
   Associate Prof, Department of Music
   Faculty of Performing Arts. M.S. University, Baroda, Gujrat

4. Dr. Shobhit Kumar Nahar
   Asst. Prof. Instrumental Music
   Women's College
   Banaras Hindu University, Varanasi

5. Dr. Shivaji N. Shinde
   Vice Principal & Head
   Dept. of English
   Mrs. K.S.K. College, Beed.
   Maharastra (Special invitee)

Peer Review Committee

1. Prof. Om Prakash Bharti
   Head, Department of Performing Arts
   Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya,
   Wardha, Maharashtra
2. Dr. Rajesh Kelkar
   Dean, Faculty of Performing Arts
   Maharaja Siyaji Rao University, Baroda, Gujrat
3. Prof. Umesh Kumar
   Head, Department of Hindi
   B.M.A Callege Baheri, Bihar
4. Dr. Amar Kant Kuwar
   Head, Department of Hindi
   M.L.S.M College, Darbhanga, Darbhanga, Bihar
5. Dr. Santosh Dattatrayrao Parchure
   Head, Department of Music
   S.P.H. Women's College, Malegaon, Nashik, Maharashtra
6. Dr. Shashank S. Maktedar
   Associate Prof. and Officiating Principal
   Goa College of Music, Panji, Goa
7. Dr. Ved Prakash
   University Department of Music and Dramatics
   Lalit Narayan Mithila University, Darbhanga, Bihar
8. Dr. Ramshankar
   Faculty of Music and Performing Arts
   B.H.U., Varanasi
9. Dr. Pallavi Shailesh Meshram
   Associate Prof. In Applied Arts
   Bharti Vidyapeeth' Collge of Fine Arts, Pune, Maharashtra

Team of Editors/Reviewers of International Conference

1. **Prof. (Dr.) Pushpam Naraina**
   (Chief Editor of Bhairavi)
   HOD, Dept. of Music and Dramatics
   L.N. Mithila University
   Darbhanga, Bihar

2. **Prof. (Dr.) Mustajeeb Khan**
   Director, HRDC -
   Dr. Babasaheb Ambedkar Marathwada
   University, Augangabad - Maharashra
   (Review, suggestions and recommendations
   about the papers- Related to Dramatic
   Literature and Languages)

3. **Dr. Mrityunjay Kumar Prabhakar**
   Assistant Professor, Drama &
   Theatre Arts, RSDD,
   Sangit Bhawan Visva-Bharati
   Santiniketan - W. Bengal
   (Review, suggestions and recommendations
   about the papers- Related to overall Theatre
   and it's use in Education)

4. **Dr. Saish Deshpande**
   Theatre activist, Academician and
   Music designer, Panaji-Goa
   (Review, suggestions and recommendations
   about the papers- Related to Folk theatre and non-
   formal education through theatre)

5. **Dr. Rita Paes**
   Director, Nirmala Institute of
   Education, Altinho, Panaji-Goa
   (Review, suggestions and recommendations
   about the papers- Related to Theatre in
   formal Education)

6. **Ms. Sangeeta Kadam**
   Assistant Professor, Nirmala Institute of
   Education, Altinho, Panaji-Goa
   (Review, suggestions and recommendations
   about the papers- Related to Theatre in
   formal Education)



जपात्कोटि गुणं ध्यानं ध्यानात् कोटि गुणं लय।
लयात्कोटि गुणं गानं गानात् परतरं नाहि।।

(जप से करोड़ों गुणा प्रभावी ध्यान है, ध्यान से करोड़ गुणा लयात्मकता प्रभावशाली है। लय प्रधान जप से करोड़ गुणा प्रभाव गान का है और साधना के लिए गान अर्थात् संगीत से उत्तम उपाय अन्य कोई नहीं।)



'Music is the bridge of peace and love'

'संगीत दो देशों के बीच शान्ति और प्रेम का सेतु है।'



ललित नारायण मिथिला विश्वविद्यालय, दरभंगा



वीणा वाद्य यंत्र



संपादक की कलम से ...

कला और संस्कृति मानवीय जीवन के दो आयाम हैं, जिसके माध्यम से मानवीय व्यवहार, मानवीय जीवन के संस्कार चिरन्तन जीवन काल तक अभिव्यक्त होते रहते हैं। युगों-युगों से मानव की सभ्यता का विकास, भौतिक और आध्यात्मिक विकास की अभिव्यक्ति कला और संस्कृति के माध्यम से हो रहा है।

यह आधुनिक युग की त्रासदी है कि मूल्यों का अवमूल्यन हो रहा है। कहते हैं कि हम भूमंडलीकरण में पदार्पण कर रहे है, परन्तु मेरे विचार में यह मौलिकता से विच्छिन्नता है, जो मूल्य विकास के लिए कदापि सहनीय नहीं है। विश्व के प्रत्येक देश की एक अपनी मौलिक संस्कृति होती है, जो उसके सामाजिक साहित्य और कला रूपों में प्रतिबिम्बित होती है। परन्तु भारतीय संस्कृति वह संस्कृति है, जो विश्व की सभी संस्कृतियों का आदर्श है। विश्व के किसी भी कोने में कला, साहित्य अथवा संगीत, किसी की भी चर्चा हो तो भारतीय वैदिक संस्कृति, भारतीय दर्शन और अध्यात्म का वर्णन किए बिना विषय अधूरा रहता है।

भारतीय दर्शन और अध्यात्म एवं कला को अपनाने के लिए सांसरिक मोह से विलग होना पड़ता है। स्वामी विवेकानन्द, भगवान बुद्ध और महान् शंकराचार्य जो भारतीयता को विश्व में प्रसार दे सके। भारतीय वैदिक वाणी को विश्व के प्रत्येक व्यक्ति के होंठों पर ला सके, यह इस लिए संभव हो सका कि वे संसार से विरक्त हो चुके थे। संसार में लिप्त ना होना ही संसार से विरक्त होना है, मोह में रहते हुए ही मोह का त्याग करना है। यह वह दर्शन है जो लगातार शोध का विषय बना हुआ है। संसार से विरक्त होने का मतलब भौतिकता से विरक्त होना है। भारतीय साधक संगीतकार विश्व-पटल पर भारतीय संस्कृति को पहुंचा सके, क्योंकि वह लगातार संगीत साधना करते रहे। भारतीय शास्त्रीय संगीत के सिद्ध कलाकार योगियों की तरह ही भक्ति साधना में लीन हो कर संगीत में परमानन्द की प्राप्ति करते हैं। सूफी कवि रूमी के कथन को अंग्रेज़ी के लेखक ने इस प्रकार कहा है 'Listen to the Lament of Flute, when it is cut from the reed.'

जब तक संसार से भौतिक बिछोह ना हो, साधना सबल नहीं होती। जब साधना सबल होती है तो विश्व को दिव्य दर्शन कराने में सफल होती है।

आज पं. रवि शंकर (Global Celebrity) वैश्विक व्यक्तित्व समझे जाते हैं। विश्व का कोई देश ऐसा नहीं, जिसने पण्डित जी को सम्मान देकर गर्व अनुभव ना किया हो। इंग्लैंड की महारानी ने वर्ष 2007 में 'The Honour of Knighthood' के सम्मान से सम्मानित किया और 'विद्वान

Scanned with OKEN Scanner

सर्वत्र पूज्यते' की कहावत को चरितार्थ किया। यह इसलिए नहीं हुआ कि वह विश्व में संगीत प्रदर्शन करते रहे– यह इसलिए संभव हो सका कि उन्होंने भारतीय संस्कृति की विरासत की पहचान विश्व को करवाई। उन्होंने अपने व्यक्तित्व और अपनी पहचान शुद्ध भारतीयता रखी। यही नहीं पश्चिम के लोगों को भारतीयता में ढाल सके।

"His music is divine; it is not an exaggeration to say that India and her culture and heritage are known outside the country through Pandit Ji. Especially in the global art circles. Some refer to India as Ravi Shankar's land. He has always kept his identity as a true Bhartiya, in action, attire, spirit and speeches. Ravi Shankar is synonyms not only with Indian classical music, but also with Bhartiya Sanskriti."

साहित्य और संगीत के प्रणेताओं में रविन्द्रनाथ टैगोर का नाम अग्रगण्य है। उनके शब्दों में कला, साहित्य, संगीत और आध्यात्म की गहराई है, जिसे संस्कृति ने पाला है। इस गहनता को भौतिकवादी देश भारतीय संस्कृति के माध्यम से समझने लगे हैं।

आज का युग वैज्ञानिक प्रगति, संगणनात्मक उपलब्धियों, भौतिक लिप्साओं और बौद्धिकता प्रधान तत्वों का मिला-जुला प्रतीक है। वैज्ञानिक प्रगति का प्रभाव हर क्षेत्र में दिखाई पड़ता है। साहित्य, संगीत एवं अन्य प्रदर्शनकारी कला एक-दूसरे विषय में अन्तर अनुशासनात्मक संभावना व्यक्त करते हैं। शोध जिज्ञासुओं के लिए अन्तर अनुशासनात्मक विषय कई संभावनाओं के द्वार खोलते हैं। प्रदर्शनकारी कलाओं के जिज्ञासु अनुसंधानकर्त्ता कथा, कथानक, उपन्यास, कविता आदि में अपनी कला का भाव भरते हैं। इन्ही उद्देश्यों को सार्थक करने के लिए अन्तर्राष्ट्रीय गोष्ठियों में संभावित विषय के व्याख्यान, शोध पत्र को भैरवी शोध पत्रिका में प्रकाशित कर पाठकों तक पहुंचाना हमारा दायित्व हो जाता है। हमारे सुधी-पाठक इससे ज्ञानवर्द्धन करेंगे। इसी आशा के साथ।

–प्रो. (डॉ.) पुष्पम नारायण
संपादक
स्नातकोत्तर संगीत एवं नाट्य विभाग
ललित नारायण मिथिला विश्वविद्यालय,
कामेश्वरनगर, दरभंगा 846004
मो. - 09430063265
ईमेल - npushpamji@gmail.com

Scanned with OKEN Scanner

Contents

1. DEPICTING FEMALE MARGINALIZATION IN MAMANG DAI'S NOVEL THE BLACK HILL
Nabanita Das, DrAshutoshThakare 19
2. A Sociolinguistic Studyof the Marginalization Concept in Yemeni Context
Salim Alshageri, Dr. Shailaja B. Wadikar 23
3. Reflection of Social Concerns and Caste Preoccupations in Premanand Gajvi's Kirvant
Dr. Rajashri Barvekar, Shantanu Patil 28
4. A critical study of Lady Chatterley's Lover from an ecofeminist approach Syed Abdul Quader 33
5. Marginalization and Social Mobility of Dalits: Study of Uchalya: The Branded
Dhammapal Shrirang Nangare, Dr. Sunil Raosaheb Raut, 37
6. Reading caste and Patriarchy Through Dalit Feminist Lens: A Study of Meena Kandasamy's selected poems Swati Niwrutirao Adode 42
7. Dalit, An Emblematic Study Of Marginality in Aspect of Babytai Kamble's Text The Prison We Broke
Chhoton Babu Molla 47
8. African American Voices An Introduction to African American Criticism
Dr. Quadri Syeda Arshia Farooq Hussain 51
9. An Analysis of Sister of My Heart by Chitra Banerjee Divakaruni: Women's Struggle to find Their Identity
Mr. Bhojraj Pandhari Shrirame, Dr. Sunil G. Chaudhari 55
10. Narration of Painin Baby Kamble'sThe Prisons We Broke
Dr. Lahoti R.K. &Dr.Landage R.A. 59
11. Sexuality and Marginality: ABrief Study of Stories of Ismat Chughtai Dr. Abul Hasib Siddiqui 64
12. Struggle for Survival: A Study of the Autobiography Ethiru by M Kunjaman Preetha Prabhasan 68

13. Impact of Capitalism on the Indian Caste System
Dr.Mukthar Shaikh 74
14. Revisiting The Notion of Marginality In The
Context of The 1947 Partition Of India Sutanu Pal chowdhury 79
15. Portrayal of Marginalized Kashmir in 'Haider'
Mr. Ketan Pandurang Sapkal, Dr. Shakir Nilofer Moin Shakir 83
16. Images of War: Visualizing violence and horror
of war in Ahmed Saddawi's Frankenstein in Baghdad
Saber Haimed, Dr. Vaishali Pradhan 86
17. Breaking Through the Home: A Postcolonial
Discourse in Manju Kapur's Novel Home Dr Jyoti Dharmadhikari 90
18. Mapping The Journey From Periphery To The
Center With The Special Reference Of
Autobiography Waiting For A Visa 96
19. The Portrayal of Women as 'Other' in Shanta
Gokhale's Rita Welinkar Dr. Khan Mahlaqa Afzal 99
20. Portrayal of Marginalization in selected
Indian Films: A Study 103
21. Tribal Identity Concerns in Literature:
A Socio-cultural study of GopinathMohanty's Paraja
Miss Swati N. Madavi 107
22. Phule-Shahu-Ambedkar Ideology from the
Perspective of Bahujanism
Dr.Gokul Mundhe Dept.of Political Science 111
23. The 'Ghost of Past' in Kazuo Ishiguro's A Pale View of Hills
Sharad P. Borole, Dr. Ajay S. Patil 116
24. Ambedkari Jalse : Swaroop Prof. Mrs. Deepak Jamdhade 121
25. Dramatizing Socio-Cultural Realities in
H. S. SHIVAPRAKASH'S Mahachaitra, The Great Spring
Dr. Abhijay L. Waghmare 125
26. From Page to Screen: The Rising Trend of ott
Adaptations of Literature Novels
Deepali Ramesh Bankar 129
27. A Study of Lusty-Love in "Kuch Kuch Hota Hai"
Movie directed by Karan Johar Sushila LaxmanBachate 133
28. DISSENTING VOICES OF MARGINALITY
IN MEENA KANDASAMY'S POETRY
Thakur Riyanka P., Sutar Yuvraj Subhash 137
29. Representation of Native American Identities and

the Middle-class family in Miller's "Death of a Salesman"
Dr Fayyaz Ahmed H Ilkal 141
30. The Cultural Conflict in the Select Plays of Native American Woman Playwright Diane Glancy
Mr. ANNA ABARAO MULEY 145
31. IN PURSUIT OF SELF IDENTITY IN MI HIJRA MI LAXMI BY LAXMI NARAYAN TRIPATHI: THE VOICE OF MARGINALIZED
Gajanan Bonsale, Shashikant Suryawanshi 149
32. Tendulkar's 'Silence! the Court is in Session' and Karnad's 'Nagamandala' Analysis of Dramatizing Socio-Cultural Realities Mrs. Vaishali Yashwant Bisen 153
33. Sinan Anthon's The Corpse Washer: A Study of Suffering and Trauma
Mohd. Irfan Habib Shaikh, Dr. Shaikh Kalimoddin Rashid 157
34. The exploration of female Identity as reflected in Jasoda: A Critical Study Mr. Umesh Nana Wamane 162
35. SEEING BEYOND: VISIONS OF FUTURE IN THE WELLSIAN WORLD 166
36. Social Discrimination in Access to Scientific Knowledge and Training to Marginal Farmers in Marathwada
Karankumar Ingale, Dr. S.S. Narwade 171
38. Inequality in Access to Education, Land and Credit in Rural Maharashtra Dr. Sunil Narwade 176
34 The Voices of Victims: A Study in Ghada Samman's Beirut'75 Dr. Shaikh Kalimoddin Rashid 181
35. Anna Bhau Sathe: The Revolutionary Writer
Dr. Kishor N. Ingole 185
36. Rereading Marginality: A Study Of Monica Ali's 'Brick Lane: A Novel' Through A Feminist Approach
Neha Jogdand 193
37. A Study of Ideational Metafunction in Rohinton Mistry's Selected Novel Such a Long Journey
Ms. Prajakta R. Parkhe 197
38. Discrimination in Agricultural Wagesof Casual Workers in Rural Labour Market of Marathwada Region
Shriram Fartade, Dr. S.S. Narwade 201
39. Subjugation and Marginalization of Women: Status of Woman Characters in Bharathipura Dr. Hemant R. Gaikwad, 205

40. Cultural Predicament Of 'Fatherless Beings' In Kishore Kale's Against All Odds And Sharankumar Limbale's The Outcaste — Datta Narayan Nawadkar 209
41. Understanding Nature & Nurture: Urmila Pawar's 'The Weave of My Life' — Dr. Ashwin Ranjanikar 212
42. ISSUES OF MARGINALS IN THE WHITE TIGER: A SOCIO-ETHICAL REINTERPRETATION — Dr. Dhanajay Raibole 217
43. Embedded Marginality in Critical Theory and Literature — Dr. Shaikh Suhel Samad, Dr. Mohammed Ahmeduddin 221
44. 'REVIEWING WOMANHOOD AND WIDOWHOOD THROUGH PATRIARCHAL LENS; A DISCOURSE ANALYSIS OF MOVIE DOR' — MS ZEBA IRFAN 225
45. Decoding the culture of Marginalized in Select Dalit Writing with the Special Reference to Kancha Ilaiah's Why Iam Not a Hindu — Vicky Sopan Jangle 229
46. Interracial relationship in Andre Brink's An Instant in the Wind — Syed Zahir Abbas, Dr. DurraniFarhat 233
47. The impact of media and technology on religious conflicts in India: A review — Dr. Mohd. Rizwan Ahmad Khan 237
48. A Study on Social and Economic Stature of Bhil Tribal of Maharashtra — Mahima Singh, Gajanan Bonsale 241
49. Saga of Muslim Youths: A Study of Anees Salim'sVanity Bagh — Dr. Shaikh Parvez Aslam 245
50. Issues of Marginalization: A Study of Toni Morrison's Fiction — Dr. Subhash Waghmare 249
51. Discrimination against Dalits: A Study — Dr. NitinAher 253
52. Female Marginalization in D. H. Lawrence's Sons and Lovers — Maniyar Abdulkadar Rafik 257
53. Higher Education and Marginalization of Madarsa — Dr. Mohammed Mudassir Ahmed 260
54. Namdeo Dhasal: An Inevitable Cultural Intervention — Anand Ubale 265
55. Female Marginalization in Monica Ali's Brick Lane — Ms. Syeda Shaheda Afreen Sultana 268
56. Fatima Sheikh the Untold Legend: Re-reading Marginality in Post Colonial Perspective — Dr. Mehrunnisa Pathan 272
57. Impact of Marginalization on sports — Dr. Karandikar Prasad Prabhakar 277

58. Marginalization of Women in South Asian Literature Neha Nikhat 281
59. DAMODAR MAUZO'S KARMELIN: TRIALS, TRIBULATIONS AND STRUGGLE FOR BETTER FUTURE Dr. Govind Digambar Kokane 285
60. Literary Reflections on Marginalization of Academicians: An Analytic Study on Two Selected Poems of Dr. Mubarak Al-Yaduomi Dr. Khaled Ahmed Ali Al-Swmaeai 290
61. Trauma Endure: A Study of African American People Dr. Farhat p. Durrani, Shaikh Zeba Farheen MD. Moosa 294
62. Reading Myths and Re/Telling Naga Culture in Easterine Kire's When the River Sleeps Prachi C. Randive 297
63. The Agony of Alienation and Estrangement in the Own Motherland as Reflected in E.R. Braithwaite's "To Sir, With Love" Dr Jagruti S Vyas 301
64. Muslim Women Predicament: A Study of Hannan Al Shaykh, Fadia Faqir and Leila Abouzeid Fiction Mayyadah Hashim Ahmed 305
65. Thematic study of Arun Joshi's fiction Mr Mujahed-Ur-Rahman 309
66. Repercussion of Homeland in Agha Shaid Ali's "Post card from Kashmir and other poems" Dr. Pravin Bhaskar 313
67. Mythical Resolution to Modern Environmental Crises: 'Kantara' as a Tribal Microcosmos Dr Rajashri Barvekar 316
68. ''औरंगाबाद महानगर पालिकेतील सफाई कर्मचाऱ्यांच्या आरोग्यविशयक स्थितीचा अभ्यास'' अक्षय देविदास मोरे 320
69. स्त्रीवादा समोरील समकालीन आव्हाने प्रो.डॉ. राजेंद्र गायकवाड, कविता रामहरी फुगे 328
70. संचार माध्यमों में स्त्री का चित्रण एवं निरूपण डॉ. शुचिस्मिता मिश्रा 333
71. नारीवाद के सामने समकालीन चुनौतियाँ प्रो. डॉ. लालचंद किसन रामटेके 338
72. महिला सुरक्षा - उन्नत भारत के सामने एक चुनौती प्रो. संजय के. वैरागडे ग्रंथपाल 349
73. Tendulkar's 'Silence!' the Court is in Session and Karnad's 'Nagamandala' Analysis of Dramatizing Socio-Cultural Realities Mrs. Vaishali Yashwant Bisen
74. The Treatment of History in Girish Karnad's *Tughlaq* Dr. Jaynarayan D. Pardeshi
75. The Representation of Women in Indian Films Dr. Santosh S. Chouthaiwale Mrs. Ketaki Milind Chaudhari

DEPICTING FEMALE MARGINALIZATION IN MAMANG DAI'S NOVEL *THE BLACK HILL*

Nabanita Das*, DrAshutoshThakare**

Abstract:

Marginalization is a process whereby something or someone is pushed to the edge of a group and accorded lesser importance. "Marginalization is a global problem which hurts societies across the world. It is a social process by which a person or a group of people are made marginal or become relegated to the edge of society" (Karwal,1).It's been seen that the marginalized indigenous races are striving for the attention of the world to establish their temperament at least to make others aware of their living. Arising literature from the North-east of India paves the way for the varied indigenous races to exemplify their vibrant cultures, and re-establish their identity and their past. This paper will merely illuminate the branches it bore for the different tribes in Arunachal Pradesh between the 18th to 19th centuries, as well as what it meant for Gimur, the figurative of indigenous women across the land. It will also show the significance of women's status and gender spaces in a tribal society in Mamang Dai's The Black Hill.

Keywords: *Marginalization, north-east, feminism, tribal, society, gender etc*

Introduction:

North-east spouts of a number are women writers writing English like TamsulaAo, EasterineKire, Mamang Dai, MitraPhukan, JahnaviBaruah etc. By positioning women and women's experiences in the middle of their narrative voice these authors concentrate on the different understandings of women in different contexts and rewriting the social scenario. Rising literature from Northeast of India overlay for the diverse nativeethnicities to signify

*Research Scholar,Research Centre in English, PDEA's BaburaojiGholap College,Sanghvi, Pune-27, Contact: 9395246399, Email: nabanitadas997@gmail.com

**Assistant Professor, Department of English, PDEA's BaburaojiGholap College,Sanghvi, Pune-27. Contact: 9921482185, Email: athakare01@gmail.com

their vibrant cultures, restore their cultural identity and their unseen past. Mamang Dai is an Indian poet, novelist and journalist based in Itanagar, Arunachal Pradesh. She received SahityaAkademi Award in 2017 for her novel *The Black Hill.* Her non-fictional works include Arunachal Pradesh: *The Hidden Land* (2003) and mountain harvest: *The Food of Arunachal* (2004). *The Sky Queen* and *Once Upon a Moontime*(2003) are illustrated folklore texts by her. She published her first novel, *The Legends of Pensam* in 2006, which was followed by *Stupid Cupid* (2008) and *The Black Hill* (2014) *Escaping the Land*(2021).

Kailash. C.Baral says, "In the absence of authentic histories of most communities in Northeast, the creative writer's have taken it upon themselves to be cultural historians. Their works provides us the resource for writing alternative histories."(Baral8)

The novel The Black Hill does not way out as a self-contained whole it is somewhat the distinctive story of the people. The novel is about three main characters – Kajinsha, a Mishmi chief who is trying to defendthe region from the British; Gimur a spirited young tribal woman who goes against her tribe by falling in love with Kajinsha and marries him breaking all the taboos; and Krick is a foreigner who tried to reach Tibet to start a mission there. The first chapter of the novel begins with Gimur the female protagonist in Mebo village of Adi area in 1847. Her mother thinks she is as brave as a boy- "Gimur did everything that young girls in the village were expected to do she was better than most at household chores, but as her mother always said, she was uncontrollable and daring, more like a boy, whistling and climbing trees and getting into the scraper" (Dai,11).

In 1836, when a group of two hundred Abors (a tribe) went down to the plains to meet the British and share their request to settle on the banks of the river, Moi a tribal woman went with them. It was an outrageous thing at the time for women to join what was a mission only for men, but her husband had been unable to prevent her- "I want to see the place where you lived before you met me. I am your wife, your past is my past' so Moi accompanied him to the plains" (24). This gives glances at how some tribal women were bold at that moment and put their voices forward without any fear. Moi at that time became an icon as she was the first woman tribe to meet the Britishers. "A miglun woman and her husband become very fond of her, and they gave her food and clothes" (24). She also received a book and a pencil as a gift. Receiving a book was like cheery on a cake as she had never held a pencil or a book before. Therefore,

there is always a person who pushes us to go forth and learn something new to break the stereotype and for Moi, the Miglun lady was that person. The lady was a Miglun Priest's wife, from America. The priest was one of the two who had set up a school in Suddya.

The same things happened to the protagonist Gimur as Moi gave a book and a pencil to her and some books to Lendem. As they don't have any educational understanding at that time so Gimur had thrown the pencil and book into a basket. Knowledge was not a part of females at that period. After the death, of Gimur's father her mother had to look after everything. She worked day and night planting, weeding, washing, fetching, and digging. Her hands were black with charcoal, wood, fire, paddy, husk, pigs, and fowl. Gimur pitied her mother sometimes as her mother cares for every simple thing. Such tranquil domains are too, enacted by gender demarcations of spaces, and often converged with gender functions sanctioned by the customary laws of distinct tribes. "The prevalent oral narratives of many of the tribes reflect a broad spectrum of marginalization of women" (Buoungpui, 74).

All through the summer Gimur and Kajinsha met in the little shedhovering on the edge of the mountain. Despite knowing that they are from distinct drives and could not understand each language they fell in love. After, fleeing with her beloved, Gimur subconsciously contemplates the task at hand. "Gimur took over the duties associated with the women of a house. Kajinsha had separate spots for hunting, fishing, and catching rodents and birds...." (81)The work assigned to men and women was varied and distinctive.

Gimur settles down in Kajinsha's region and keeps herself accommodating in the new customs. Gimur gave birth to boy twins one who died during his birth and one still alive. But giving birth to twins at that time was supposed to be called misfortune or unlucky. Gimur compromises all for Kajinsha and establishes herself in a new estate with only commitments and love which is difficult. "A woman must obey, she told Gimur. If a woman looks after the house, prepares food and feeds her husband and her children she will be loved, and she will be happy" (48). Gimur went back to Mebo with Awesa and her son but she loses her son on the journey which is a tragedical phase of her life. Later Kajinsha came to Mebo to take her back. Also, Gimur loses her mother during her pregnancy when she was not in Mebo. Therefore, despite losing everything she pushed herself to live her life again and went back with Kajinsha.

Belonging to the Abor tribe of Mebo village, Gimur is a carefree and

daring; she doesn't care much for social taboos and she does what she likes. But in a tribal society men are conventionallyauthoritative greater convenience to the community whereas women are typically restricted to the confidential freedom. Gimur thinks about her mother and wishes to know. "What had they desired? What secrets had they buried in their hearts? Woman was anonymous, forgotten in the story of bloodlines."(63) This study explores the marginality of the tribal women and their struggle towards building their identity. Dai deals with the dilemma of women who are meant to suffer from birth to death.

Conclusion

Dai's *The Black Hill* depicts how a girl from a tribal community dares to elope with a boy from another tribe when there are so many restrictions for girl children. Also receiving a gift like books and a pencil in the 18th century is a very big thing for girls. However, Gimur is just the imagination of the writer there is no such identity found at that period. The novel evaluates subordinated social importance of women, especially of a girl child in the tribal community.

References

- Baral, Kailash C. "Articulating marginality: Emerging literatures from Northeast India." *Emerging Literature from Northeast India: The Dynamics of Culture, Society and Identity, New Delhi: Saga Studies on India's Northeast* 2013, pp.3-13.
- Buoungpui, Ruth Lalsiemsang. "Gender Relations and the Web of Traditions in Northeast India" The Nehu Journal, Vol. XI, No.2, July 2013, pp. 73-81
- Dai, Mamang. "An Interview with Mamang Dai." Interview by BabliMallick, *Academia*, 2016.
- Karwal, Puneet. "Understanding Marginalization with special Reference to'Dalit'." Journal of Humanities And Social Science, Vol. 26, No.9, September 2021, pp. 01-06
- Spain, Daphne. "Gendered Spaces and Women's Status" Sociological Theory, Vol. 11, No. 2 (Jul., 1993), pp. 137-151.

A Sociolinguistic Study of the Marginalization Concept in Yemeni Context

Salim Alshageri, Dr. Shailaja B. Wadikar

Abstract

The current research article is a sociolinguistic study that attempts to read the concept of marginality and how it is thought of from the view point of Yemeni community. It is basically qualitative in nature and it is an insight into the phenomenon of marginalization and oppression. The findings of this study show that in Yemeni society there are two marginalized communities belonging to the lowest class. Similarly, it has also revealed that some differences were found between these two marginalized communities such as living place, accessibility of services, social relationships and integration in the community.

Keywords: *Marginalization, Muhamashin, Mazayinah, Akhdam, Color discrimination, Sociolinguistics.*

Introduction

The study of the sociological aspects of a language is known as sociolinguistics. In other words, sociolinguistics refers to lexical choices and the way language is used in society. The study of language varieties inevitably necessitates a knowledge of linguistics, sociology, psychology and anthropology all together. Discrimination and marginalization have been dominating almost all the nations over the world. People created social constructs on the basis of which they judge, oppress and exploit others. The concept of marginality is not space bound; nor it is specific to a certain nation or a certain country. Therefore, all nations suffer from this phenomenon across the globe, and Yemen country is one example of that. Marginalized and oppressed communities are scattered all over the world. No single society is immune of marginalization.

Although Yemen has officially

Ph.D. Scholar, School of Language, Literature & Culture Studies, Swami Ramnand Teerth Marathwada University, Nanded, India, Department of English, Faculty of Education, Albaydha University, Yemen

**Professor, School of Language, Literature & Culture Studies, Swami RamnandTeerth Marathwada University, Nanded, India

abolished its caste system, discrimination and racism still persist today. Yemen social hierarchy, as other countries, consists of some classes; the upper class, middle class and the lower class. Therefore, social exclusion is a major problem that affects the lower class communities.The lower class contains two marginalized communities; one community is discriminated on the basis of skin color and the other one is on the basis of family professions.The marginalized (Muhamashin) community belongs to the lower class of the society. It represents the largest population of Muhamashin in Yemen. The current research article has covered the following points: discussion, some manifestations of racism against muhamashin community, main differences between the two marginalized communities and finally the conclusion.

Discussion

Historically, people in Yemen are socially classified on the basis of class. Sekhon (2000) argued that all societies suffer from differentiation that becomes the main foundation of ranking and unequal reach to the resources like power, income, wealth and prestige. Religiously, Yemen is a Muslim country and Islam gives instructions and teachings to people to be equally treated without any type of discrimination. However, Islam has clarified this concept and criminalized its practice amongst people of the same community. Exploiting and judging people on the basis of their skin color or on family profession is totally prohibited in Islam. However, linguistically certain terminologies have been socially constructed and widely used by Yemeni people to refer to the hierarchy system of the community. Two groups of the Yemeni community have been marginalized and socially excluded from the services and other aspects of day-to-day life. The first category of these communities has been marginalized on the basisof color discrimination. People having black skin have been called differently by various terminologies. For example, the first term is‘Akhdam’ (ÃÎÏÇã)which semantically means slaves or servants. Here, obviously the sense of slavery and servitude is attached to the term. This refers to inferiority and contempt. This section of the community was confined to low-paid and inferior jobs and professions such as garbage collection, sewage sanitation cleaning, sweeping streets and mending shoes. The term ‘Akhdam’(ÃÎÏÇã)is offensive and derogatory since itexpresses contempt towards the marginalized people in Yemeni society and is used racially, (Lacroix, 2019). This word implies discriminationand exclusion of ‘akhdam’ social group.

Manifestations of Racism against Muhamashin

The Muhamashin(ãõåãÔíä),as the term exactly indicates, live on the margins of social, political and economic life in Yemen. Intolerance and prejudice against them by upper classes, basically those with white skin, is a noticeable manifestation of racism towards them. For example, insulting muhamashin verbally using the term 'Akhdam' is considered an abuse and offence. This term is like a curse that keeps reminding them of their origins and belonging to Muhamashin community and that they have no relationship with other communities.However, on this linguistic foundation, a lot of societal prejudices have been formulated against them, (Al-Mahafly and Homaid, 2019).

A lot of muhamashin are subjected to various kinds of violence such as torture, beating, and insults, in light of the silence of the law and state agencies.Also, systematic rape, including males and females from muhamashin community, the judicial system and security are very lenient with the criminals; it is so, because the victim is not a human being according to this racist perspective, (Al-Mahafly and Homaid, 2019). According to organizations concerned with monitoring violations against the marginalized, the security and judicial agencies are informed, but they do not take serious action against the criminals; because the victim is from Muhamashin category.

The second oppressed community of the society is not marginalized on the basis of color discrimination. On the contrary, it is marginalized on the basis of the kind of family profession though they have white skin color. This class of the society is called 'Mazayinah'(ãÒÇíää). It comes from the lower class of the society.Similar to the word 'Khadim'(ÎÇÏã) , the term 'Muzayin' (ãõÒíä)is closely related to the profession inherited and practised by these marginalized people.Semantically, the term 'Muzayin' (ãõÒíä)means a decorator or a hairstylist. Yet, it has a negative meaning which literally means servants. Practicing such professions is considered a shame or social stigma by most of the upper class people. In case any person broke this construct rule and practiced these professions, they would be ostracized from the family and the tribe as well. These professions are considered bad and offensive to high and middle class people. Therefore, only the marginalized can do such professions.

Main Differences between the two Marginalized Communities

Living places, accessibility to services, social relationships and integration in the society are the major differences between muhamashin and mazayinah community. Though the two marginalized communities belong to the lowest class, some differences

have been found obviously between them. As for their place of residence, akhdam were not socially accepted in the society.

Another important point is accessibility to services; akhdam still suffer from socio-economic discrimination. For example, they face many difficulties to get their children admitted in schools and are deprived of access to employments. They are regarded by the Yemeni majority as the lowest-ranking group of the hierarchical system of Yemen. Due to this social stigma, they are condemned to endogamy and to socio-political marginality, (Nevola, 2018). Moreover, they were limited to low-paid menial jobs, marriageto other classes or exogamy is not allowed. They are also deprived from social and political participation, thuscreating a sense of self-destitution, inferiority, isolation, and weakening their sense of nationalbelonging. In contrast, mazayinahentertain some advantages not given to 'akhdam' such as pursuing higher education and professional careers. However, they are not allowed to marry outside of the'mazayinah' community and many are employed in jobs considered to be of lower status (such as barbersand butchers), (Lacroix, 2019).

Conclusion

Mentality of any society has been shaped and constructed socially due to certain parameters.This mentality legitimizes discriminatory and violentacts against certain marginalized sections of the society. The mindset of people has been shaped and framed by the society practices in a way that despises and humiliates the black skin people and workers of inferior jobs. Would it be their fault to be born with a dark skin color? Would it be their decision to choose the color of their skin? It is something that is out of their disposal and their control. The pragmatic use of terminologies such as 'akhdam', 'muhamashin', 'mazayinah' and 'dwashin' highlight the problem of racial, social, and economic discrimination and marginalization within Yemenisociety.These marginalized communities were largely endogamous, landless and were not equally treated as other classes. This research article has revealed that according to the hierarchal structure of the Yemeni society, there are two marginalized communities that have been discriminated and oppressed due to skin color and on specific professions basis. Moreover, certain differences have been shown between these two marginalized groups. The most important of which are the residential area, services accessibility, social relationships and community engagement and integration.

References

1) Adra, Najwa. *Social Exclusion*

*Analysis – Yemen.*DFID and the World Bank. January 2006. AccessedJanuary3, 2023.http://www.najwaadra.net/yemense.pdf.

2) Al-Mahfaly, Mohammad and Homaid, Iman.*Minorities in Yemen: reality and challenges.* Insaf Center for the Defense of Freedoms and Minorities, Issue No. 1, 2019.
3) Equal. *From Night to Darker Night.*The Equal Rights Trust Country Report Series: 9, London, 20018.
4) Gupta, Savita. Challenges of Marginalized People in India: An Analysis. *Academic Social Research: (P),(E) ISSN: 2456-2645,* 2018.
5) Iryani, Mutahar. *Dictionary of words peculiar to Yemeni dialects of Arabic.*House of Contemporary Thought for printing, publishing and distribution, University of Michigan, 1996.

Reflection of Social Concerns and Caste Preoccupations in Premanand Gajvi's *Kirvant.*

Dr. Rajashri Barvekar, Shantanu Patil

Assistant Professor, Dept. of English,
Research Student, Shivaji University, Kolhapur

Abstract:

Premanand Gajvi's Kirvant published in (1990) is a significant play originally written in Marathi and translated by M.D. Hatkanangalekar in 2013. Premanand Gajvi is a widely acclaimed playwright who is known for his fierce urge to expose unspoken histories. The present paper is a humble attempt to analyse Premanand Gajvi's Kirvant from Subalternist Point of view. Kirvant explores the plight of sub-caste of Bramhins; Kirvant who performed the death rites. The story revolves around Siddeshwarshastri Joshi-'Kirvant', his wife Revathi, their child Madhu and Siddeshwarshastri's brother Vasudev. All the people in the village look down upon them since they belong to the 'Kirvant' community. The present paper analyses pains and sufferings of sub-caste of untouchable Bramhins and social issues such as untouchability, Brahminism, death rites and hypocrisy of Hinduism.

Keywords: *Subaltern, Kirvant, Social Concerns, Hinduism, Death Rites.*

Introduction:

Premanand Gajvi , a Marathi playwright, writer and poet well-known for his social commitment to effectively shape the disorganized truth of the society. His one-act play *Ghotbhar Paani* has been translated into fourteen languages and another play *Kirwant* has been translated into other Indian languages. After Tendulkar-Matkari and later Alekar-Elkunchwar, the third generation era began in post-independence Marathi drama where Gajvi stands on the peak of the tradition. Satyashodak movement and later Ambedkari Jalsa shaped the underprivileged theatre of Maharashtra and in the post-independence period issue-oriented drama strongly maintained their rebellious tone. But later it started to become similar to the earlier tradition of Tendulkar and others. Gajvi seems to have explored the reality of human

life without limiting himself to Dalits. He seems to be interested in the interrelationships between people, people and society and society-society. In doing so, his style remained modern and experimental. He co-founded the 'Bodhi Natya Parishad' in Mumbai in 2003 with the aim of encouraging new, socially relevant plays in Marathi. His social concern is poignantly reflected in his play *Kirvant.*

Premanand Gajvi's contribution to the tradition of Dalit theatre is widely acclaimed and it is essential to discuss its concern at this juncture. Dalit Theatre is actually a theatrical discourse on Ambedkar's ideology. This discourse enables us to see, understand and judge the racial and ethnic attitudes of the world. Dr. B R Ambedkar's assessments on varna system and his wakening thoughts has colossal impact on the writings of Playwright Premanand Gajvi. Ambedkar severely castigated untouchability as well as other forms of discrimination based on caste, race, varna or clan. He was against the 'chaturvarna system' which opposed religious, social, cultural, economic and psychological exploitation. He also tried to make the Dalit's educated and aware, and to equip them with values. His perspective established a new history of the Shudras which led different campaigns and movements for social equality. All these revolutionary activities done by Ambedkar finds place in Dalit Theatre. Gajvi transmits the basic thread of Dr. Ambedkar's ideology and carries it in his writings. He portrays the sufferings of downtrodden through his plays such as *Kirvant, Devnavari, Shuddha Bijapoti* and many more. Dalit Theatre is a powerful means for providing impetus to the socio-cultural reorganization of Dalit society.

The sufferings of the marginalized sections of the Brahmin class, problems like Devadasi debauchery, stimulated his creativity resulting in the writing of play like *Kirvant* in the year 1991. He observes the pain and suffering of his own caste, crosses the caste boundaries and connects the important relationship with the problem. He has deeply explored the rituals of death in Brahminism on the occasion of *Kirwant*. The novelty of the subject is evident from the title of the play *Kirvant*, "Kirvant" means a Brahmin who performs funeral duties in a graveyard. After the death of a person, the Hindus have a tradition of performing rituals in the cemetery in a special way to bring peace to the dead souls, and according to this tradition, these Brahmins are responsible for giving peace to the dead souls by reciting rituals and mantras, so they are called "Kirwants".

The privileged lives of the upper

caste Brahmin, which forced a section of its own to suffer Dalitism, is vividly visible in their pains and sufferings. In Konkan region of Maharashtra we find this Brahmin class which is called as *Kirvant.* Siddheshwar Shastri, the main character in the play is known as 'Kirwant'. Siddheshwar Shastri always visits graveyard to perform funeral rituals, so he is neglected by his own people and is not invited in any auspicious work.

Siddheshwar Shastri's family comprises of his wife Revathi, son Madhu, and younger brother Vasudev. Due to death related work, this family has to live an outcast life like dalits. The death of villagers is the only bridge of social communication between the Shastri family. On the occasion of *Satyanarayan Mahapooja* Siddheshwar Shastri is expelled from the worship. Vasudev, brother of Siddheshwar Shastri get heated due to this unequal treatment from Digambar Shastri. Digambar Shastri, Dhabu Shastri and Vedanta Shastri do not think the said treatment given to Siddheshwar Shastri as injustice because as per the tradition of Bramhin Society *Kirvant* is not welcomed in the auspicious events. So he not only refuses to marry Kirwanta's daughter but also decides to destroy the *Kirwanta* clan by remaining unmarried.

Vedanta Shastri's mother dies, Vasudev does the same thing and does not allow his brother to perform funeral rites as revenge for the insult. When Vedanta Shastri's mother is not cremated, angry Brahmins harass Siddheshwar Shastri everywhere, making him appear emotional. All these things affect the third generation of *Kirvant* that is his son Madhu a lot. He is beaten by children while going to school, so Vasudev gets angry and beats Dhabu Shastri. Due to the stress of all this, Siddheshwar goes into a delusional state and one day he collapses with an heart attack and dies. Therefore, Revathi prepares Madhu to perform the funeral rites of his own father while giving *Garuda Purana* in his hand when Vasudev gets depressed seeing all that.

Vasudev intends to break the unfair situation arising from the *karamath* tendency of Hinduism. The conflict in the play is social as well as psychological, where new generation accepts new ideas of equality in the tradition on the contrary old generation clings to the old traditionalist ideas. This old generation is represented by Dhabu Shastri, Digambar Shastri, Vedanta Shastri and the new generation is represented by Vasudev, Keshav and all the other characters in this play and everyone's thoughts and values are different. Premanand Gajvi has effectively presented the sub-caste struggle in the process of portraying issues which is a step for social

transformation. The society presented in *Kirvant* where a man is not treated with dignity. The conflict arises between Siddheshwar Shastri and Vasudev, the struggle is at social and personal level, it continues to grow at the psychological level. Vasudeva got stuck in process of his existence. He struggles against the odds believes in Keshva who is a member of "Sarv Hindu Ek". After going through all these frustrations finally Vasudeva asks himself the question "Why am I not dying?"

Dhabu Shastri, Digambar Shastri, Vedanta Shastri and their gloomy attitude to life comes from their social and psychological struggles. This conflict which started with the insult of Siddheshwar Shastri comes from the speech of Dhabu Shastri. Tea is served to Madhu in a cup which has no handle, at the house of the Vedanta Shastri, which increases the stress in the play. All these small incidents purposefully placed to excommunicate him. In the play, injustice and unequal traditions are rejected and there are people who lead a life like *Kirwanta* not only among dalits but also among upper castes. Corrupted social system, racism, superstition, human nature, its perversion, ugliness and mental state are seen in this play. Indian social system has taken advantage of their ignorance in the name of casteism and has cheated the people of the Brahmin family who are living in poverty and called them as Dalits in front of the society. Siddheshwar and his brother Vasudev are both the protagonists of the play. Vaudev faces dual conflict in home and in society. Enmity also occurs with Vedanta Shastri, he thinks with his intellect while explaining the ritual.

Conclusion:

The play shockingly revealed the extent to which the *Kirwants* were treated like untouchables in their own community. They were socially shunned by other Brahmins and seen as impure and inauspicious. They were not invited to marriages, births, naming and threading ceremonies. Other Brahmins would not eat or drink with them, nor would they give them their daughters in marriage. They are as equal as downtrodden. Worst of all, they were not allowed to escape from their "dharma". They were forced to do what they were born to do and prepared to suffer to its social consequences.

Dr. Ambedkar liberated his people from this peculiarly Hindu caste trap by exhorting them to convert to Buddhism and so free themselves from performing their traditional village duties. There is no such escape for Siddheshwar. He subscribes too completely and uncomplainingly to the idea of "dharma" to be able to throw off his caste duties. And so "*Kirwant*" moves inexorably from a grey beginning to a black end that

marked "No Exit from tradition and social rituals". Thus, the play is a plea to the injustice done to *Kirvant* community by Premanand Gajvi and exhibited in a excellent way.

References:

- Gajvee, Premanand, Hatkanagalekar, M.D.(Trans.), *The Strength of our Wrists: Three Plays*, Navayana Publishing, 2013.
- Gajvee Premanand, *Kirvant,* Majestic Publication, 1990.
- Nandpure Ishwar, *Dalit Natak Aani Rangbhumi*, Pimplapure & Co Publishers, Nagpur, 1997
- Dolas Avinash, *Ambedkari Vichar Ani Sahitya,* Saket Prakashan, Aurangabad, 1993.

A critical study of *Lady Chatterley's Lover* from an ecofeminist approach

Syed Abdul Quader

Ph.D. Research Student
Department of English
Dr. Babasahed Ambedkar Marathwada University, Aurangabad.

Abstract:

Eco-feminism is a philosophical and political paradigm that unites feminist and ecological issues and sees both as being caused by the dominance of men in society. Women and nature have a special bond that dates back to their shared experience of being oppressed by patriarchal Western society. The growth of ecofeminism has had a profound impact on how people view nature, particularly how women and nature interact. Lawrence is renowned for both his original writing styles and his candid discussion of sex.By examining the relationships between nature and man, Lawrence demonstrates his profound knowledge of eco-feminism in Lady Chatterley's Lover.

Key words:*Lady Chatterley's Lover, industrialization, eco-feminism,woman, environment, destruction, nature.*

Introduction:

The term 'eco-feminism' is first usedby French feminist novelist Françoise d'Eaubonne in *Feminist Destruction* in 1974. She believes that there is a clear connection between the oppression of women andnature: women's issues are ecological problems, and ecological problems are also issues affecting women. She urges an ecological movement in order to develop a peaceful balance involving nature and man and to recognize women's leadership. She had an impact on the emergence of ecological feminism movements in the West. Lawrence's masterpieces, *Lady Chatterley's Lover*, relates the story of Connie, a young woman married to upper-class businessman Clifford Chatterley who returned paralyzed fromWorld War I. Clifford ignored his wife's sexual and emotional needs while he concentrated on his coal mine. Finally, his carelessness causes a rift between the couple.

Ecofeminists have distinctive ideas on how women and nature should interact. They establish a link between women's problems and the

natural movements by methodically examining how nature is viewed in contemporary Western culture and researching the strong relationships between nature and woman. In a society where men predominate, they argue that woman play a similar role to nature. Woman is made to remain mute in public and afterwards is treated as a second-class citizen. Therefore, the freedom of women and nature is the goal of ecofeminists.

Lawrence has a strong feminist and ecological conscience, in line with eco-feminist theory. Lawrence's feminism and ecological beliefs are evident in *Lady Chatterley's Lover*, which explores the tight bond between nature and the female form.

Polluted Natural Environment:

In Lawrence's writings, nature plays a crucial role in revealing his prognostic ecofeminist sensibility. Natural resources have been continually extorted and pillaged by humans in the nineteenth century, while the industrial revolution was in full swing, in order to meet their needs for survival and advancement.

The Wragby region in *Lady Chatterley's Lover* serves as an example of how nature has deteriorated. In the first chapter of his book, Lawrence called the time a "tragic age," expressing his contempt for the harm that industrialization had done to the environment. According to Lawrence, there is a strong bond between people and the world of nature. In *Lady Chatterley's Lover*s, he stated: "Ours is essentially a tragic age, so we refuse to take it tragically. They cataclysm has happened, we are among the ruins, we start to build up new little habits, to have new little hopes" (Lawrence, 2009, p.1) It is clear that he is trying to convince readers that as industrialization progresses, nature suffers and deteriorates, turning into "the ruins."

The source of materials for manufacturing is now nature. Lawrence provides a thorough description of the wrecked environment. Connie served as Lawrence's spokeswoman while observing the arbitrary destruction of nature by people. For instance, Connie can hear a lot of noise coming from the avaricious machine when she is in the windless quiet room at Wragby. Connie, in contrast, can smell sulfuric acid and coal when the wind blows. There are huge clouds of steam and smoke coming from the pit's chimney, which has been burning for a very long time.In addition, Connie and Clifford are able to smell the noxious air as they move from the garden to the forest. Lawrence conveys to the reader an astonishing picture of nature that has been destroyed by humans, through these accounts of industrial, desolate, and dismal villages, expressing his serious concern about industrialization. There is no question

that nothing can escape the pollution brought on by industrialization. The endless pursuit of economic gain by humans, results in the sacrifice of nature. It is evident that human beings turn into criminals who plunder resources, leaving irreparable squalor on picturesque settings, and wreaking havoc on nature. However, nature also punishes humans sometimes.

The Alienation of Humanity:

Clifford Chatterley, with his estranged humanity, is a prototypical victim of industrialization. Due to his ownership of real estate and a coal mine, he is affluent and of great social standing. Sadly, he never relents in his pursuit of wealth, celebrity, and social status. Deeply influenced by industrial capitalism, he derives his larger income from the mining sector and treats the miners with great care. Therefore, after losing his masculine authority, he decides to get married in order to fill his spiritual void. Contrary to Lawrence's belief that sex is essential to preserving a healthy connection between man and woman, in his opinion, sex is not a crucial component of his married life. Clifford's asexual wedding will therefore ultimately end in catastrophe.

The Development of Nature's and Woman's Identities:

Ecofeminists assert that there is a strong bond between nature and women. Lawrence agrees with these ecofeminists that from a historical and sociological standpoint, nature and women are identical. Nature fascinates Connie in *Lady Chatterley's Lover*. Connie finds refuge in the wood when she needs to get away from her depressing family and the difficult life she shares with Clifford. Her spirits are also improving every time she returns from the woods. And she returns with the same appearance. Lawrence thinks that Connie's escape from reality occurs in nature, which is a typical analogy for the entire universe. Connie's "Eden" is the wood, which awakens her both physically and spiritually. Her despair is banished by the wood, which also gives her a chance to relax and enjoy the fresh air and charm of the flowers and trees. The wood heals her distorted heart like a potent medication. Despite being noble and wealthy, Connie feels hollow, confined, and pushed all the time. She finds her freedom, tranquilly, and solace in the wood.

The wood also heals Mellors, the game keeper.He moved into the woods after retiring to live there, enjoying the fresh air, safeguarding the wildlife, and simultaneously observing rejuvenation and regeneration. In a sense, the sacred grove is his nirvana. The wood is the only place he can be himself and live happily. Mellors can forget his traumatic history in the woods, which

is also his safest spot. When he first met Connie, he had cut himself off from other people. Therefore, the wood is Connie and Mellors' heaven. They undergo a rebirth due to nature. Connie and Mellors agree that making peace with nature and giving up the futile effort to subdue it are the only effective ways to address the problems facing contemporary civilization. Through the provision of the wood to Connie and Mellors, nature builds her own identity.

Conclusion:

The destruction of nature and the marginalisation of women are both results of man's supremacy. Capitalism, which prioritises productivity above all else and, as a result, does not appreciate many traits viewed as feminine, such as nature itself, furthers this tyranny. An ethic of care, a moral philosophy based on the nurturing and caring qualities of women, is advocated by ecofeminism as a replacement for the entire masculine system of dominance and exploitation. This strategy emphasises human goodness and operating in a way that puts others' needs ahead of one's own.

Connie succeeds in being a unique woman. She possesses intellect, independence, and the guts to change. Connie is courageous enough to stand out for equality, safety, and happiness in a patriarchal culture. These are the manifestations of her ecofeminism, which fights for freedom and equality. She is physically and spiritually saved from the mundane and meaningless marriage life by her brave pursuit of love, which also helps her to finally create her own identity.

References:

1) Harris, Janice H. *Lawrence and the Edwardian Feminists*. Wisconsin: The University of Wisconsin Press, 1990.
2) Lawrence, D. H. *Lady Chatterley's Lover*. London: Penguin Books, 2009.
3) Mellor, Mary. *Feminism and Ecology*. New York: New York University Press, 1997.
4) Murphy, Patrick. D. *Ecofeminism Literal Criticism*. Illinois: University of Illinois Press, 1998.
5) Ortner, Sherry. *Is Female to Male as Nature is to Culture?* Stanford: Stanford University Press, 1974.

Marginalization and Social Mobility of Dalits: Study of Uchalya: The Branded

Dhammapal Shrirang Nangare,
Research Scholar
Finolex Academy of Management and Technology, Ratnagiri.

Dr. Sunil Raosaheb Raut,
Associate Professor
Baburaoji Adaskar Mahavidyalaya Kaij, Beed.

Abstract

Dalit literature, in general, and Dalit autobiographies, in particular, provide vivid and realistic pictures of Indian society, exposing the marginalization and deprivation of Dalits.. After Independence, the democratic government came up with various corrective and welfare policies for bringing social mobility into Dalits' lives. However, it is found that the constant systematic Dalit marginalization in the social, economic, and political spheres had blocked Dalit's social mobility. The present research paper is written to study how Dalit's marginalization has influenced and blocked the social mobility of Dalits reflected in Uchalya: The Branded, the autobiography of Lakshman Gaikwad. This study analyses Dalit's socio, economic and political marginalization and how the caste system has constrained the social mobility of Dalits.

Keywords: *Marginalization, Dalit autobiographies, Social Mobility.*

Introduction

Marginality and marginalisation are major postcolonial concepts studied in detail in social science and literature as it has influenced society and literature. In this globalized world, the marginalization of certain groups based on caste, creed, place, and class, has caught the attention of various scholars as marginalization placed marginal in a disadvantaged position and blocked their upward social mobility. Marginalization can be defined as the social, economic, and political process by which certain groups of people are placed in disadvantaged positions by refusing them access to significant resources and fundamental rights. It is the process through which certain dominant groups exclude the weaker sections from the mainstream to have exclusive control over the resources and power. The systematic segregation led to their nonparticipation and non-integration, eventually resulting in the

oppression and deprivation of marginalized people.

Social Mobility can be defined simply as the process in which an individual or group moves from one social status to another. It is the movement of an individual from one social position to the other, it may be upward or downward. After Independence, the government's various initiatives and policies were formed to bring social mobility to the weaker section of the society, generally known as Dalit. Dalit and Denotified tribes like Uchalya or Parthruts who were marginalized on the account of their caste and stigma of criminality started attending school and taking benefits from the government's policies they attempted for social mobility. However, the stigma of criminality and caste-based bias has forced these Denotified tribes on the fringe in all spheres from which they find it very difficult to have upward social mobility.

Objectives:

The objective of this research is to explore Dalit's marginalization and Dalit's social mobility in the time of democratic and republic governments. Further, the research aims to study how castes and the stigma of being criminalized marginalized, exploited and segregated the Uchalya community.

Material/Methodology

This research follows historical, analytical, biographical, and descriptive methods to analyze the marginalization of Dalit's in general and denotified tribes in particular. The researcher refers to secondary resources like books and research articles.

Study Area

This research is based on analyzing Lakshman Gaikwad's autobiography, Uchalya: The Branded. This research studies marginalization, the socioeconomic and political status of these branded communities.

The marginalization of Denotified Tribes

The British government made a draconian law titled Act of Criminal Tribe of 1871, which criminalized around 150 tribes living in India. This was the Britishers' shrewd attempt to curb

tribes' opposition to their expansion of territory and exploitation of natural resources. However, this criminalization segregated these tribes from the mainstream community and denied their fundamental right to live as free humans. The police, under this law's provision, marginalized, exploited, and put several constraints on their mobility. However, the law could not change the approach of society; still, society at large considers them criminal by birth and looks at

them with suspicion and contempt. The police exploit and harass them. Such exploitation and segregation from mainstream society led to the marginalization of this community which is reflected by Gaikwad's autobiography Uchalya: The Branded.

Discussion

Uchalya the autobiography of Lakshman Gaikwad, sheds light on the lives of denotified communities who are put on the fringes in all spheres, be it social, political, or economic. The very first line of the autobiography shows the marginalization of the Uchalya community as Gaikwad writes, "No native place, No birth date, No house or farm, No caste either. That is how I was born in an Uchalya community at Dhanegaon, in Taluka Latur" (Gaikwad 01). This gives a clear idea about the extreme marginalization of Gaikwad and his community.

Uchalya's Social Marginalisation

Social marginalization refers to the deprivation and exclusion of an individual or group from social intercourse. Socially marginalized can also be defined as those relegated to the lowest social position as the useless, powerless, and deprived. They are not given access to mainstream society's socio-cultural programs. Uchalya being considered a criminal by birth even after repealing the Criminal Tribe Act, mainstream society did not accept them as their brother and sister. They look at these tribes' people with suspicion and object to any interaction with them. Thus, they lack social capital. They cannot develop any relation with mainstream society. This kind of segregation made them ignorant and illiterate, which blocked their social mobility.

Uchalya's Economic Marginalisation

Gaikwad narrates that as the criminalized tribe, they were not given any rights to own the land or anything valuable. The rejection of employment on the account of the stigma of being branded, forced them either to beg or pickpocket. Gaikwad writes, "Nobody would offer work to my father, Martand, as we were known to belong to a branded tribe of criminals. They would not employ my mother, Dhondabai, even as farm hand" (Gaikwad 2). This is the story of all denotified tribes. Denial of employment means a lack of purchasing power, eventually forcing them into poverty and starvation. Gaikwad narrates how the lack of agricultural land and rejection of work at farms marginalized his community. The poverty and lack of employment made them live life destitute.Gaikwad narrates how he and his family members had to live without food for six days. Gaikwad's mother as well as his father could not get medical aid and they had to succumb to death.

He had also shown how workers were exploited and harassed at spinning mills due to their poor economic capital. Though he tried various businesses and worked hard he could not buy milk and medicine for his children. Thus there was no social mobility as he and his community were economically marginalized.

Uchalya's Educational Marginalisation

It is education that has opened doors of social mobility for Dalits and weaker sections of society. It is education gained from college and universities that made Dalits eligible for getting government and private jobs which promote upward social mobility . As per the Indian constitution, the right to education is considered a fundamental right of Indians. However, Dalits like Uchalya and other nomads do not have access to education as they are socially and economically marginalized. Uchalyas being segregated from mainstream society, lived in the darkness. The acute poverty, lack of cultural capital, and lack of ideals marginalized them. Discrimination in the school by the schoolmates and the teacher excludes the denotified students from education. Due to poverty Dalits students cannot continue their education which happened in the case of Gaikwad.

Uchalya's Political Marginalisation

Uchalya being socially, educationally, and economically marginalized, could not become a member of political power. Due to democratic governments, they could participate just as the voter but not as the political leader. Lakshman Gaikwad tried to contest the election but, lacking the economic capital and support from other communities the fraudulent defeat. The fraudulent practice of 'takmudya' by which police file false cases of theft against the Pardhis

or Uchalya and exploit and harass them.(Gaikwad 197) Such cases happen because they do not have any political participation or power. Police atrocities and exploitation is common as these Dalits do not have support from any political leader.

Conclusion

Denotified tribes like Uchalya, Wadar, Pardhis, and other weaker sections are marginalized socially, economically, and educationally. This marginalization kept them far from mainstream society, and its resources and denied them basic rights; as a result, they could hardly gain upward social mobility. Extreme poverty and lack of employment made them suffer from constant starvation and humiliation. Ithi had to sell her child for food, Gaikwad could not get money for providing healthcare to his parents, and he had to borrow money for the cremation of his father. They

are victims of society and the system which has blocked their mobility. The stigma of criminality, exploitation by the police, deprivation, poverty, lack of political power, alienation from mainstream society all lead to the extreme marginalization of dalits that does not give any scope for the social mobility of these Dalits known as the denotified tribes. This marginalisation kept them far away from the social justice which is expected to be given to all Indians as per the Indian constitution.

References:

1) Gaikwad, Laxman. Uchalya: The Branded. Translated by P.A. Kolhatkar, Sahitya Akadami, Delhi, 2009
2) Miller, D. What is Social Justice? in Pearce, N. and Paxton, W. (eds), *Social Justice: Building a Fairer Britain*, London: Institute for Public Policy Research 2005.
3) Maji, Sankha. Voce from the Fringes: A Postcolonial Reading of Laxman Gaikwad's The Branded.European academic research, 2015
4) Singh, Sumitra. Suffocation and suffering in Laxman Gaikwad's Uchalya: The Branded, Indian Dalit Autobiographies: Marginalized Voice. Edited by Singh, Bigender, Authorspress, New Delhi 2015.
5) Sharma, Suruchi. From Hunger to Thievery: A Study of Laxman Gaikwad's Branded. Dalit Men's Autobiography: A Critical Appraisal, Edited by Singh Bigender, Kalpnaz Publications, Delhi 2017

Reading caste and Patriarchy Through Dalit Feminist Lens: A Study of Meena Kandasamy's selected poems

Swati Niwrutirao Adode

Ph.D. Student
Department of English,
Dr. Babasaheb Ambedkar Marathwada university Aurangabad.
swatiadode@gmail.com
mobile no.9767118740

Abstract

Present Research paper intends to critically study of Meena Kandasamy's some poem which are published in collection; Touch (2006). Meena Kandasamy, is novelist, translator, journalist activist, a poet the first Indian Dalit poet writing poetry in English, her poetry raises voice against the caste and gender inequality and systematic subjugation of Dalit woman.

Her poetry arises not out of her reading and knowledge, but out of her own experience and active engagement with the cause of championing caste and gender equality. Touch (2006), her first published collection of poetry, is a clear-sighted, unafraid and a scathing attack on the perpetuation of the social patriarchal oppression of women in general and the Dalit women in particular. Meena Kandasamy's poems mark an epistemological shift within the tradition of Indian poetry in English.

Keywords: *Caste, Patriarchy, Dalit feminism, Brahmanical patriarchy.*

Introduction

Indian society is a conglomeration of innumerable castes which have been strengthened and legitimated by multiple norms, traditions, rituals and myths. Each caste has its own rules and features assigned by the religious scriptures, myths and cultural codes and most importantly each caste has its own model of patriarchy too, along with myths and certain signifying practices.

These different myths of Indian society regarding caste, religion, marriage and gender serve as ideological and cultural code of society. And the notion of ideology always belongs to dominant class or ruling class. Ideology is always

implemented through cultural articulation. Ideology is projected through certain stereotypes to hegemonies people.

present research is an attempt to study Meena Kandasamy's view point about Indian society. Indian Society having different social institutions which work together. To maintains hierarchal power structure. This research is trying to study these institutions through Dalit feminist lenses.

The author is widely known for her unapologetic approach towards fighting patriarchy and the caste system. Being born into a marginalized nomadic tribe, she views caste oppression through a feminist lens, and presents them in the form of anthologies, novels, columns of different magazines, and her social media. Her first poetry book, Touch, with a forward by Kamala Das, was published in 2006 received widespread acclaim as a unique piece. In an interview with Sampsonia Way Magazine, she says ¯My poetry is naked, my poetry is in tears, and my poetry screams in anger, my poetry writhes in pain. My poetry smells of blood, my poetry salutes sacrifice. My poetry speaks like my people, my poetry speaks for my people.

Discussion

Meena Kandasamy actually is a representative voice who explore the social reality of our society, we know many Dalit voices who have portray social reality through there articulation but in the world of Meena Kandasamy we find that, she not only includes the ideological insights of Ambedkar but she actually represents Dalit consciousness. Dalit consciousness is the main concern of Dalit literature. Dalit literature depicted true picture of Dalit people and their culture which is consciously neglected by mainstream literature.

Dalit literature, which is spread in many languages like Marathi, Kannada, Hindi and English

Dalit writers used different forms of literature to present Dalit culture and Dalit life.

The rise of Dalit women writers in many parts of India has raised many issues pertaining to Brahminical patriarchy, Dalit male chauvinism and specificity of the Dalit women's exploitation. Poetry, in the case of discussing Meena Kandasamy we find that women though they have been portrayed as being victimized in patriarchal order, but they also have become a victim of caste base society on greater level. Meena Kandasamy adds the caste issue apart from women's question the sort of discrimination that women have been facing, not only because of their being women but also their being of a different caste

Meena Kandasamy's Touch (2006)

'Touch', which is came out in the year 2006 and Meena actually very famous with this collection this collection has 84 poems and this is divided in to seven sections with different names, bring him up to worship you, Touch, add some spice, To the more congenial spot, Lines of control, Slander is a Slaughterhouse and Their daughters. Her poetry 'Touch' portrays the real picture of the marginalized in Indian society. In other words, her works focus on poverty, oppression, injustice, caste annihilation, linguistic identity and pangs and predicaments of women.

Majority of the poems where she raises the caste question.

Question of untouchability she also talks about how this male dominated society this patriarchal society has given a different treatment to women not only she talks about question of women's identity but then there is voice for the demand for equality n term of dignity.

Through poem Meena Kandasamy says,

You will have known almost
every knowledgeable thing about
the charms and the temptations
that touch could hold. (Touch 35)

she says that, touch is a very significant feeling, but then you might have known almost every knowledgeable thing but what you do not know is and the she continues the poem,

But, you will never have known
that touch- the taboo
to your transcendence,
when crystallized in caste
was a paraphernalia of
undeserving hate. (Touch 36)

The notion of Touch is concern with feeling or sensation but while we are talking this same notion in Brahmanical ideology it concerns with the concepts like purity and pollution, which segregate people from each other and regulate mobility of women deprecate the issue of gender equality. Purity and pollution are the ideological constructs upon which the caste hierarchy has relied. Meena's attempt to highlight the social discrimination and inequality that prevails in the Indian society.

A poem 'Eyes meeting' from Touch where Meena Kandasamy asking what happens in our society, when a women's question of marriage is being discussed. And then in a very scathing way Meena says,

"Dear girl, eyes meeting
May be the beginning of love.
But when they come to see you
For a possible bride, look at the floor
The fading carpet and the unshapely toes
Of the visitors who will inspect the weight
Of your gold, the paleness of your complexion
The length of your hair and ask

questions about

The degrees you hold and the transparency of your past." (127)

She fervently censures the act of the Indian culture where the woman shows like vegetables and patriarchal society evaluated on records of her magnificence, physical wellness, accommodation, moral character.

How Brahmanical patriarchy work we can see women's weight should be less than male. Why because if women's weight is more then she can't be controlled by male. Brahmanical patriarchy expect women should powerless.

Why this kind of question only to be a woman who is going to be married? It is not a sort of discrimination? So, Meena raises very genuine concern not only on the basis of caste line but then she also talks about women in general.

Conclusion:

Meena Kandasamy 's selected poems from the collection Touch, presents the unadorned truth of the society where people living in the margins are still victims of senseless and irrational beliefs which bereave them of fundamental rights. It is also the voice of those who are chided to silence for centuries. Her poetry is an attack on the social discriminations enduring in the society such as the caste system, cultural hegemony and suppression of women. Her poetry is a literary document of the humiliations, dilemmas, and barbarities experienced by Dalit women. Her poems are born out from her own experiences and her commitment with the espousing caste and gender equivalence. Her poems provide a visual effect; she has a way of roping her readers in a forceful manner. She breaks the long silence that has misled traditional Indian women, their feminine experience and their female world.

References

1. Kandasamy, Meena. *'Touch'*. Atlantic Books, 2010.
2. Priya, C. (2016). Predicament of Dalits in the Select Poems of Meena Kandasamy. IRA International Journal of Management & Social Sciences (ISSN 2455-2267), 4(1).
3. Sudha, Deva. *To Terabithia: Out of the cocoon: An Analysis of the select poems of Meena Kandasamy.*18th August 2017.Web.
4. Duarte, Silvia. "Meena Kandasamy: Angry Young Women Are Labelled Hysterics", Sampsonia Way, An online Magazine for Literature, Free Speech & Social Justice. September 22, 2010. Accessed on 18 Dec 2017
5. Geetha, V. "The violence of caste and the violence in homes". Infochange News & Features. December 2012.

6. Gopal Guru. "Dalit Women Talk Differently." Economic and Political Weekly, vol.30 no. 41/42, 1995, pp. 2548–2550. JSTOR, Accessed on 20 Sept 2019.
www.jstor.org/stable/4403327

Webliography:

1) http://www.researchscholar.co.in
2) http://researchworks.stanford.edu./view/5354285.
3) http://www.the_criterion.com.

Dalit, An Emblematic Study Of Marginality in Aspect of Babytai Kamble's Text *The Prison We Broke*

Chhoton Babu Molla

Department Of English
Seacom Skills University

ABSTRACT

This article provides a detailed account of the oppressed "Dalit" community in Indian society. According to the Indian caste system, these people are frequently referred to as "untouchables." Nobody will ever have the opportunity to free themselves from the grip of this social oppression. To put it differently, this oppression is a sort of marginalization. Dalit women are doubly marginalized in the name of gender as well as caste. They are marginalised first by Hindu upper-caste Brahmins. In terms of gender or relationship hierarchy, they are discriminated against or marginalised within their own community. People take this unspoken social construct around with them and endure its effects for years. However, education and awareness among the members of the community are gradually trying to break the chain, as represented in the autobiography of Babytai Kamble, "The Prison We Broke."

Key Terms: *Dalit, untouchables, caste, literature, marginalization*

INTRODUCTION

The caste system of social hierarchy has dominated Indian civilization for at least the last three millennia. It is a tyrannical ideology that is based on the unethical idea of "permanent" purity and pollution that is justifiable in the name of "the divine," as the dominant traditional culture comfortably interprets it. As a result, neither upward nor downward mobility is established or allowed, and one's birthplace or place of origin is viewed as either "holy" or "impure." Because it is portrayed as the harmonious order, the minority of the powerful and privileged continue to assert this horrific caste system as the natural, moral, and even divine order. Most people feel powerless because of this institutional evil, which is hammered into their heads over and

over again as a terrible system. She writes:"Hindu philosophy had discarded us as dirt and thrown us into their garbage pits, on the out skirts of the village. We lived in the filthiest conditions possible."

The following methods of excluding Dalits from mainstream culture are frequently regarded as common cultural practises by caste-conscious individuals who are financially powerful in their respective places, such as:

i) Isolation of the living spaces and graveyards
ii) Their decent involvement in public events, social activities, community worship, or governmental institutions are treated with step motherly treatment
iii) Lack of interest in or outright antagonism toward promoting vocations to dignified services at the civic level and in the holy spaces of the worshipping sites,
iv) Refusal to take part in festival car parades etc.

They are often reminded that they are members of another world. They are not treated equally in society or in their circumstances. Without conversing with the Dalit population, there seems to be a widespread psychosis of fear that occurs when people come into contact with Dalits. This dread might be made up based on the arbitrary imagination of the following alternatives: Any of the following scenarios could lead to the allegedly ordered society breaking down: A potential role exchange in which the oppressed might take away the oppressors' current privileges, direct pollution, proximity to the target of hatred, taking away current privileges from the oppressors, and preventing an oppressed uprising with an excessively virulent offensive are just a few examples. Thus, the Dalits experience economic hardship, political obscurity, religious neglect, and social discrimination.

METHODS/METHODOLOGY

This article uses secondary data sources as its foundation, with the details discovered through careful study of Babytai Kamble's text, "The Prison We Broke" as primary text.The research methodology that is employed is one of analytical and descriptive design with a feminist perspective.

STUDY AREA

This article looks at how the situation of women and Dalit consciousness are shown in the autobiography of a Dalit woman, The Prison We Broke, written by Babytai Kamble.

RESULTS AND DISCUSSION

Babytai Kamble wrote an autobiographical book titled *The Prisons We Broke*. She begins by portraying Dalit women in a generalised thematic approach as

being distinct from other women in their own community. Second, she applauds other women for continuing Dr. Babasaheb Ambedkar's objective of social equality with upper caste Hindus. The author has firsthand experience with Dalit oppression at its worst because she was raised in a Maharwada, Maharashtra. She goes on to suggest that power dynamics brought on by social and familial interactions push women against one another, making matters worse for women in general. According to Babytai, it was frequently seen in Maharwadas for a woman to accuse her daughter-in-law—who was around ten years old at the time—falsely of doing things that she couldn't possibly understand, leading to the little girl's death and persuading her son to remarry a widow. *The Prisons We Broke* by Babytai intends to focus on the intersectional ways in which women are different from males.

Kamble provides two examples to support this claim: first, her own mother, who was whittled down to such a state of helplessness by years of oppression that she was unable to maintain friendly relations with any of her relatives; and second, Maharwada brides, who were expected to maintain a submissive attitude while donning their pallava and applying kumkum in front of men from their community. She provides context for this assertion by citing a specific incident, in which she asserts that for the wrongs committed by women prior to the arrival of Brahmins, it was the Mahars in general who were forced to immediately put up with the insults of the Brahmins, but the woman would later receive a reprimand and a beating from the male of her household. She also says that in a superstitious Hindu religion, goddesses were seen as less important than male gods. The author acknowledges that Dalits' living conditions have improved and that Dr. Bhim Rao Ambedkar is to thank for this improvement for Dalits all over the world. However, she thinks that because of their recent socioeconomic advancement, younger generations do not fully comprehend the scope of his contribution to the Dalit cause. She also thinks that Dalit women play an important role in the advancement of Dalits and that their contributions should not be undervalued because they help propagate the message of Dr. B. R. Ambedkar and show their offspring the path to a brighter future than a life of squalor. Towards the end, we may state that marginalisation is not only an idea practised among inter-caste community members, i.e., between Hindus and Dalits, but also a prevalent practise among intra-caste community members, or inter-sectionality, as depicted by Babytai Kamble in The Prison We Broke. In

other words, the people we reject during good times turn out to be crucial during difficult times. In the name of purity, there is still a failure to recognise their contribution.

CONCLUSION

To conclude it has to be mentioned that this article has undertaken to reawaken the masses regarding casteism and the futility of discrimination on the basis of caste. Caste has an undominated status in Indian culture. Marginalization in term of caste is a curse to our society. This is prominent and other things are marginal. Is it really necessary? Can we not consider everyone a human being? Can there be only one caste, i.e., humanism?

References:

1) Sharma, Trilok. *Dalit Women: Issues and Perspectives,* Sonali Publications, 2011.
2) Suresh, Upaasana. *An Exploration of Four Dalit Narratives as Trauma Literature.* 2017, pp. 1–100.
3) Kumar, Raj. *Dalit Personal Narratives: Reading Caste, Nation and Identity.* Orient BlackSwan, 2011.
4) Spivak, Gayatri. *Can the Subaltern Speak,* Columbia University Press, 2010
5) Thorpe, Michael, and Rohinton Mistry. "A Fine Balance." *World Literature Today*, vol. 71, no. 1, 1997, p. 224, https://doi.org/10.2307/40152783.
6) Kamble, Baby. The Prisons We Broke. Trans. by Maya Pandit. New Delhi: Orient Longman, 2008.

African American Voices An Introduction to African American Criticism

Dr. Quadri Syeda Arshia Farooq Hussain

Assisstant Professor and Head
Department Of English
Chishtiya College of Arts, Science and
Commerce, Khuldabad
Dist- Aurangabad (Maharashtra)

Abstract

African American Voices can be well understood with the help of its criticism work. The paper aims to present a brief method and stages of African American Criticism with the steady development of Black Literature. The study focuses on the mindset of African American writing during the various development stages of literature of the marginalized. Prominent Theories of African American Criticism has been discussed here that showcase the general culture of the blacks. Their struggle for survival and their expression in the form of literature and criticism plays a vital role in the overall development of African American voices.

Keywords: *Criticism, Culture, Hardship, Struggle, Optimism, Racial, Mainstream, Aesthetic, Constructive.*

Introduction:

The history of African American literary criticism is in large measure characterized by its socio historical character and its response to the political realities facing mass as of African Americans. The African American literary criticism can be divided into following major sections based on its response towards literary work.

1.The Harlem Renaissance:

Due to the overwhelming political and social changes occurring after World War I, the writers of the Harlem Renaissance established the basic postulates of this socio-historical approach. This period was the inaugurating era of African American literary criticism, and directly or indirectly, all later African American Literary criticism is indebted to it. Much of the criticism during the Harlem Renaissance centered on seeking recognition for African

American artists, on revising negative estimations of them, and on documenting their achievements perhaps due in part to the influence of an emerging Black middle class, the desire for full participation in American life often led Harlem Renaissance critics to adopt the critical standards of Euro American Culture. Most of the critical essays by Harlem Renaissance critics either focusedon the general development of African American Literature and culture or emphasized the achievements of individual artists.

2.Humanistic/ Ethical Criticism and Protest Tradition:

The Great Depression effectively ended the Harlem Renaissance and brought incredible hardship for African American masses who were always among the first to be fired. It was this humanistic/ ethical and integrationist emphasis that was to have its day in the 1940s and 1950s as African American ministers, politicians and sociologists moved into positions of leadership. Pushed by the pragmatism of Depression, creative writers also became critics as they set the stage for an African American school of protest fiction and humanistic/ethical criticism. One of the major writer-critics of this period was Richard Wright. Another two best known representatives of this critical approach are the writer-critics Ralph Ellison and James Baldwin. The essays by Baldwin and Ellison represent humanistic/ethical criticism at its best among African Americans. The incursion of African American writers into the arena of literary discourse and criticism is a function of two inter related motivations: one is an attempt to lay bare the peculiar social and philosophical outlook that informs his or her own work; the other is an attempt to use this outlook as a basis for evaluating work by his or her fellow writers.

3.The Black Arts Movement:

At the beginning of the 1960s, a large number of African Americans were optimistic about the possibilities of racial and social progress in America. The growing civil rights marches encouraged hope for the realization of a more inclusive society. Just as the Civil Rights Movement encouraged an aesthetic of integration, the social and political issues of the 1960s generated a new literary politics – a Black Aesthetic, an aesthetic of separatism or, as some called it, the Black Arts Movement(1964-1971). Calling for a destruction of Eurocentric cultural sensibilities, the proponents of the Black Arts Movement sought to establish a Black Aesthetic.

4.Structuralism, Post – Structuralism, and the African American Critic:

The emerging conservatism of the

Nixon administration (1969- 1974), in striking contrast to the militant radicals of the 1960s, there were the mainstream academicians and entrepreneurs – young African American men and women whose primary aspirations in life consisted of integrating within mainstream American Society and working toward financial success. Consequently, it was an ideal time for African American critics to pause from purely racial and political issues and to concentrate on literary theory.

Another critic Henry Louis Gates Jr., who has done extensive work in the field of African American literary theory, the author of ' Signifying Monkey: A Theory of African American Literary Criticism' (1988) is of the view that ' the correspondence of content between a writer and his world is less significant to literary criticism than the correspondence of organization or structure.' Calling for linguistic or a structuralist theoretical application of literary criticism to African American literature, Gates moves away from the precepts of the Black Arts Movement by positing a historic view that ' a literary text is a linguistic event; its explication must be an activity of close textual analysis.' Stepto in his important work 'From Behind the Veil' sees the narrative tradition as moving largely by the impulse of an intertextual pattern of antiphony or call and response. Stepto seeks to posit a theory of intertextuality in African American narrative. To support to his position, Stepto makes extensive allusions to several structuralist literary theoreticians.

Houston A. Baker Jr., author of ' The Journey Back: Issues in Black Literature and Criticism'(1980), 'Blues, Ideology and Afro- American Literature: A Vernacular Theory' (1984), as well as numerous other studies, attempts to mediate the concepts of the Black Arts Movement with the concept of Structuralism. Baker's work is rich and complex. Barbara Christian insists on the application of practical criticism – close textual reading. Michael Awkward on the other hand contends that theoretical criticism offers entrances into the text that may otherwise be closed.

Post structuralists, for example, have elicited useful feminist, new historicist and Marxist readings of African American texts. The primary question that they both raise is what should be the function of Western theoretical paradigms in African American literary criticism.

5.Gender Theory, and African American Feminist Criticism:

Feminism seems to gain momentum and then seems to subside at various times throughout Western history. In the radicalized atmosphere of 1960s, many women emerged from

the traditional bounds of femininity, but it was not until the 1970s that the feminist movement in America gained momentum, profoundly affecting the lives of women of all ages and social classes. "Consciousness- raising" groups were formed to help women understand what oppressed them and how to liberate themselves. A forerunner, Alice Walker reconceptualizes African American womenhood in her womanist prose, 'In Search of My Mothers' Gardens.' As a result of Black Arts Movement during which gender issues were largely ignored, some feminists began to accuse the feminist movement of being too white, too middleclass, and too exclusive in its political orientation. African American feminist critics also observe that the oppression of Black Literary Women comes not simply with the obvious patriarchal or racist structures; it can also come, as Barbara Smith's 'Toward a Black Feminist Criticism' point out, with the psychological and social formations of gendered subjects. The dual effort of Smith toward construction and deconstruction, theory and sociopolitical criticism, a telling index of the problems faced by African American feminist critics, is quit characteristic of the essays by Mary Helen Washington and Valerie Smith as well. nally, Shirley Anne Williams offers possible solutions for bridging the sometimes acrimonious division between Black feminist critics and Black male writers by reminding us all that literature "is about community and dialogue; theories or ways of reading ought actively to promote the enlargement of both."

Conclusion:

Thus the history of African American Criticism from the Harlem Renaissance to Contemporary Feminist Theory clearly demonstrates that theory and sociopolitical criticism have rarely failed to interact in some manner, whether constructive, controversial or impulsive.The American literature has many such voices, which shaped the America. Many writers like John Callahan have given stress on the fact that black fiction in writings of the black writers is based on the pains of the blacks in a fight for freedom and it includes the bitter taste of slavery and a desire for American citizenship. In my views such voices have helped the blacks to rise above the slavery and feel the power to get liberty. Some of the writers like Fredrick Douglass have mentioned slavery in their works. All the voices of these literary writers have cast their impressions on the minds of the readers and the people have heard them so this makes their voices authentic.

References:

1) Baker, Houston A., Jr. Blues, Ideology, and Afro-American Literature: A Vernacular Theory.

Chicago: U of Chicago P, 1984.
2) Blumenbach, Johann Fredrich. On the Natural Varieties of Mankind. Trans. Thomas Bendyshe. 1865. New York: Bergman, 1969.
3) Chinweizu, Ocwuchekwa Jemie, and Ihechukwu Madubuike. Toward the Decolonization of African Literature. Washington: Howard UP, 1983.
4) Diop, Cheikh A. The African Origin of Civilization. Westport: Lawrence Hill, 1974.

An Analysis of *Sister of My Heart* by Chitra Banerjee Divakaruni: Women's Struggle to find Their Identity

Mr. Bhojraj Pandhari Shrirame, Dr. Sunil G. Chaudhari

Assistant Professor, J. M. Patel Arts, Commerce & Science College, Bhandara

Associate Professor, N. H. College, Bramhapuri

Abstract:

Chitra Banerjee Divakaruni is primarily concern with how difficult it is for women in contemporary Indian society to find and preserve their identity as wife, mother and most of all as human beings. Sister of My Heart (1999) is a realistic novel enrich with myths, folktales, and fairy tales about India and Hindu religion. The story of this novel explores the struggle and sufferingof the characters go through as they skillfully negotiate between the conventional and the modern worlds and how these individual develop as a result of striking a balance between their long cherished belief and unexpectedly modern aspirations. This research article intended to examine various hegemony, patriarchy and other issues in both the eastern and western contexts. It also shows the conflict of a woman trying to find her own existence by creating her own identity.

Keywords: *Woman, hegemony, patriarchy, conflict.*

Introduction:

The story of the novel *Sister of My Heart* revolves around the protagonists Anju and Sudha, born on the same day. It follows them on a ruby exploration journey to find out more about their father's death.The novel continued with the tension between the desires of mothers who hold onto traditional Indian culture and the two young girls who adopt the new western culture. The two girls, Anju and Sudhaare positioned against their mother figures, who represents normative patriarchal concepts. Divakaruni challenges the imperial and patriarchal discourses simultaneously. Through Sudha, she is introduced as being passive, rooted in tradition and unquestioningly accepting the stringent codes of conduct set by the family. Through

Anju, she uses her rebellious nature to demolish the western myth of superiority and validity.

Divakaruni's novel *The Princess in the Palace of Snakes* tells the story of a princess who lives in an underwater palace filled with snakes. In this part of the novel, both the protagonists attempt to conform to the feminine roles allocated by the male hegemonic society. She employs mythological metaphors to heighten the vividness of her characters' experiences. Sudha and Anju are cousins by birth in Calcutta, India. They were brought up together by their widowed mothers and aunt. The first part of the novel, The Princes in the Palace of Snakes, follows the theme from birth until the wedding day.Their favourite game was acting out the fairy tales Pishi told us, where Sudha was always the princess and Anju was the prince who rescued her. When we had nightmares, instead of going to our mothers for comfort, we squeezed into bed and held each other.

Anju and Sudha are two baby-girls born with "so much bad luck that they cause their fathers to die even before they are born" (SMH6). Their determination sustains them through the difficulties and deceptions they encounter as adults. Anju has more social and economic advantages than Sudha because Anju is a proud heritor of the Chatterjee family. Sudha's dream for the future is to be a wife and mother, steeped in Indian culture. Due to the good grace and dependency on Gauri Ma, Sudha is more likely to fall under the burden of the traditional Hindu-Indian gender norms. Anju's mother, Gauri Ma is the head of the Chatterjee household. Gauri Ma risks her health by managing the family bookstore. Sudha's mother, Nalini wants to lead a luxurious life. The two women are burdened by the violent and mysterious deaths of their husbands. Pishi tells the children stories and plays a pivotal role in upholding the prestige of the house.

Divakaruni explores the psyche of middle class educated Indian women, focusing primarily on Anju's dilemma of being caught between modernity and the patriarchal and traditional values that continue to permeate contemporary Indian society. Anju is determined not to follow in the footsteps of the women of the Chatterjee household. She yearns to be modern in her thinking and attitude.

Anju and Sudha get married and attempt to deal with the fluctuating undulations in the life of an immigrant woman in the US and the placid life of conformity led by a married woman back in India. "The house of marriage" turns out to be for both the women, like "many locked rooms" (SMH 166), as Sudha begins to wilt under the duress of "ownership" that

her husband claims for her. Anju strives to ward off everyone who appears like "an intruder" on her freedom, including her tyrannical father-in-law.

A few days after the wedding, Mrs. Sanyal was handed over the ring of keys to Sudha with the instructions, "NutanBau, this is your home now; take charge of it". It is difficult for Mrs. Sanyal to give up responsibilities. Although circumstances different in America, the predicament remains the same for Anju and Sudha. Anju does not wish to lead a mechanical life, which according to an Indian.She dreams of a healthy, happy relationship with Sunil according to a western model of equality and respect, but the western image has actually trapped her into a conventional bond with all the associated problems. Anju presents the cultural bias of the colonised hybrid. She is an ardent admirer of western literature and constantly interrogates the validity of native culture.

Divakaruni has shown through her fiction that our tradition and myths have helped Indian immigrants to establish their roots in an alien land. It is only when Sudha tells a story based on Indian mythology to Anju over the phone that her drooping spirit is revitalized. The thematic pattern strands together the fates of Anju and Sudha, exposing them both to the daunting determinism of familial expectations, as custodians of what constitutes an authentic notion of Indians. The thematic pattern strands together the fates of Anju and Sudha, exposing them to the daunting expectations of family. Precisely, the same kind of socio-moral determinism now coils around Sudha.

Divakaruni portrays the societal norm that perpetuates female foeticide in India. Western society is so family-oriented that you give up your individual desires for the good of the family, says Sunil. In western society, people are individualistic and do not compromise with their desires. He is not bothered about Sudha when his mother compels Sudha to abort the girl child. Further, Sudha's mother, Nalini Ma, does not hesitate to sacrifice her own daughter's happiness or even her granddaughter's life, when it comes to saving face in her honor-conscious prestige and scandal-obsessed society. The upholders of the family traditions, Pishi and Gouri Ma come to the rescue of Sudha.

Once again, it's a climatic juncture that Anju imparts to Sudha the strength of her reckless decision, which encourages her to take on a hard journey. Sudha personifies much like Anju, the portrait of women who want to forge a new future that is free of the compelling need to surrender to the creed of women's denigration. Despite the clouded fear of being an

alien, Sudha feels invigorated with the prospect of anonymity and solidarity that life in America would bring to her. She affirms: I am going for Anju, yes and for Dayita, but most of all I am going for me. Do I want to return? And if I do return? Will I be happy trying myself on a man's whim again, even if he is a good man?

Divakaruni brings out the negative aspects of traditional Indian society. Through the various interactions of Sudha and Anju with their lovers, husbands and in-laws, she exposes the negative parts of society. As Anju grudgingly points out, this society wants its women to be nothing more than "good breeding stock" (SMH 98).Divakaruni has delineated both western and eastern culture in the novel. Anju, who used to complain about the noise and lack of privacy in her mother's home back in India, now ardently yearns for the din and hustle in her desolate apartment in America. Freedom and riches in the west are often bought at the expense of the extended family or the community. No doubt, America adds confidence of the Indian male, endowing him with a certain light-heartedness and ease that allows him to trust his partner's vivacity and enterprise which comes in place of family life and peacefulness.

Chitra Banerjee Divakaruni's Sister of My Heart celebrates the tenuous bonds between women, tried and tested against the citadel of convention, the strife of being torn between two worlds, the traditional India and the modernized west. The novel ends not with the celebration of assimilation but with the creation of a new identity and a new home.

Conclusion:

The relationship between India and the United States is one of a hybridized sensibility as it bridges home and exile, subjectivity and agency, domination and subjugation. It exposes the slippages inherent in our construct of ethnicity, sexuality and identity against the broader framework of a transcultural experience that gravitates between Indian and American culture. In the fiction of Divakaruni, connections between women consolidate the platform from which women struggle to find their identity. It is a microcosmic representation of the lives lived by women to extricate themselves from meaningless relationships and rewrite their strategies of survival.

References:

1. Agnihotri, Neeraj. "Diasporic Consciousness in Chitra Banerjee Divakaruni's Sister of My Heart." Galaxy 3.1 (2014): 1-6. Web. 18 Feb. 2014.
2. Aldama, Frederick Luis. "Unbraiding Tradition: An Interview with Chitra

Divakaruni." JSAL 35.1/2 (2000): 1- 12. JSTOR. Web. 19 Sep. 2013.

3. Alexander, Meena. The Shock of Arrival: Reflections on Postcolonial Experience. Boston: South P, 1996. Print.
4. Deshpande, Shashi. "Telling Our Own Stories." Writing From the Margin and Other Essays. India: Penguin, 2003. Print.
5. Kaur, Paramjit. "Tradition v/s Modernity in Manju Kapur's Novel – Difficult daughters." IJAR 3.6 (2013): 42-43. Print.

Narration of Painin Baby Kamble's *The Prisons We Broke*

Dr. Lahoti R.K. &Dr.Landage R.A.

Dept. of English,

Kalikadevi Arts, Commerce and Science College, Shirur (Ka.)Dist. Beed (MS)

Email ID- rameshlahoti9403@gmail.com

Abstract:

The aim of present research is to study the painful experiences in autobiography of Baby Kamble. Dalit women of Maharashtra started to write in Marathi in the decades of 1970. Their writing consists of their own problems which are related to caste system and also with patriarchy. Dalit feminism is a recent concept in literature which is yet to be developed. Baby Kamble's autobiography JeenaAmucha published as The Prisons We Broke in English reveal the situation of the community and predicament of women.Kamble is extensively admired for JinaAmucha, written in Marathi. Maxine Berntsen has encouraged Baby Tai Kamble to make her writing public. Baby Tai's auto-biography is not mere a woman's life history but it has a wide scope.

Keywords: *community, autobiography, patriarchy*

Introduction:

Baby Kamble, known as BabytaiKamble, was an Indian writer was born in 1929. She was a reputed Dalit protester and writer who was motivated by B. R. Ambedkar, Kamble has converted to Buddhism and practiced and followed Buddhism throughout her life. She is among some of the Marathi writers who widely got popularity. She is appreciated by the Dalit community for her contributions of influential literary work. It is the fact and considered a crime that *shudras*and women of any caste who rebel or simply raise any question. This caste system makes easier to exploit the people by the local rulers and also by the feudal society. Even history shows that the people who invade India, they also did not pay much attention towards caste system on the other hand they neglect this and allowed directly or indirectly to continue for their own profits.

The Mahar caste of Maharashtra is one of the major castes among the Schedules Caste population. There was prevailing *barabalutedars* system in villages. These *barabalutedars* had to perform their assigned works. They were settled in the villages on the outside of the villages mostly depending on the pattern of the works. The Mahar community was the gatekeepers and had to do certain tasks like carrying away and disposing the dead cattle. For these works they were given food grains. Baby Kamble has described the *Yeskar*Mahar and his duties in detail in her book. He was specially assigned to serve for the *Patil* (A kind of Designation) in the village. These people had not even given the permission of touching the drinking water sources. The upper caste people also do not even touch them and throw alms in their hands. A brush was always seen hanging on their backside to sweep the area from where they move. Even they had to take care that their shadow would not fall on the upper caste people.

In 1970s, Dalit Panthers movement has given rise to Modern Dalit Marathi literature. In this decade, Dalit writers through their writings who were inspired by Black Panthers had given aggressive turn to the Dalit movement. The poetry of NamdeoDhasal, the leading Dalit poet whose illustrations of flaming suns, blood, and fire and use of obscene descriptions in Marathi poetry vibrate the middle-class ethics of the time. NamdeoDhasal and many such writers paved a way to many new writes in Dalit Marathi literature. In those days the education for Dalits was not easy. The village where Baby Kamble was brought up the schools was arranged in the houses of Brahmin teachers and Dalits were not permitted. Even when the schools started in public spaces, Dalit children were arranged to sit in corners. In post-independence India the feudal culture of upper class people existed as anorganization of norms and customs; a network of superstitions and spiritualvalues.

Painful Experiences in *The Prisons We Broke:*

Baby Kamble's autobiography centersexclusively on rural community life, the theme of the autobiography is familiarity of poverty, food shortage, caste inequity, and familialhostility. The misery and illness is seen in her writing when Baby Kamblewrites:

The maharwada symbolized utter poverty and total destitution. Epidemics, especially cholera and plague, were extremely fond of mahars; a couple of mahars would die like flies every day" (Kamble, 2009: 80).

The realistic pictures described in baby Kamble's book are very shocking as they bring the pictures of naked children with dribbling noses, the picture of women who deliver the

children and satisfied only with the soup of boiled cacti. Baby Tai has depicted these pictures minutely as they would in reality come before the very eyes of the readers. She has spoken about each and every village activity. There is description of a marriage of her community in her village. The song was sung in the marriage procession which is related to groom's parents. Baby Tai has described the women who under the covering of spiritual rituals use to dance throughout the night in a very liberal manner. Most of them are folk song in which the newly married bride is compared to natural objects.There is description of different rituals in the chapter on the month of *Ashadh*. There is description of *Potraja* who is presented in traditional garments by beating the drum and dancing. Even though the above ritual seems to be very simple, it takes the side of women. The women through their songs find expression for their injustice, speak for many things which they cannot demand in routine and finally urges till they get assurance from their men.

Baby Kamble in her auto-biography tells the experiences in her village the pathetic condition of Dalits and how they used to bend before the upper caste people so that they could maintain distance. She has also focused on the caste discrimination which she experienced everywhere including school. Kambleexpresses the way how her friends and she use to see in the temple which wasprohibited to Dalits. The black stone idols in the temple were so terrifying for these Dalit girls that they appear like demon for them. She further tells in the autobiography that drowning of Hindu idols of God is a significant ceremony to split the chains of Hindu caste beliefs. From early childhood, there was impact on the mind of Baby Kamble. She decided to live life according to the principles of Babasaheb Ambedkar.She believed that Budhism is not a religion but it is a true way of life. She always prefers to follow the principles of *Sheel* and *Satva*(character and truth). The marriage of Baby Kamble was the first in which priest was given no role. All the rituals took place according to Buddhism. She also put question mark on practicing the tradition of *haldi-kunku* (red dot on forehead of married woman) and having *mangalsutra* (black necklace). She was of the opinion that Buddhists should not follow Hindu rituals. The impact of this was seen later when many women refused all Hindu rituals.

After the study of the auto-biography, it is observed that it is bifurcated in to two parts. The first part deals with the tyranny which took place on Mahar community by the upper class people. The theme of the autobiography propagates with how the women of this community suffer

and live in utter poverty. The second part deals with impact of Dr. Ambedkar and how transformation takes place under his leadership. In the commencement of the book, Kamble has introduction of the family. She has also written about the festivals and different rituals in great detail. This is the reason why Maya Pandit speaks about the book as "is more of a socio-biography rather than an autobiography" (Ibid, p. xiii).Baby Kamble's*The Prisons We Broke*e-xecutes a double purpose. It speaks of Brahmanical oppression and also patriarchy. Without any hesitation, Kamble focused the cruelty of Dalit patriarchy on their wives and daughters. There is narration of pain in her autobiography. There are many examples of pain and suffering in the book. Even Kamble's mother condition was just like a bird in a cage. The same condition was of Baby in her house. The patriarchy in the community takes suspicion on the women. There were many such reasons of disputes in the family.The suffering of women is the central part of autobiography. There were early marriages and as a result early pregnancy in the family. It results and impact on the health of the women. In other words the men had given secondary position to the females and consider that women were the machines and could give children up to menopause. Even said in the earlier part of this research article, the condition of Dalit men in the society was also very worsening. The upper class people in those days prevent their direct contact with Dalits. They have to always bow down when speaking with the high caste people. All these things are not as easy as they seem to be. It requires two years to Baby Tai and her fellow friends to enter in the Ram temple which was near from their school. The occupation of the women in the community was to collect firewood and grass and sell it in the village. Here also they were exploited by the upper class women.Gopal Guru writes regarding the treatment

Walking dirt and were segregated to spaces like Maharwada as far as possible. However, the labour of the Dalit was fundamental to the maintenance of socio-economic structure of the society. (Guru and Sarukkai 73, 90-91).

Conclusion:

Likewise many Dalit writers Baby Kamble was also deeply encouraged by Dr. Babasaheb Ambedkar. In the autobiography she tells the readers how Ambedkar's speeches, contribution and appearance made the Mahars conscious of their societal repression, and they were then competent to evaluate the caste system in an efficient behavior. The result of all this is, they became aware and started to discuss in *chawdi*. The

autobiography also brings us close to see how the women participated in Ambedkarite movement. These women started to think that their role in the family is very important to eradicate superstition, poverty and even darkness. They started and enter in new business.

Works Cited

- Kamble, Baby. *The Prisons We Broke* (2009). Translated by Maya Pandit.Orient Black Swan. Print
- Guru, Gopal and SundarSarukkai.*The Cracked Mirror: An Indian Debate on Experience and Theory*. Oxford University Press, 2012.https://www.allaboutambedkaronline.com/post/locating-freedom-of-self-in-the-community-on-reading-baby-kamble-s-the-prisons-we-broke.

Sexuality and Marginality: ABrief Study of Stories of IsmatChughtai

Dr. Abul Hasib Siddiqui

Assistant Professor
JSPM's Mahila Kala Mahavidyalaya, Aurangabad
Email: dr.afsiddiqui@gmail.com

Abstract

Ismat Chughtai's female characters transcend limits of caste and class; they include coy wives, young maidservants working in a middle-class household, sex workers on the common market, and wives of decadent Nawabs and begums. Tyranny serves as a link between them all. They are marginalised, confined and powerless to leave their restrictive environment. Despite being sexually violated, they utilise their sexuality as a weapon. Because Chughtai's stories include language that is taboo, compunctious, and disrespectful in modern culture, readers are nevertheless apprehensive about them. She exposes the paradoxical nature behind hegemonized social conventions and conformance in a vivid and detailed manner.

Keywords: *Sexuality, Relationship, Hypocrisy, Love, Hatred, Despair*

Introduction

Ismat Chughtai published more than a hundred short stories, novels, and scripts for movies and radio plays over her career. At the young age of 27, she sent her first short story, "Kafir" (Infidel), to the magazine Saqi, where it was eventually published. The conflicted relationship between a Muslim girl and her Hindu partner was the subject of the novella "Kafir." Her writing was fantastic, and it quickly became well-liked. Chughtai developed a network through her brother Azim and started contributing frequently to Saqi. Her short story "Gainda" (Marigold), translated into English for the first time by Ahmed Ali, was published in the London literary journal Folios of New Writing in 1940 under the title "The Little Mother." This translation established Chughtai's reputation on the global arena and was published alongside fresh works by current authors including Virginia Woolf and George Orwell. The first critique of her writing was published in 1941 by Maulana Salauddin Amad in the Urdu literary journal Adabi Dunya.

Chughtai relocated to Mumbai the same year to work as a school inspector. In 1942, she married Shahid Latif, who was working as a writer for Bombay Talkies at the time, and together they founded the production firm Filmina.Her numerous honors and awards included the President's Award for Best Film Story for Garam Hava (Scorching Winds, 1973), which depicts the dangers faced by an Indian Muslim family in the immediate aftermath of Partition, as well as the Padma Shri, a civilian award given by the Government of India for her contribution to Indian literature and education.

Textual Analysis

Chughtai is famous for the obscenity accusations made against her in 1942 for the short novel "Lihaaf" (The Quilt), which addressed a number of complicated, occasionally troublesome relationships situated in the home of an aristocratic Muslim family. It caused a major stir when it was initially released. Chughtai successfully refuted allegations of obscenity against her writing in court. The bond between the mistress of the house and her female servant is the most well-known and contentious of these. Despite being cleared of all charges in the 1946 trial, she continued to have a reputation as an offensive author. Nevertheless, despite her reputation, Chughtai's aesthetic and intellectual achievements outside of "Lihaaf" were recognized both domestically and abroad.

The tragic life of Begum Jaan, a beautiful woman whose husband ignores her and prefers to hang out with "young, fair, and slender-waisted boys," is followed in the story, which is narrated from the viewpoint of a small child. Begum Jaan's connection with her dark-skinned masseur Rabbu subverts hetero normative coupling, breaks both gender and class restrictions, and shows the woman raving in sensual delights. Despite being dark and nasty in its depiction of the hated, predatory Begum Jaan, the narrative is important for having called our attention to the problem of same-sex attraction among women and the constrictive framework of heterosexual marriage.

The artist who expertly painted the rural lady Rani in the short novel "Til" (The Mole) aspires to make some money. Rani is a young woman with a curvy body and plenty of sensuous vigor. She openly expresses her desire for sex while overtly flirting with the narrator. She has several sexual partners and displays the mole next to her breasts in public. Here, the mole acts as a strong sexual metaphor. Chughtai regularly represents the body and its unique sexuality with images of fire, desire, and passion.

It is important to emphasize that this language separates sex from emotions like love while maintaining

the importance of sexual desire. Rani is honest about what she wants, which shows that she is content with her life. On the other hand, the narrator denies his desires, and the more he tries, the deeper he sinks into unmet need and misery.

In the short story Gainda (Marigold), Gaindais a maid servant for a family from an elite class. Her life ruins after a brief relationship with the feisty "Bhaiya" of the employer family. Gainda is a young widow who belongs to a lower caste and falls in love with a higher caste Hindu man. She is also expected to avoid all romantic and sexual connections. The result of these two elements is Gainda's dual revolt. Despite Gaindas misfortune, the narrator—the young employee's daughter—becomes very close to Gainda, and their relationship crosses caste and class lines. A homosocial context is restored by the relationship between the two ladies.

In Gharwali (The Homemaker), Mirza wears religious attire, like other male characters in Chughtai's novels. His behavior changes when a sexually outspoken Lajo joins him as a domestic helper. Lajo is a feisty, outspoken sex offender who detests donning skinny jeans over a flowing lehenga. The story is laced with eroticism and dark sarcasm. It perfectly expresses emotions like passion, infatuation, and envy in people. Lajo rejects Mirza's efforts to control her and turn her into a "decent" lady. Through Mirza, Ismat Chughtai exposes the absurdities of the genteel society, which on the one hand demands virginal women yet allows its men to transgress the bounds. The way Lajo's narrative challenges the stereotype of the "pious" lady and challenges the validity of marriage-based relationships makes it even more subversive. Chughtai scorns marriage, describing it as foolish, devoid of any feelings like to love, and created exclusively to limit, regulate, and promote monogamy among women.

A lady who harbors an unreasonable hate and scorn towards courtesans tells the story in "Vocation." She promotes and maintains traditional virtues and virginity before marriage with pride as a member of the honorable profession of teaching. But when a group of tawaifs move into the neighborhood and make overtures to her, she struggles with her identity. Because it clearly distinguishes between the "ideal" feminine and corrupted femininity, as well as between morally upright professions like teaching and immoral ones like prostitution, the narrative is compelling. By using a female narrator, Chughtai masterfully illustrates how patriarchal indoctrination causes internalized hatred for other women, maintaining

the patriarchal power system.

Conclusion

"Chughtai was a sometimes-controversial member of the Progressive Writers' Movement due to her treatment of sexuality, termed by her detractors as sex-worship (jins-parastî). Yet, close readings of her stories including "Li% âf.""Do Hâth," and the film iddî elucidate that her discussions of sexuality were not an end in and of themselves: they were in the service of a progressive social agenda". (Jaffer, Sadaf 2015-113)

Ismat Chughtai's portrayal of sexuality is exceptional among female authors. Chughtai's female characters despite being sexually violated, they utilise their sexuality as a weapon.Chughtai is the first woman in Urdu literary writers to express sexual subjects with such great bravery, according to Ashraf. (Jaffer, Sadaf 2015-11)In reality, this stereotypical picture of Chughtai as a fearless fighter for sexual justice is prevalent in the scant secondary literature about her writing, which has helped to increase her renown as a writer.

References:

1. Asaduddin, M. IsmatChughtai: Makers of Indian Literature. New Delhi: Sahitya Akademic, 1999.
2. ....., Trans. Lifting the Veil: Selected Writing of IsmatChughtai. New Delhi: Penguin, 2000.
3. ....., Trans. The Quilt: Stories of IsmatChughtai. New Delhi: Penguin Evergreens, 2011.
4. Naqvi, Tahira. "IsmatChughtai: A Tribue" The Annual of Urdu Studies" 8 (1993): 37-42..
5. Jaffer, Sadaf. 2015. IsmatChughtai, Progressive Literature and Formations of the Indo-Muslim Secular, 1911-1991. Doctoral dissertation, Harvard University, Graduate School of Arts & Sciences.
6. Ashraf, Mu% ammad. Urdûfikshankeirtiqâ¼ ì"l? meI Ic matChug2 tâ¼ ì"l? îkâ% icc a. Lucknow: Nuc rat Publishers, 1997.
7. https://feminisminindia.com/2017/10/30/ismat-chughtai-stories-pertinent-today/

Struggle for Survival: A Study of the Autobiography *Ethiru* by M Kunjaman

Preetha Prabhasan

Assistant professor
Department of English
Government College for Women
Thiruvananthapuram
Kerala, India
Email: sreenidhipreetha123@gmail.com
Phone: 9072770207

Abstract

There has been no dearth for Dalit autobiographies since this branch of literature began evolving during the 1970s. Starting with Daya Powar's Baluta (1978) which took Indian literature by storm with its shocking details of the horrors of discrimination, untouchability and caste-based violence widely spread and deeply rooted in India during that time, the genre began gradually growing in bulk and pith. It was followed in close succession by Akkaramasi (1985) by Saran kumara Limbale, Growing up Untouchable in India (2001) by Vasant Moon, Juthan (2003) by Om Prakash Valmiki, Aaydan (2003) by Urmila Pawar, The Prisons We Broke (2009) by Baby Kamble, and Karukku (2012) by Bama, to handpick a notable few from this field. But autobiographies of successful dalits from fields other than literature are almost rare. This paper deals with the story of M Kunjaman, a notable Dalit Economist from Kerala. He was the second from his community to bag the first rank in M A Economics (the first was the Former President of India, K R Narayanan). He was appointed as Reader, Professor (the University of Kerala) and a member of UGC. The edited memoir Ethiru (2020) narrates the story of his struggle for survival. It also opens a discussion on the socio- political and economic issues faced by the Dalits in the contemporary India.

Key Words: *Dalit, Autobiography, Subaltern, Economics, Untouchability, Equality*

Introduction

Dalit autobiographies have been stories of pain, struggle and survival. They deconstruct and reconstruct the metanarratives of history. They open a new discourse with the authoritative

confessions of injustices meted out to them through centuries of oppression, prejudice, conventions and religious rituals. *Ethiru (2020*) by Kunjaman is a new leaf added to this genre. It tells the story of one born to totally illiterate and helpless beggars, fighting his way up in the deeply stratified Keralite society to acquire agency. In a simple, direct and touching way he narrates how he used education as a tool to empower himself. The text also discusses the socio- economic factors that define the Dalit identity.

Kunjaman begins by saying that he was born to illiterate parents and into the Dark Ages. Fear was the only tangible reality that surrounded him and his community. They survived on leftover garbage thrown away by the rich upper classes. Even if they were given 'Kanji' (watery gruel) by the landlord, it would be served in the leaves spread in a small pit dug in the backyard. The Dalit and the landlord's dog fought with each other for food. He had only sympathy for the dog which bit and tore his flesh off in the fight. He indifferently describes it as the fight between two hungry 'dogs.' Hunger was a bitter reality than self-respect (P 13).

The only aim for going to school-sans texts, sans notes and sans shirt-was of course food. But it was not the times of regular mid-day meal programme. Still on special occasions people gave off food to the school children. On other days they survived on raw mangoes and water. Once he went to his teacher's house and his wife gave him left over food. The next day the teacher thrashed him across the face without any provocation. When he complained to his mother, she said that they are just helpless and the only way to overcome the brutalities is to study hard and get a job.

When another teacher harassed him in public saying that he was coming to school only for food, he took a stong decision to shun food and study hard. It was the turning point in his life. So far he came to school to appease his hunger and from that point onwards he began to separate his hunger drives from knowledge drives and began working extra and reading extra. One of the teachers actually wanted him to go to college. He knew nothing more about the prospects of college study and the lump sum grant was the prime attraction.

But reading took new directions-Marx, Russell, Vivekananda- names in his list increased. Anyway caste issues did not intervene much during the college days and helping hands increased. Finally he passed out with the first rank for M A. But getting a job was not easy. His native district Palakkad was teeming with feudal values and customs and he says that such a society provided him only with poverty, fear, inferiority, diffidence and cowardice. They were the

products of dependency (P 22). He observes that great intellectual, artistic and literary figures arise only from among the haves than the have nots.

Kunjaman thinks that one needs economic freedom either to be an exceptional genius or a revolutionary and tells that he was afraid to revolt though he was not happy with the surrounding society and wanted to change it. But many others dared to come to the forefront of fighting not after reading Marx or Mao but because they were wrathful against the exploitative and oppressive system. They also exercised their intellectual freedom in an exceptionally commendable way. Individuals excelled but the party which came to power with the slogan and intention to hand over excess land to the landless and those working in the land (land to the tiller of the soil) could not make any change in the status of the dalits. The tamed dalit body devoid of self-respect and confidence remained socially invisible and intangible in the margins of the society.

Casteism in the University

Even though he stood first among the 32 candidates for the post of assistant professor in the Kerala University, he was not appointed because he applied to a post under open merit and the SCs and STs were not expected to apply for it. Instead he was appointed in a supernumerary post specially created for the SCs and STs. Cateism continued in to the folds of the university also. The Nairs and Christians in the university were not expected to be contradicted. It was a place where different teacher's organisations practiced politics and that too on the basis of caste and religion.

Caste intervention starts from the point of student enrolment and appointment of the Faculty. Many eligible candidates were denied admission both as students and faculty due to their caste. Even upper caste research guides were not willing to guide dalit students. Now the dimension of caste discrimination has changed- the poor and the tame among them are exempted and the talented and the critical are targeted instead. He bitterly remembers that whenever he wanted to rise, the system pressed him down with all its might. Same might have been the fate of many others.

But the classrooms were almost relievingly free from the evils of casteism. He found out that an ideal teacher can influence more people in the society through teaching, writing and brilliant thoughts. He says that respect, discipline, subordination etc. are feudal values and were practised in society to keep the underdog in his/her place. So he advised his students to develop free thinking and competitiveness. He advised them to be different from others rather than

being the best. For example Ambedkar found the evil in society and wanted to make a change in his own individual way.

The universities should not be the place for practicing politics and exercising power. Power obstructs creativity. Unfortunately the people coming to the Syndicate are representatives of political parties and they are neither interested in higher education nor capable of it. Appointments and constructions are the major concerns of the university and huge amounts are spent for it. Higher education institutions are now under caste-based organisations and the vice chancellors come from these castes and they may not be educational experts. It is the curse of the universities at present. Free thinking intellectuals are kept at bay. Thinking will be done by those who are in power and one is just expected to follow unthinkingly and just participate in their pre-planned programmes.

But the irony is that the Left Government in Kerala wanted to make him the Vice Chancellor of the University of Kerala or a member of the Planning Commission but he rejected both. He entered the Tata Institute of Social Sciences as a lecturer instead. He valued his freedom more. There he encountered a cross section of exceptionally talented group of students who came through the all India selection process. There the problem brilliant dalit students faced was their incapability to express themselves in English. Their parents could not afford to send them to English medium schools which demanded high fee rates. Thus the socio- economic backwardness adversely affects their educational prospects and confidence level (P56).

Dalits and Liberalisation

He observes that neoliberalism rather liberated the dalits as the number of educated dalits getting admitted to the higher education sector and professional courses increased considerably. So far people believed that liberalisation and globalisation policies will adversely affect the already marginalised groups. But in reality it opened new vistas for them. They are allowed into ICSSR controlled campuses now. But like Rohit Vemula they have to infernal experiences. Some commit suicide but others are determined to fight out. Once progression is obstructed, they begin to respond and question. It is this vigilant, vibrant and responsive individuals who are targeted now. But it is hopeful that they get mass support and media attention nowadays. This struggle between orthodoxy and the ambitious subaltern acquires divergent trajectories, a new chemistry of resistance and exponential energy- resulting in the rise of a new Dalit Intelligentsia in the campuses and the society. This is a recent phenomenon

though dalit politicians, activists and bureaucrats have already made their presence felt. This radical dalit intelligentsia with a new dalit consciousness is extending their resistance to the very foundations of liberation and agency- like the ownership of land, traps behind privatisation, control over resources and knowledge, political representation etc.

Even their research topics are related to their immediate socio-economic environment. This transforms their study to a tool to analyse these situations. This becomes possible as they dare to leave their immediate environs. Then they can be objective and also be aware of the magnitude of changes around. It makes them hopeful and ambitious. Now they have new clothes, new mobiles and new dreams which liberate, democratise and empower them. They read Ambedkar and Marx and mould a new perspective.

Previously it was easy to identify a dalit from five factors- name, dress, language, profession and dwelling place. Ambedkar wanted them to change everything and the new generation dalit youngsters follow suit and declare their freedom from the clutches of orthodoxy in every sense. At the same time they realise that however hard they try, they are still alienated, estranged and marginalised from the mainstream academic circle because of poverty and poor command over English language. But the third generation dalit is acquiring a mastery over the language as their parents are educated, employed and have money to send them to English medium schools. Thus command over language is not a linguistic issue but a social issue. (P 60).

Dalits and the Present

Kunjaman says that the evolution of the dalit has three phases- the Constitution has made them human beings, BSP made them political beings and neoliberalism made them economic beings. Dalit political awakening began in the mid 1980s with the Ambedkarian manifesto. As politics began to create vote banks many notable leaders emerged from among them and many became rich and corrupt too. And the left parties also changed their course, sensing the change in the air. They became bourgeoisie parliamentary parties and became careerists. The oppressive overlords infiltrated into all the parties and began controlling the parties and the societies in general. Thus the social structure of the society resisted large scale changes.

He also observes that a new Brahminism is in the rise- in bureaucracy, media, academics and political parties. It is constituted by people from all castes and religions. They were not promoting freedom and equality but are trying to establish and wield power. As an economist he

correctly observes that those who control money controls politics and society. It is quite curious that dalit capitalists face no discrimination, while dalit employees and labourers do. So he thinks that an exceptionally strong capitalist class and excellent academicians must arise from among the dalits. The best example is the Dalit Chamber of Commerce and Industry led by Milind Camble. They provide employment and not seek it. And blandly states that Capitalism which grants economic and individual freedom is much better than the suffocating socialism.

Conclusion

Thus the text represents the evolution of the Dalits' fight for agency and empowerment as Kunjaman goes on telling his own story. It also reveals that the objectives as well as the nature of their struggle have changed over time. Previously it was against untouchability, now it is for equality.

Works Cited

Kunjaman, M. *Ethiru.* Kottayam: D C Books, 2020.

Chentharassery, T.H. P. *Kerala Charithrathile Avaganikkappetta Edukal* (*The Ignored Aspects of Kerala History*), Thiruvananthapuram: Prabhath Book House, 1970.

Dangle, Arjun. "Dalit Literature: Past, Present, Future." In *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Edited by Arjun Dangle, 234-66. Hyderabad: Orient Longman, 1992.

Kapikkad, Sunny M. "Kerala Model: A Dalit Critique." In *No Alphabet in Sight: New Dalit Writing from South India*, Dossier 1: Tamil and Malayalam, edited by K Satyanarayana and Susie Tharu, 464-74, New Delhi, Penguin.

Valmiki, Omprakash. *Joothan: An Untouchable's Life*. Translated by Arun Prabha Mukherjee, New York: CUP, 2003

Online Sourses

https://journals.openedition.org/samaj/7910

https://ccrss.org/dalitautobio.htm

https://www.jstor.org/stable/23345666

http://scholar.uoc.ac.in/bitstream/handle/20.500.12818/272/sageera_1403.pdf?sequence=1

Impact of Capitalism on the Indian Caste System

Dr.Mukthar Shaikh,

Assistant Professor,
Department of Political Science,
AKIs Poona College of Arts, Science & Commerce

Abstract

The concept of the caste system in India has been present for more than 3000 years and so are the atrocities on the people living in its lower level. However, one of the breakthroughs in the case system of India was seen after the emergence of capitalism. The main aim of this report is to evaluate the impact of capitalism on the Indian case system. The findings of this paper highlighted that the emergence of the competitive industry and its inventive obliteration broke old caste ties, allowing Dalits to move into new professions. However, economic liberalization implemented in 1991 removed the control system, speeding up expansion and competitive pressure. Due to intense competition, a supplier's cost quickly became more important than his caste. This formed opportunities for Dalit innovators to break through traditional upper-caste monopolies. Both at the financial and social levels capitalism has changed the conditions of Dalits and broken down the traditional caste system of India.

Keywords – *Capitalism, Caste, Indian Caste*

Introduction

The Indian Caste System has traditionally served as one of the primary aspects by which the individuals in India are socially distinguished based on class, religion, region, tribe, gender, and language. The Indian Caste System is a confined structure of stratification, that also implies that an individual's social standing is determined by the caste into which they were conceived (Saxena, 2021). Interference and behaviour with individuals with different social statuses are restricted. Its background is intricately linked to one of India's most eminent religious faiths, Hinduism, which was changed in numerous ways during the Buddhist upheaval under British rule. One of the key elements that have widely affected the caste system in India is Capitalism. Capitalism is an economic

system whereby private people or businesses own capital goods (Nayak, 2022). Ever since the entrance of capitalism into India's socioeconomic aspects the traditional caste system of the country has been widely affected. Hence the major aim of this paper is to evaluate the impact of capitalism on the Indian Caste System.

Methodology

To understand the evaluate the impact of capitalism on the Indian caste system the use of a secondary data collection method has been adopted along with the positivism research philosophy. The secondary data for this paper will be collected through the online available sources. Use of published journals, articles, books and others will be done for analysing the impact of capitalism on the Indian caste system.

Study Area

The study for this paper is based on the Indian region with specific reference and focus on its caste system. Hence with a major focus on the Indian caste system, the paper will evaluate how it changed due to the impact of capitalism.

Results and Discussion

The Indian caste system has had a massive effect on the professions, roles, and value systems of Indian society. For centuries, religion has served as a huge drive toward a stratification scheme, starting with the Aryans and persisting through a long street of upsetting unequal treatment, isolation, abuse, and injustice (Meharia, 2020).A caste system is a type of sociocultural stratification wherein subgroups are organised hierarchically and separated from one another by ritual purity. The caste system in India is split into four varnas. Brahmins are first, accompanied by Kshatriyas, Vaishyas, and Shudras. The lowest classes of the caste system have been barred from participating in religious ceremonies. Each caste is ritualistically nobler compared to the one below it within this rigid hierarchy, which confers religious purity. The practice of the caste system in India has long lived in society for more than 3000 years dividing the entire society into four parts (Mishra & Kamal, 2014). Several revolutionary moments and social thinkers have made efforts to eradicate the caste system in India. Politicians and social activists have long regarded the abolition of casteism as a societal and political issue that must be addressed through new legislation and bookings. However, arguably the biggest progress has taken place since 1991 when India chose to relinquish conventional socialism in favor of liberal economic policy changes. Capitalism in India did not just

improve equality in monetary means but also helped in weakening the rigid caste system of Indian society.

Nevertheless, significant changes were indeed triggered by capital accumulation policy changes in 1991, which opened up a previously sealed economic system. Dalits are progressively capable of moving away from their traditional professions and into new ones (Deshpande, 2010). According to one divisional study in Uttar Pradesh, the percentage of Dalits who own brick houses has increased from 38% to 94%, the share who have their own companies has increased from 6% to 36.7 percent, and the percentage who already own mobile phones has increased from 0% to one-third (Aiyar, 2015). The Dalit Indian Chamber of Commerce and Industry now has over 3,000 millionaire members. Former slaves are now supervisors who hire upper-caste employees.

Dalit advancement was unavoidably slow. But afterward arose the 1991 market policies, which disassembled the majority of the licensing scheme, allowing GDP growth and rise to speed up. In the 1980s, GDP expansion had risen to 5.5 per cent per year, primarily due to negligible financial liberalisation and a public expenditure binge predicated on unsustainably high loans. However, GDP increased to 6% annually after 1992 and equalled a track of 8.5 per centbetween 2003 and 2011 (Aiyar, 2015). This altered the business conditions.Upper-caste connections controlled the financial system during the communist era, making it difficult for Dalit business owners to tear in. However, following the 1991 initiatives, the cosy quasi-monopolies of the authorization epoch vanished, to be supplanted by intense market competition (Deshpande, 2010). Previously, corporate households would only issue agreements for raw materials and components to relatives or caste members. However, in the new phase of strong competition, this ineffective power structure had become financially unviable. What matters most during the liberalised era was indeed a supplier's cost, not his lineage, so this ended up breaking the old upper-caste dominance ofthe industry (Mishra & Kamal, 2014).This encompassed not only element stockpiles, and related employment like transportation, preservation, renovations, serving food, safety, and other assistance.Dalit-owned businesses are already the main producers of elements to leading automakers such as Honda, Tata Motors, Bajaj Auto, and Hero Corporation. Far more significant than economic growth has been the socialist revolution made possible by two decades of financial transformation. Numerous Dalits in the study stated that their own better social condition was more essential

compared to their enhanced financial standing and as a result of capitalism they can now glance the upper castes in the eyes and mandate one's privileges as equal members (Kalaiyarasan, 2022). Previously, upper castes were forbidden from receiving food or drink from Dalits.

Numerous Dalits in eastern Uttar Pradesh have been trapped in the halwaha (bonded labour) scheme, that Jagjivan Ram (veteran Dalit acting prime minister of India) once described as a "remainder of enslavement." This has nearly vanished: the percentage of Dalits in the halwaha scheme has decreased from 32.1 % to 1.1 % (Aiyar, 2015).Dalits have historically not owned farmland. Once new policies were implemented post-independence in 1947 this progressively and moderately altered. However, the percentage of Dalits who rely solely on their land increased from 16.6% to 28.4% in the east and from 50.5 % to 67.6% in the west between 1990 and 2008 (Aiyar, 2015). A further massive social advancement is that Dalits had already begun renting land from higher castes. Numerous upper-caste households have begun to migrate to cities and lack any attention in agriculture, so they are inclined to sublet their property to the winning price, who in the modern generation can also include Dalits. Apart from this many others areas of Dalit life have also changed a lot due to the impact of capitalism. Hence it can be said that the emergencies of capitalism in India have widely changed the faces of the caste system in the country.

Conclusion

Capitalism break through aspect is in demolishing caste traditions and values and enabling innovative business classes to emerge. In India, it has allowed Dalits, who were previously at the bottom of Indian society, not only to ascend but thrive. The progress cannot be overstated. Despite significant progress, Dalits continue to face significant discriminatory treatment and also have socioeconomic and economic markers that are significantly lower than the nationwide estimate. The fight for the equality of Dalits persists. To pilfer Winston Churchill's phrases from that other perspective: "This is not the end. This isn't even the start of the end. But it could be the end of the beginning". The 1991 market policies contributed to opening up the market and unleashing the troops of structural transformation. This created new rooms for Dalit corporates to operate in. As GDP growth reached new highs, so did new opportunities, resulting in the emergence of 1000s of Dalit millionaires. A few people who were once artifacts of pity are now artifacts of envy. This portends positively for the coming years.

References

- Aiyar, S.S.A., (2015). Capitalism's Assault on the Indian Caste System: How Economic Liberalization Spawned Low- Caste Dalit Millionaires. *Cato Institute Policy Analysis*, (776). https://www.cato.org/sites/cato.org/files/pubs/pdf/pa776.pdf
- Aiyar, S.S.A., (2015). *How Capitalism Is Undermining the Indian Caste System*. https://policycommons.net/artifacts/1308893/how-capitalism-is-undermining-the-indian-caste-system/1912185/
- Deshpande, M. S. (2010). *History of the Indian caste system and its impact on India today*. https://digitalcommons.calpoly.edu/socssp/44/
- Kalaiyarasan, (2022). *The role of caste in economic transformation*. The Hindu. https://www.thehindu.com/opinion/lead/the-role-of-caste-in-economic-transformation/article65554512.ece
- Polgreen, L., (2022). *Scaling Caste Walls With Capitalism's Ladders in India*. CNBC. https://www.cnbc.com/2011/12/22/scaling-caste-walls-with-capitalisms-ladders-in-india.html

Revisiting The Notion of Marginality In The Context of The 1947 Partition Of India

Sutanu Pal chowdhury

Researcher, Department Of English,
Seacom Skills University

Abstract:

Partitioning a nation is a curse to mankind. It is not a mere division of a geographical territory, but a forceful process of uprooting of masses from their original place of inhabitance to a new land due to the political turbulence. To the human psyche, division in terms of political reason is meaningless. It is more pitiful when they are treated as refugees in their own land. They frequently adopt a false identity in order to blend in and conceal their true identities from the larger community. As a result, a marginal community has been created. Whatever their culture, religion, or gender, they had to endure the effects of the partition. In this study, the concept of marginality has been revisited in the context of India's 1947 partition.

Key Terms: *Partition, Trauma, Caste, Marginalization*

Introduction

We, Indians, celebrate our independence day every year on the 15th of August, and Pakistan does the same on the 14th August. Is it called independence or evacuating people against their will from their homes and igniting a disturbance among the peaceful populace? In reality, it is a way of governing the masses through "divide and rule." At first, a country is divided into two on the basis of religion: India (a Hindu majority country) and Pakistan (a Muslim majority country). In essence, this notion of 'marginality' is a divider between the centre and the other. It is a phrase used to describe how people are positioned so that they cannot access opportunities, resources, or freedom of choice and cannot grow personally. They are excluded from other aspects of social and developmental progress and remain on the periphery of society. This article is an attempt to learn about the consequences of partitioning India from the perspective of marginality.

1.1 Material and Method/Methodology

This article uses feminism,

cultural studies and both descriptive and analytical methods to get a comprehensive picture of the masses during and after partition. It also examines how caste, culture, and religion operate as controlling principles in society.

1.2 Study Area

This article focuses on the concept of marginality and how it played a role during and after partition in governing a country as well as a society The discussion of this paper is based on *Train to India: Memories of Another Bengal* by Maloy Krishna Dhar and *The Other Side of Silence: Voices from the Partition of India* by Urvashi Butalia.

1.3 Results and Discussion

The graphic and compelling narrative of that violent and unremembered period of Bengal history is in Maloy Krishna Dhar's *Train to India*. He was born in East Bengal's Bhairab-Mymensingh region of Kamalpur, and after Partition, his family moved to West Bengal. He worked as a college instructor and a junior reporter after earning a Masters in Bengali Literature and Language and Comparative Literature from Calcutta University. After beginning his career with the Indian Police Service, he joined the Indian Intelligence Bureau (IB) in 1964.Dhar has also seen how the intentions of the people, especially Muslims, changed during the time of partition. Even Bengalee Muslims were labelled as "half-Muslims" by Bihari Muslims at the time. It is evidenced that margination within and outside of the community is prevalent during the time of partition also.

On the other hand, Urvashi Butalia's book is a treasure trove of how people on the periphery of history—children, women, common people, lower castes, and untouchables—have been impacted by this turmoil through ten years of interviews and analysis of diaries, letters, memoirs, and parliamentary records. The world is still aware of the political perspective of partition, but there was complete obscurity regarding human misery at the time. Urvashi Butalia fills this gap in *The Other Side of Silence* by putting people—their unique experiences, their inward suffering—at the centre of this historic occasion. She depicts that one cannot consider partition as a past historical occasion but rather that it has become a part and parcel of the modern social construct in the form of communal riots, gender discrimination, etc. Butalia, India's first feminist publisher brings forth the truth behind the silence, specially the struggle of subjugated unprivileged women residing in the margins and striving always for central position in the male dominated society. Their struggle to occupy a position in the

patriarchal societal structure is denied by inflicting pain both at their corporeal and psychological level, a cultural practise of patriarchy even at the time of partition.

One of the greatest human rioting in history, in Butalia's opinion, was ignited by the division of India and Pakistan. In just two months in 1947, more than 12 million people were relocated. Over a million people died. Over 75,000 women experienced kidnapping and sexual assault. Many kids disappeared. Homes, villages, neighbourhoods, and families were all destroyed. Yet, more than fifty years later, little is known about the human consequences of this calamity. She first examines other people's recollections of this violent disturbance and their experiences with its effects before going back on parts of her own emotional and partition-scarred family history to comprehend how and why certain events remain shrouded in secrecy. Interviewees attest to the fact that there is still animosity and that there are still voices of divisiveness, at least not in private.

Like many Punjabis of her generation, her family fled the Partition, thus she grew up with them. Stories of Partition, the dread and brutality of the time, and nostalgia for a by-now-often-mythological past in which Hindus, Muslims, and Sikhs coexisted in relatively peaceful conditions are common themes in her life. Her parents are from Lahore, a beloved and nostalgic city located approximately 20 miles inside the Pakistani border. Her mother recounts the risky trips she took to bring her younger siblings to India on two separate occasions. When leaving Lahore, her father recalled hearing gunfire and the sound of crackling wood. These are the experiences of the partition survivors.

The author has chosen to concentrate on the assassination of Prime Minister Indira Gandhi in October 1984 by soldiers of her security team. They are all Sikhs. Following that, Sikhs in India were targeted in a violent uprising that lasted for days. Numerous homes were destroyed, and thousands of people perished. In Delhi's outer suburbs, almost 3,000 people perished, typically after being doused in kerosene and then set afire. They died horrific, grotesque deaths. Where their bodies had been, there were dark burn marks on the ground. Many elderly people who had fled to Delhi in 1947 would remember having gone through a similar terror in the past. "We didn't imagine it could happen to us in our own nation," they would say. It reminds me of Partition once more.

When a reporter and a photographer went in search of families divided during Partition in order to find stories to commemorate

India's fifty years of independence, they were able to reunite a mother and daughter who were split up during the violence of Partition fifty years later with the aid of a news magazine. A news magazine helped reunite a brother and sister who had been separated at the border for fifty years. ugh they are minor in number, they form a superficial superior construct, so that they can govern on a large number of population. Furthermore, the trauma of partition is intensified by the violence at both the psychological and physical level for the minorities (gendered and religious) in both the provinces where they are suppressed, treated as marginalised 'other' and even excluded from the majoritarian world order of patriarchy and central religious group. Gendered violence like forced marriage, rape, mutilation of female body on the female groups like tribal community, slum dwellers by the male-counterparts of opposite groups in power-centre made them subaltern among the subaltern groups.

1.4 Conclusion

In conclusion, it seems clear that partition is now an inevitable historical occurrence. Since the time of religio-political catastrophe of partition, the condition of the marginalised minorities, situated in the discourse of difference and controlled by the regimes of power has not developed yet. People have been living in this country (India) as Indians for a considerable amount of time. The saying "Unity in Diversity" is well-known to all. It's time to show that this proverb applies to all facets of life. India's government has to reconsider how the NRC will be carried out. Numerous innocent people would experience full darkness if the NRC were adopted due to a mere piece of paper.

References:

1) Ashrafi, Shah Tazrian. "The fires of Partition in East Bengal." The 13th August, 2020.
2) Dhar, Maloy Krishna. *Train to India: Memories of Another Bengal*. Penguin Books India,2009
3) Butalia, Urvashi. *The Other Side of Silence*. Penguin Random House India, 1998.
4) Rani, Iti. "Memories are the Forerunners of History: a Study of Maloy Krishna Dhar's Train to India (Memories of Another Bengal)." International Journal on Creative Research Thoughts (IJCRT) Volume 9, Issue 5 May 2021.
5) Williams, Glyn. "Book Review: The Politics of the Governed: Reflections on Popular Politics in Most of the World. By Partha Chatterjee. New York: Columbia University Press. 2004.

Portrayal of Marginalized Kashmir in 'Haider'

Mr. Ketan Pandurang Sapkal
Research Student
Department of English
Dr. Babasaheb Ambedkar Marathwada University, Aurangabad.

Dr. Shakir Nilofer Moin Shakir
Research Supervisor and Head,
Department of English
Dr. Rafiq Zakariya College for Women,
Jubilee Park, Aurangabad

Abstract

Marginalization is among the very few social evils that are present in almost all the countries and all the cultures. India is a country that has an amalgamation of multiple cultures, multiple ethnicities, multiple languages, and numerous other social aspects that unite number of people as one group and these aspects also create divide among the groups. The formation of constituent states on the basis of language of the region is a uniting force and a dividing line both at the same time. This research article attempts encompass the marginalization faced by Kashmiri people portrayed in the film Haider (2014).

Keywords: *Militancy, marginalization, discrimination, culture, ethnicity, etc.*

Introduction:

Militancy, infiltration and sever border conflicts with the countries sharing our borders in Kashmir have always haunted us as a nation. These issues have badly affected the day to day life of common Kashmiris. Involvement of very few Kashmiri people with separatist groups has made a big dent in the overall image of the state. The terror attacks on armed forces, terrorist blowing themselves up in public places, instigation of youth against the democratic rule of India are some acts that worsened Kashmir's reputation in rest of the states. It was during later 80s and 1990s when the militant infiltration were at peak and literally destroyed tourism resulting in high rates of unemployment and even more plunging nasty reputation. Things started getting better post 1990s and tourism in Kashmir went up high.

Vishal Bhardwaj, music composer turned film director, always had a dream of adapting William Shakespeare's *Hamlet* into a film. He kept looking for a contemporary story and setting in which he could fit Hamlet. In an interview Bhardwaj admits of having written a whole film in the genre of suspense thriller to be adapted from *Hamlet*. He showed the script to legendary writer, poet, and film director Gulzar for approval but Gulzar was of opinion that the film will be a good one but it is more of an original thriller than an adaptation of a Shakespearean tragedy. The project was sacked and the quest for the backdrop continued until one fine evening Bhardwaj found that his wife is crying while reading a book. When Bhardwaj enquired about the book he came to know that the book is written by a senior Kashmiri journalist Basharat Peer entitled *Curfewed Nights*. The book encapsulates Peer's experiences of militancy, insurgency, counter-insurgency operations, and their effects on the lives of innocent Kashmiri people. Bhardwaj later collaborated with Peer when he decided to set *Hamlet* in the backdrop of Peer's book.

The film opens with a scene where a group of military officers are checking passengers of a bus entering Srinagar. Haider, the protagonist, is enquired about his whereabouts and while answering the questions he mentions city of Anantnag with its old name which also happens to be name of a town situated across the border in Pakistan. This makes officers furious and Haider gets detained for it.

Haider is a research student in a university in Aligarh and he has returned home because his father is arrested for helping a terrorist. Whether Dr. Meer, Haider's father, did right by helping an ailing man despite he being a militant is a debatable but the treatment Haider gets while looking for his father in various jails and detention centers is definitely marginalized one. He is worried for his father's safety because there are numerous under trial suspects who have gone missing or 'disappear' as they say in the film. Wives of these disappeared suspects are called 'Aadhi Bewa' i.e. half widows since it is considered that the man died in custody and hence become disappeared but the deaths are not positively confirmed and communicated to the families. When Haider starts looking for his father he begins the search by visiting superintendent of police Parvez Lone, who happens to be a family friend and Arshia's father, a sign board in a lobby of this police head quarters catches the eye of every attentive audience members. What the sign board says is definitely meant for militants and insurgents but it seems like it is being applied on some of the under trials who are innocent.

The issue of disappearance is really a traumatic personal loss for the concerned families. Another character who is actually a terrorist points out the fact of disappearance to Arshia, Haider's love interest, since he plans use her to contact Haider. He intends to get Haider involved in his proxy war against India. The psychological effects of going through the investigation process on the under trials is shown in a very intense scene. A middle aged man who has recently returned from one of the detention camps can be seen standing in front of a door of his own house. He is frightened to enter the house and as a relative tells Arshia, audience comes to know that he has recently returned from a detention camp and he fears entering his own since then. Roohdar, the militant mentioned above, fakes body frisking on the man. He enters his own house only after Roohdar allows him to do so after being frisked.

The film shows families of disappeared people gathering in front of police stations and detention centers raising their voices against these disappearances. The slogans used here raise fundamental question on their very existence. They can be seen asking, to the authorities, whether they exist or not. 'Hum hai ke hum nahi?' which literally translates to 'do we exist or not' is expressive enough to point out negligence towards them.

When a sizable chunk of a society is marginalized its culture also gets sidelined from the mainstream. *Haider*'s realistic nature makes the film unique because it is one of the very few films that aptly represent Kashmir's folk arts and culture. The Bismil song, used as an on-screen parallel to Hamlet's Mousetrap from the source text, is a dramatic 'song and dance performance' with expressive lyrics and thrilling theatrics aptly portrays the Kashmiri folk art known as Bhand Patra. The said folk art uses effigies and masks in their performances. No other film based on Kashmir conflict has assimilated authentic folk art from Kashmir as diligently as *Haider*.

Conclusion:

Vishal Bhardwaj's direction along with the actors who are considered among finest in the world accompanied by bone chilling representation of Kashmir puts forth the social evil of marginalization, discrimination, proxy war and insurgency provoked by Pakistan.

References:

1) Shakespeare, William, *Hamlet,* Oxford University Press, 2008.
2) Bhardwaj, Vishal, Basharat Peer, *Haider* The Original Screenplay. HarperCollins Publishers, India, 2014. Print. (P- VI)
3) Alter, Stephen, *Going for Take*, HarperCollins Publishers, India,

2014. Print. (P- XV).

4) *Haider*, Dir. Vishal Bhardwaj, Prod. Vishal Bhardwaj, Siddharth Roy Kapoor, Perf. Shahid Kapoor, Shraddha Kapoor, Kay Kay Menon, Tabu, October 02, 2014.

Web- references:

http://www.imdbi.com//

http://buff.ly/1mWpLKS#Haider#Bismil

http:// youtu.be/5o4JHI5EwHk

Images of War: Visualizing violence and horror of war in Ahmed Saddawi's *Frankenstein in Baghdad*

Saber Haimed, Dr. Vaishali Pradhan

A Lecturer,
Albaydha University, Yemen
Research Guide & Principal
Milind College of Arts
Dr. Babasaheb Ambedkar Marathwada University, Aurangabad – India

Abstract

Ahmed Saddawi's Frankenstein in Baghdad is the first Arabic novel that has borrowed the Frankenstein element to address issues related to Iraq. Like that of Shelley's Frankenstein, the novel presents a Frankenstein-like creature that presides over the narrative to show the total collapse, violence and atrocities of Iraq during the American invasion and after the fall of Saddam Hussein in 2003, which resulted in a form of man-made monstrosity. This research paper argues that this novel is not only an interpretation of contemporary political problems but also a replete with detailed visual narrative and graphic images of violence that haunt the text.

Key words: Frankenstein in Baghdad, Violence, horror, graphic images, Iraq war.

Introduction

War literature is a commentary on the human condition, the nature of violence, and the complexities of interpersonal relationships in addition to being a reflection of the historical events of war. according to (Kaplan, Steven, 1993)War literature includes works by Leo Tolstoy's "War and Peace" Ernest Hemingway's "A Farewell to Arms, ," Homer's "The Iliad," Tim O'Brien's "The Things They Carried," and Stephen Crane's "The Red Badge of Courage." "Dudley & Leonard 2004".

The complexity of modern war writing to readers, including works without a specific interest in the historical background of a struggle, can be attributed to these topics' universality. One of the most talked-about Arabic books of the twenty-first century is Frankenstein in Baghdad,

which won the 2014 International Prize for Arabic Fiction. By 2018, Jonathan Wright's English translation of it had been published and received a lot of press (almost exclusively favourable). The novel's basic premise is straightforward: Hadi, a junk dealer in 2005 Baghdad, gathers pieces of the bodies of car bomb victims and stitches them together in an allusion to the well-known Frankenstein tale in an effort to quell the city's unrelenting violence, which includes the death of his friend and partner Nahem Abdaki.

Critical overview

Numerous novelists have portrayed the Iraq War in various ways, frequently using it as a backdrop to examine themes like trauma, loss, and the human cost of war. Novels like Kevin Power's *the yellow birds* and David Abrams' *Fobbit*, offer a wide range of perspectives on the war in Iraq but from the soldiers fighting on the ground (Precup, Amelia, 2017). According to (Raihanah, M., & M. Ikbal M. Alosman, 2022), *the Yellow Birds* novel signals the decline of heroic ethos in the context of war, in which soldiers are left to question the true value of sacrifice in the battlefield. War fiction, therefore, has frequently been criticized for celebrating the veterans and their experiences while ignoring war victims. This is evident in several books, autobiographies, and movies that place a heavy emphasis on the soldiers and their conflicts while paying minimal attention to those most impacted by the conflict, such as the soldiers' families, refugees, and locals in conflict zones. This can be seen in many novels, memoirs, and films that focus primarily on the soldiers and their battles, while giving little attention to the people who are most affected by the war, such as the families of the soldiers, the refugees, and the people living in war-torn areas. On the contrary Saddawi's novel introduce the war as an event that triggered a cycle of images of horror and violence among civilians. "Frankenstein in Baghdad" exposes audiences with the body parts and blood of Iraqis who suffered extreme violence.

"Frankenstein in Baghdad" is a novel by Ahmed Saadawi that was first published in 2013. It is set in Baghdad, Iraq in the aftermath of the 2003 invasion and tells the story of Hadi al-Attag, a junk dealer who creates a Frankenstein-like creature out of body parts he collects from the victims of bombings and other acts of violence. The novel explores the theme of violence in a number of ways.

One of the most prominent ways that violence is depicted in the novel is through the character of the Frankenstein-like creature. According to Khair, Tabish 2009), the monoster is created from the body parts of victims of bombings. Through the creature, the novel explores the idea that violence begets violence, as the

creature goes on a rampage in search of revenge for the deaths of the people whose body parts make up his own. This article also explores how "Frankenstein in Baghdad" is a powerful imagery and graphic thought-provoking novel that displays the theme of violence in a number of ways. It portrays violence through the character of the Frankenstein-like creature and the reactions of the other characters. The novel offers a nuanced and complex perspective on the impact of violence on individuals and society.

Violence and horror in the novel

The narrator never actually refers to the protagonist as "*Frankenstein*." In reality, the majority of the characters refer to the monster by different names; Frankenstein is only used twice in the entire story. However, as the story's title suggests, Mary Shelley's *Frankenstein* monster continues to be used as a motif to explain how war works. Frankenstein in this novel is a condensed representation of Iraq's contemporary issues. Therefore, it is essential to understand the Frankenstein myth in order to comprehend how it is being adapted and used in this situation. *Frankenstein* was published in 1818 by Mary Shelley (Shelley, Mary & Gillie Bolton, 2018). Ahmed Saadawi adopted his own version about 200 years later.

In order to explain and convey Iraqi realities, Ahmed Saadawi took on his own version of Shelley's creature. Lester D. Friedman and Allison B. Kavey's Monstrous Progeny: A History of the Frankenstein Narratives examines the complexity of Shelley's story and why it is still so adaptable. Saadawi emphasises the horrific nature of reality in Frankenstein in Baghdad as his first technique of illustrating the issue of war and its effects. Numerous Horror characteristics unconnected to the Frankenstein monster may be found in the Baghdad of the novel. Saadawi's Baghdad is filled with violence before the "*Whatsitsname*" appears, and the precise scenarios he investigates are genuinely based on real-life situations. According to Saadawi, the atmosphere in 2005 Baghdad was particularly horrific (arid, ominous, and violent). "The Frankenstein-esque atmosphere of horror was significantly pervasive in Iraq throughout the period covered by the novel," importantly, there are numerous suicide bombs in this novel.

This was the atmosphere the novel portrays. One of the main methods in which Saadawi depicts the horrific nature of war's reality is through his descriptions of Baghdad, for example as a city in which "death stalked the city like the plague" (Saadawi, 2013). I argue that what's its name's disjointed body serves as a powerful metaphor for how human bodies are used as weapons in the context of today's violent warfare. Saadawi invokes the language of violence and horror both in narrating and the description of the characters and their environment .the language of fear and

anxiety indeed haunts the whole text within the novel while surges in extreme violence punctuate the story. Monstrosity, in Frankenstein in Baghdad, is directly linked to war, horror, trauma, and justice. It's "an acute portrayal of Middle Eastern sectarianism and geopolitical failure, cruelty of war, and graphic images of horror. It addresses the American invasion and "Iraqi tribal cruelty", "the trauma of the people. Violence is constantly highlighted by something else, sometimes even something supernatural.

Conclusion

The novel's structure portrays the very real situation of increasing violence and civilian losses in Iraq during the US invasion and the ensuing civil war. The novel advances in a fragmentary and digressive manner, entangling a vast network of individuals. Saddawi succeeded in portraying violence in Iraq through his text and characters. He introduced the protagonist "The Whatsitsname" monoster in a way that he is in quest to avenge the deaths of those whose bodies constitute him. Only hadi, his creator, knows The purpose of his mission. In conclusion Through the \ protagonist, the novel articulates the complex nature of war in Iraq as an exact portrayal of Iraq's geopolitical failure and violent sectarianism, cruelty of war, and grapghic images of terror.

Top of Form

Bottom of Form

References

1) Dudley, Leonard, and Ulrich Witt. "Arms and the man: World War I and the rise of the welfare state." *Kyklos* 57.4 (2004): 475-504
2) Khair, Tabish. The Gothic, Postcolonialism, and Otherness: Ghosts from Elsewhere. Palgrave Macmillan Publishers. 2009
3) Friedman, Lester, and Kavey, Allison. Monstrous Progeny: A History of The Frankenstein Narratives. Rutgers University Press. 2016.
4) Saadawi, Ahmed, and Jonathan Wright. "Frankenstein in Baghdad." *The Massachusetts Review* 55.4 (2014): 632-637.þ
5) Shelley, Mary Wollstonecraft, 1797-1851. Frankenstein, Or, The Modern Prometheus: the 1818 Text. Oxford; New York:Oxford University Press, 1998.
6) Shelley, Mary, and Gillie Bolton. "frankenstein." *Medicine and Literature*. CRC Press, 2018. 35-52.þ

Breaking Through the Home: A Postcolonial Discourse in Manju Kapur's Novel *Home*

Dr Jyoti Dharmadhikari

Head, Department of English,
Rashtramata Indira Gandhi Arts, Commerce and Science College Jalna
Email: jyotijayantk@gmail.com
Contact number: 9420224594

Abstract

Home is one of the important novels of Manju Kapur. Manju Kapur portrays women confined in home and surrender to the patriarchal systems in her novels, as she observes in the society. However, Manju Kapur is keen to employ educated modern women in the novels. Nisha is the protagonist of the novel who is educated and being an English graduate woman, she demands independence and individual existence in the family. Almost all women in the family are seen to surrender to the patriarchal system. Nisha falls apart to be a self-developed woman in the novel.

Keywords *Patriarchy, marginalisation, alienation, restrictions, confinement, home*

Manju Kapur is an eminent Indian women writer in English. Her novels present the longing struggle of women to establish self-identity. Her female protagonist crushes and defines patriarchal restrictions and expectations to assert their identity and achieve self -satisfaction and self-fulfilment in their lives. The protagonist of all the novels of Manju Kapur are seen women struggling against patriarchal suppressions and has always tried to depict the picture of sufferings of women at a deeper level in her novels. In all the novels the women are confined to the home to surrender to the patriarchal power. The novel must be read from the postcolonial and feminist point of view as the women in the novel are subordinated by their families. As Bill Ashchroft rightly says,

"feminism is of crucial interest to postcolonial discourse for two major reasons. Firstly; both patriarchy and imperialism can be seen to exert analogous forms of domination over those they render subordinate. Hence, the experience of women in patriarchy and those of

colonized subjects can be parallel in a number of respect and both feminist and post colonial politics oppose domination." (Ashcroft, 2004: 101)

Manju Kapur has always been considered as important postcolonial writer who is keenly concerned about emancipation of women in her all five novels. She has a total five novels to her credit, *Difficult Daughters* 1998, *A Married Woman* 2002, *Home* 2006, *The Immigrant* 2008, and lastly *Custody* 2011. She also edited the 'World Women Writers on Themselves' in 2014.

When one reads from the point of view of crisscrossing dogmas of Cultural critical thinking, Manju Kapur's novels acquire a significant new meaning. The lives of women lead and struggle under the oppression powers of a closed society as reflected in the novels of Manju Kapur. Manju Kapur's Home encapsulates the idea of women's Liberation and the protagonist. Nisha is an emergence as a new woman in the novel. Earlier in various socio-cultural situations women were discriminated more on the basis of sex in the hands of male. Manju Kapur comments "....this is the life of a woman to look after her home, her husband, her children and give them food, she has cooked with her own hands"

Women are confined to their duty to old domesticity under the pressure. where as Betty Friedan's "The feminine Mystique" questions 'why women is in a patriarchal system confined to domesticity and child care.' All the novels of Manju Kapur review the life of women their struggle for basic rights for identity and survival and further economic Independence. With the advancement of education they become aware of their self which is proved in concern with the new women. Now they have received considerable freedom of expression and thoughts in which they take every field to shoulder responsibilities with men.

The Portrait of women in Indian English fiction as the silent sufferer of tradition and traditional values of family and Society, they have undergone a tremendous change. Women in the novel is no longer a silent character. Manju Kapur's novel explains the Tyranny of an Indian family and reveals many issues that are reported within the family. The struggle between tradition and modernity, it is their individual struggle with family and Society through which they seek individuality and identity for themselves as qualified women.

Equally the novel Home takes through a brisk and strangely captivating account of three generations. The generation of Lala banvari Lal, the second generation of their sons and the third of their Grandchildren's. The first generation of Lala banvari Lal has a family business of selling saris after the

partition of India. Lala banvari Lal has two sons Yashpal and Pyarelal and a daughter. Sunita was married to a man who is an alcoholic addict. He abuses when he is drunk. Sunita has a son Viky. However, due to a fatal accident Sunita dies leaving her son Viky behind. Lala considers it as his responsibility and hands him over to Sona. Sona is the daughter-in-law who is barren i.e. without a child. Sona is supposed to take care of Viky; she is expecting her own children and continues worshipping God. Sona and Yashpal visit to shrin as they do not leave hope of getting a child. That eventually proves true after two months Sona has conceived and soon she gives birth to a girl, Nisha. It is found in the horoscope that Nisha is having Mangal. Later on Sona also gives birth to a son, Raju. One sees all the women; Sona, Sushila, Puja, Nisha are doing their domestic allotted duties without interrogating. However, Nisha being a child faces so many problems at home. She is not treated like her brothers and also she falls prey to the carnal desire of Viky, a 15 year old boy in the house. Viky tries to seduce her. As a result, Nisha is psychologically and mentally disturbed. She does not eat and sleep properly. However, Rupa and her husband understand that Viky is responsible for the miserable condition of Nisha. Yet, they could not do anything against the family law but to console Nisha.

Until now the readers know that Nisha is a protagonist of the novel. She is the prized daughter of the family, who not only put up the battle against the regressive attitude of her family but also struggles for economical independence. She wants to start some business like her brothers. After Banwari Lal's death, Nisha accompanies her grandmother. Because she is having Mangal, she is thus to marry a person who is having Mangal. Until then she should wait. Ultimately Nisha is sent to the college for further education. Nisha joins the college and scores best marks in her first year. She also gets a friend named Pratibha who is a representation of new women. Pratibha was to create her own identity and economic independence, she is active and confident. In college, she meets Suresh. After many meetings, Nisha and Suresh fall in love, she wonders here and there with Suresh and eventually misses the college examination and her regularity. She failed to get good marks in her last year. Also at the end of the third year, the parents receive a letter from the college about her short of attendance in the classes.

Here the family is revealed with Nisha's affair with Suresh. Suresh is from a lower caste family, everyone in the family opposes their marriage. Because of Higher Education, Nisha has become a modern woman who does not believe in caste and creed

and religions. Thus she becomes rebellious and asks how the cast will be important in their marriage? Nisha insist on marrying with the Suresh and refuses the age of tradition of same caste marriage because of Nisha's quest for identity and freedom. As a human being significantly she expresses Manju Kapur's approach to represent marginal women. Because of Nisha's board views and desire for marrying the person of lower caste she is made prisoner in her own family. however a later family member meet with Suresh. After many meetings, Nisha realises that Raju, her brother, was right. Suresh was just using her body if he had loved her, he had no right to decide her future on his own. Though Suresh loves Nisha he wants to decide her future on his own which Nisha refuses and she leaves behind Suresh.

She again become lonely in the family because everyone in the family has something to do or the other. She is only Nisha who has nothing to do. She just leaves her fate in the hands of parents and becomes 'a bird in a cage.' She does not want to remain workless in the home. Hence, she request her father Yashpal, 'if only I could take you papaji' she played in a rush, 'I have seen girls working in shops. why should it be only Ajay, Vijay, and Raju. This reveals the inner Quest of Nisha for independence and economical self. She compares herself with the brothers of the family. She strongly opposes the patriotic system in a very calm way.

As Nisha belongs to a traders family Yashpal allows her to join a play way School instead of going to shop and attend the customers. Meanwhile she gets an idea to start a business of salwar kameez. With her innovative idea, she demands a year from her father to prove her ability. She pleaded with her father to give a chance. Here new woman Nisha appears to be self assured and confident asserting her own urges to be free. She pronounces violation and conviction against age old traditions. However Yashpal agrees with the daughter and arrange a place to work and gives her twenty five thousand to start her business on condition of return in one year. He trusts her without making a difference between his sons and daughter.

Nisha arranges tailors and other things in her business. she names her business as 'Nisha's creations' on her father's suggestion. Pooja was opposing her in all her life, however, she offers her hand in the business being a perfect business woman. Nisha tackles every problem on her own that prove Nisha to be dashing and daring in decision. she does not allow them to interfere with her decisions. by the time the family got the proposal of a boy for Nisha. Picture of a widower in his early thirty who is also mangli named Arvind and wants to marry her. Nisha does not

want to be confined in the home for her whole life. Social to her groom that she should have freedom to run over the business. Even after their marriage it brings to her a sense of achievement in life, helping her to create her own identity, her own voice and her own place in the society. In *Home*, the success leads her to get marry and fulfill her quest for home that may be parental or once own is the key factor of the novel.

The importance of Nisha's marriage is to fill life in the family of Arvind who is marrying for the second time after and accidental death of his first wife. They registered marriage and Nisha gets and trapped again in an escapable cage of home. Nisha also gets interact into her own home and cares for mother in law. She thinks about her business, laying in the hands of Pooja on condition not to use her name and spoil her name. Rupa Masi talks about her calibre and confidence in restarting business at any time after she would be fruitful and having children. after ten months of her marriage, Nisha delivered a twin; one girl and one boy.

to sum up it would be proper to say that Nisha as an individual could create separate room for herself in home and Society. she is an educated woman, she could refuse to be treated as an object instead that she tries to establish her own identity. however in the end of the novel we see that she is in one way or other confined to home only. One can observe that Manju Kapur wants to have complete liberation to new women in socio-cultural India. She herself studied for few years in Halifax. She represents a portrait of new women. She maintains the character of Nisha to create awareness of women's liberation and marginalisation of the rest of women in the family. Nisha escapes patriarchal suppression and pressure of society. Manju Kapur has portrayed many women characteristics in her novels, such as characters Nisha as an educated, confident, self-assured women who seeks economical independence. She becomes the portrayal of new women in her novel, *Home*. One can see the identical portrait of new women in her novels.

Nisha is an individual who can create separate room for herself inspite of innumerable issues that are deeply rooted within the family. She revolts against age old traditions. The search for identity, the place of women in Indian society, etc… Kapur's all fictional work stress on the women's need for self fulfilment, autonomy, self-realisation, individuality. firstly the Home from Lahore is displaced to Delhi and then one can see the women displaying their homes in homes. The novel represents Manju Kapur's understanding of human characters and her maturity as a novelist. The novel appeals to her not only as a writer but as a teacher as well. Kapur has recorded the truth in

her fictional narratives with zeal to change the Indian perception. Manju Kapur represents the changing image of women moving away from traditional portrayals of enduring self sacrificing women towards self assured assertive and ambitious women in the novels.

References:

- Ashcraft, Bill, Gareth Griffith and Helen Tiffin, Key Concepts in Post colonial studies: A Reader. London and New York: Routledge. 2004.
- Friedan, Betty. *The Feminine Mystique*. Nyuyork: W.W. Norton. 1963.
- Kapur, Manju. *Home*. New Delhi: Random House, 2007.
- Khatri, C. L. Indian women novelists: feminist vision. Jaipur: Yking Books, 2013
- Nubile Clara. The Danger of Gender. New Delhi: Sarup, 2003.

Mapping The Journey From Periphery To The Center With The Special Reference Of Autobiography Waiting For A Visa

Research Scholar
Vidya kalyan Kasbe
Ambhore
Dr.Babasaheb Ambedkar
Marathwada University,Aurangabad

Research Guide
Dr. Uttam
Dr .Babasaheb
Ambedkar
Marathwada
University
Aurangabad

The present study focuses on the journey of Dr. B. R. Ambedkar. He fought against untouchability. Dr. B. R. Ambedkar mentioned the awful circumstances of his life which he had faced in his autobiography 'waiting for a visa'. An autobiography was first published in 1990 by the Peoples Education Society. The book is used as a textbook at Columbia University. The book is the recollection of experiences with the untouchability of Dr.B. R. Ambedkar. An autobiography has six parts. The first four chapter shows the own experiences of Dr. B. R. Ambedkar. The last two chapters are based on others' life experiences.

Keywords: *journey, untouchability, awful circumstances, autobiography*

Introduction:

Dr.B. R. Ambedkar mentions the awful circumstances of his experiences and elaborates on the title from the periphery to the center researcher would like to depict the real picture of the Dalit community. India is dominated from the ancient period by the Varna system and cast system. The Dalit community always had been dominated by the upper class. The Dalits were of the lowest status in Indian society. The shadow of the Dalit community was not tolerated. They were the 'have-nots' of Indian society. In these depressed and dreadful states of affairs, some people of the Dalit community were conflicted to get an education and human rights. Today each and every person has the right to get an education. We got this right just

because of Dr. B. R. Ambedkar. He continuously fought for human rights and education. He tried to change the world through education. Because he had deeply believed in the word of playwright Edward Bulwer-Lytton **"The pen is mightier than the sword"**

Dr. B.R. Ambedkar deeply believed in this quote. He got so many problems getting an education and is always interrupted by the upper-class community. But he never forgives his aim. He eagerly desired to get educated and to make the community strong through education. Ambedkar believed that education is a movement. True education cradles humanity and generates sources of livelihood. He wanted to use education to establish justice and equality in society. "The untouchables were deliberately being kept away by Brahmans and other castes. It was just because they drive the education system. They just tried to behave with untouchables as inferior." **Be educated, be organized, and be agitated"**

He showed the way to be a powerful part of society. We can find his thoughts in his quote. Only by putting it into practice, we can get our rights. He always mentioned clearly that the main cause of the fate of the untouchable is the Hindu religion and its teaching. He deeply believed in women's education. He believes that women's education can change their life, their family as well as the whole of society. Now starting with an autobiography 'waiting for a visa, the book starts with the experience of Dr .B. R. Ambedkar's childhood. His family originally came from Dapoli taluka of Ratnagiri district. His father had left their hereditary occupation for service in the army in the company like his four fathers. He rose to the rank of an officer and was a Subedar when he retired. After, their family settled down in Satara till 1904. In the year 1901 Ambedkar's mother was dead. His father was away for the purpose of service at place Goregaon. Ambedkar siblings were living with his aunt. She had some trouble with her leg. So daily cooking was a difficult task for them.

The first incident was when they went to meet their father at Goregaon. They reached the railway station. But nobody came to pick up them at the railway station consequently they need to stay at the railway station. The siblings were well dressed up so nobody found that they belongs to an untouchable community. Soon Ambedkar blurted out that they belongs to the Mahar community. Suddenly the scenario got changed. Nobody agreed to take them in the cart even after paying double. The station master was finding out a solution which soon he got. The

cartman agreed to take them but on one condition. Ambedkar siblings will drive the cart and he should walk along with them, to save him from being polluted.

The second incident was in 1916 when Dr .B. R. Ambedkar returned to India. After staying in Europe and America. He was bound to serve the state of Baroda. When he went to Baroda state for the purpose of service. There he got lots of difficulties due to his caste identity or it can say social discrimination in society. Even he could not get residency. Finally, due to this social discrimination, he left the service of Baroda state.

In the third chapter, he mentioned the scenario of Challisgon. When he went to investigate the grievances of the untouchables. Many people from the untouchable community were eagerly waiting for him at the railway station. He was garlanded by the people. Now no one agreed to take him in a horse carriage. After an hour man came with Tonga, he was from an untouchable community and he did not know how to drive Tonga. And finally, they got into an accident. Ambedkar got injured badly.

In the fourth chapter, he discussed 1934 when he went to see the fort of Daulatabad a historical place with co-workers. They wished to wash dirt around them and they used a water tank nearby without asking anybody. After they came near the gate to inquire about the procedure for getting them in. Meanwhile, one Mohammaden came to shout and starts abusing them. His words "The Dheds have polluted the tank". Suddenly all Mohammedans came and joined him. They all started to rage on the local untouchable people. The situation became very bad.

This time Dr .B. R. Ambedkar realized one thing; a person who is untouchable to Hindus is also untouchable to Parsis also Mohammadans

Conclusion:

Dr. B. R. Ambedkar depicts the real face of society in his autobiography waiting for a visa. He got lots of difficulties but he never gives up. He continuously did his work. In bad circumstances, he gives all efforts to make the community strong. In this study, one thing was very clear to the backward class there was no value of your highest degree if you belong to the backward class. But Ambedkar even believes in education …he knows that if we want to come to the mainstream of society we need to get an education.

J'ai Bhim

References:

1) Ambedkar B. R., 'Waiting For A Visa', New York: Columbia.edu. Columbia University2015

The Portrayal of Women as 'Other' in Shanta Gokhale's *Rita Welinkar*

Dr. Khan Mahlaqa Afzal

Associate Professor in English
Dr. Rafiq Zakaria College forWomen
Navkhanda, Jubilee Park, Aurangabad
khan.mahalqa@gmail.com

Abstract

The present paper attempts to focus the portrayal of women as 'other' in Shanta Gokhale's ***Rita Welinkar****. It deals with the struggle of women of all sections of society in general and educated, independent, and higher middle class in particular. The present novelis well designed and evocative. It is translated by the author from the original Marathi book which won her much critical approbation and a VS Khandekar literary award of Maharashtra State Government.The novel is not just a story of strong Rita but it represents women like Rita in a society who supposed to face rejection, humiliation, mental turmoil, and breakdown every now and then. But when they challenge the norms of society for freedom they are categorized as 'fallen women.'*

Keywords: *Representation, breakdown, humiliation, mental turmoil, exploitation, harassment*

Indian women writers in the 90's experimented with new themes and ways of sharing their experience. No doubt they are very vocal and bold for that time but one must understand the sensitive topics that they have chosen to write about. The writings, themes and characters created by the women writers made a special bench mark in Indian literature in English as well as it elevated the place of Indian women's writing in the international platform. Women writers in early 90's like Nayantara Sahgal, Kamal Desai Mahashweta Devi, Ruth Prawer Jhabvala and so many others brought new dimension to Indian writing in English. Even the women writers of regional languages like Marathi, Bengali, Urdu, and Telegu explored and represented their take on the issues and problems faced by women in their "local."

Shanta Gokhale is a Marathi

writer, journalist translator and a part time Lecturer in English at Elphinstone College in Bombay.She has translated plays of famous Marathi playwrights like Mahesh Elkunchwar, Vijay Tendulkar, and G.P Deshpande. She is very closely associated withMarathi Theatre and she also wrote screenplay for several Marathi and Hindi films. ***Rita Welinkar*** is her first novel written in Marathi and later translated in English in 1995 by the author. Her Daughter Renuka Shahane made a Marathi film called ***Rita*** in 2009 adapting the same novel. Shahane says, "she liked the contrasting sense of vulnerability and strength, dependence and independence, honesty and dishonesty that Rita possessed."[1]

Rita Welinkar is very robust and powerful story of young women of India during 90's. when there is a political and industrial chaos gripping the upper middle-classIndian society and the older generation of the same society still lives in the reminisce of the British life style and British manners.Rita's parents lived an extravagant life till her father loses his job and moved to a lower society. Rita is the eldest of her three sisters and at the age of eighteen she became the sole breadwinner of her demanding family. She has very disturbing adulthood. Though her parents pretend to be modern but Nalini bore four girls in hope of having son. She is least interested in the up bringing and care of her daughters. The carelessness of her parents made Rita responsible adult at very young age. Shetook care of her sisters by waking up all the night while her parents are out for the party.She did the duties of mother and father single handily. Her bitter experiences with parents taught her that she need to find her own place. She bought a flat and started living away from parents in her late thirties. Her experiences as a daughter andbeloved are bitter. But when she started living alone, she observed that all most all women around her are exploited at some point of time. And it is women who take their exploitation casually.One who refuse to submit for the exploitation is called stubborn or fallen. And this remains same for the ages together. Exploitation, harassment, and even physical assault is very normal for women. "He beats her, yes, she says. He is a man, he's bound to beat her. He doesn't mean it, she says."[2]

Gokhale very sincerely choose her narratives, the novel has the perspective and chronicle of two women, Rita, and Saraswati. Rita who is "Other" women in terms of having extra-marital affair with Salvi and Saraswati felt other in her relationship with husband who according to her is married to work. The mundane life of Saraswati urged to find solace in story writing.Rita went through nervous breakdown to be in appropriate

relationship and the Saraswati wanted to have relief from the suffocating relationship. Anecdotes about Nalini Sethe, Ina Aunty, Victoria the maid, sweeper woman,Maria the neighbour does help readers to understand the "otherness" of women in Indian society.

Writer like Shanta Ghokhale were aware about the rights and position women demands from society.She was inspired by the feminism of seventies, specially ***The Second Sex*** by Simone de Beauvoir during her teens. She realised that it is not only west but all women are treated as other and are being oppressed by male centric society. She says,

My first novel ***Rita Welinkar*** was born of this awareness. We are all victims of patriarchy, whoever we are, wife, other woman or sex worker, Brahmin or Dalit, Hindu, Christian or Muslim, right wing or left wing, at home or in the workplace.[3]

Shanta Gokhale started the novel when Rita was already in hospital from last ten days and going through a treatment for nervous breakdown. She waited for Salvi, her lover to visit her only her youngest sister Sangeeta who visits her. Even her parents wanted Rita to be in the hospital for few more weeks so that she can lose some weight and come to start her hunt for a husband. Rita is already forty years of old and she is in relationship with Salvi from last fifteen years. Salvi is twenty years senior to her and already married and have grown up children. WheneverRita demands for open acknowledgement of their relationship, he refused by giving multiple reasons of social status and marital responsibilities. Rita did all tricks to convince him to accept their relationship openly. First, she bought flat than she started wearing laud make up and revealing cloths, she also started going out with random men.Unfortunately, her freedom and independent behaviour was considered as vulgar even by her own family. Salvi at that time was consumed by extreme hate and anger for Rita but still he refuses to acknowledge their relationship openly. She was labelled as ignorant and immature. The continuous denial of Salvi leads to Rita's sudden rage and nervous breakdown.Rita's rage and nervous breakdown was blamed on her.Salvi is admired and respected by Rita's family since he was the one who helped her and her family during the initial days of their financial crises. Rita releases her pain, worries and concern through letters written to her best friend Saraswati. It is Saraswati's tender love and concern which helped Rita to gain her senses. She helped Rita in healing whereas Rita's so-called madness helped Saraswati to realise the sanity of her world. Rita wrote letters to Saraswati discussing

all that needed to be discussed to be shared. Shanta Gokhale presented the serious issues of mental health, self-care, and self-love when one bother about it.Three women Rita, Saraswati and Sangeeta who were torn down by the traditional norms of the society heal each other only by providing helping hand to the other.

The realisation of Rita about her situation and Salvi's continuous rejection to acknowledge their relationship break her for very small period but when she emerges out of this condition, she realised that she must be her own priority. She understands that marriages are not for everyone. Because it requires women to change and men remain same. Married life of her parents, her sisters and even Saraswati is not perfect. All these women must do is to sacrifice their dreams, desires, and ambition to be with someone on someone else's conditions. She understands in her solitude that she is running after oasis of perfect family life. There is nothing called perfect life. Imperfections make all these women unique, ideal,and worth praising. She does not only liberate herself but she also helped Salvi to understand that she does not have any hard feelings toward him. She still respects him for what he did for her,

You wounded my ego, my pride, my self-respect again and again. You stood your ground solidly, helping me to find mine. You made me question the ideal and reality of love between a man and a woman." [4]

Rita attains the fact that she is much better version of herself without Salvi. And she is not in need of any man in her life. She can be her centre and centre of so many women like her. Hence, she refused to be treated like "other" instead she wanted to reclaim herself.Rita decides to make her flat a kind of transit camp to help for women who get beaten up by their husband, this is something which Sangeeta inspired to do but she was not favoured by her parents. Rita also convincedSaraswati to use the space for her writing. Her conscious decision to help women over nurturing her relation with Salvi indicates that at the end of the novel she realised the value of her and women like her.She refused to be called as other in order to build her own identity and identity of women like her. Her experiences as a women taught her that she belongs to herself instead of her parents and her lover. And certainly, for her its not rebelling against society but a small effort to establish peace and harmony with oneself.

The concluding chapter of novel brings all three women together admiring each other while decorating themselves and flat with the string of Mallige flowers.The deep silence and mild fragrance in the room indicates

that new beginning in the life of Rita, Saraswati and Sangeeta is very nearby. They do not need men to survive, their courage, and acceptance of the self as they are, is enough for them.

References:

1) Gokhale, Shanta. *Rita Welinkar.* Hyderabad: Disha Books Orient Longman Limited, p.157. Print.
2) Gokhale, Shanta. *Rita Welinkar.* Hyderabad: Disha Books Orient Longman Limited, p.172. Print.

Portrayal of Marginalization in selected Indian Films: A Study

Under the Guidance of
Mss. Sheetal A. Pawar
Research Student
Research Centre for English,
Dept. of English,
Dr. Rafiq Zakaria College for Women,
Jubilee Park, Aurangabad

Dr. Pradnya K. Kale
Research Supervisor
Pt. Jawaharlal Nehru Mahavidyalay,
Shivaji Nagar, Aurangabad

Abstract:

Marginalization apart from its definition in academics to a great extent is another dimension of discrimination practices. The grounds for the marginalization vary from language, region, religion, race, caste, gender, etc. Filmmakers like Vishal Bhardwaj, Nagraj Manjule and others have attempted to portray or represent marginalized groups in films by replicating their struggles and plight as realistically as possible. Some of the incidences shown in such films are firsthand real life experiences of the filmmakers too. Marginalization of a person or a group of persons in India mostly is mostly based on either caste or economical condition of the concerned victim.

Keywords: *Marginalization, caste, discrimination, middle class, minority, etc.*

Introduction:

To marginalize a person or a group of persons actually means treating that person or group of persons different from others and looking down upon them on the basis of discriminatory grounds. The marginalized is considered less important and ignored yet the dominant group actively maintains control over the lives of the marginalized class. In certain cases, the marginalized class is exploited for obtaining resources and sometimes the marginalized class itself is exploited as a resource. Robert Park is credited for having coined the concept of marginality in the year of 1928. The term 'marginalization' represents the act of retaining the cultural, social,

and almost all sorts of power centers by a dominant class, and pushing other group to the edges or to the margin of the society. The term generally stands for the outrageous tendency of certain societies where undesirable or not so useful class is pushed away or even exiled. These groups are called marginalized groups since they are pushed and made to live on the margins of the society. They suspend between socio-cultural groups because they are not fully accepted and assimilated in it.

Culture is an outcome of societal churnings and interactions and a culture is also an identifier of a section of a society and film is a medium of expression that mirrors the society. Film is an industry that has the inherent capability of mass production and distribution of reproduced reality and it cannot be totally isolated from society. Indian films, be it be nationally distributed Hindi films or regional films, are no exception to this film-society relationship, hence we can spot numerous films portraying marginalization based on caste, religion, economical status, and etc. Indian films have always been a great carrier of social message and moral lesson but films based marginalization and caste discrimination stand tall among the kind. Marathi filmmaker Nagraj Manjule's films like *Fandry* (2014) and *Sairaat* (2016) are great examples of excellent representation and extremely realistic films. Certain incidences of public humiliation shown in these films are director's real life experiences. Both the films tell story of a poor tribal boy who falls in love with a girl belonging to culturally considered superior class, ultimately proving fatal for both the boy and girl. Manjule successfully puts forth unforgiving social boons like the issue of honor killing.

Some among Hindi filmmakers like Vishal Bhardwaj too use film as a tool of expression or as a tool of reflection that comments on social issues like marginalization, inter-caste marriages, discrimination against minorities, and etc. Bhardwaj is known for his excellent trilogy of Shakespearean tragedies. He made *Omkara*, an adaptation of *Othello* where his hero is not a racial outcast but he is a son of a lower caste mother and upper caste father, a mix blood that has a half of blood considered inferior to the other half. He is marginalized and denied right to marry love of his life because his blood is not pure as his mother belonged to a lower caste. The people who found Omkara, on-screen parallel of Othello, extremely resourceful when they needed him are the ones who opposed to his marriage only because he is a mixed breed according to them. Similarly, Bhardwaj's adaptation of *Hamlet* too portrays

marginalization. *Haider*, adapted from *Hamlet*, is a bone chilling portrayal of imprisoned life in Kashmir. The film opens with a scene where Shahid Kapoor, playing titular role, is being detained for identifying his own hometown with its old name which coincidently happens to be a name of a town in Pakistan. The officer fails to understand the fact that Haider may have used older name because he has been doing so for all his life. His girlfriend, Arshia, is cornered and denied her right to pursue her love affair with Haider because his father has been arrested under the allegation of helping a terrorist. Haider has to face being outcasted from the upper class of the society, where he actually belonged for most of his life, because of his father's arrest. His father helped the militant only because he has sworn in a oath that every doctor has to. Haider's father, Dr. Hilal Meer, is shown a very compassionate man who operated badly ill militant only to save his life. The film also has a disturbing portrayal of high ranking corrupt officials who are powerful enough to kill young men and name them as terrorists. These killings of marginalized helpless youngsters are done for some monetary gains and as a matter of fact none of these officials is poor or needy enough to resort to killing innocents for money.

Bhardwaj has also adapted Ruskin Bond's novella called *The Blue Umbrella* into a Hindi film *The Blue Umbrella* (2005). It is a story of a little girl called Biniya from a small hilly village called Banikhet located in the state of Himachal Pradesh. Interestingly, the village is so small that it has only one shop owned by Nandu played by legendary actor Pankaj Kapoor. Biniya has got a beautiful blue Japanese umbrella which according to a teacher's wife does not appear befitting. The lady is of the opinion that such a beautiful umbrella needs a suitable owner like herself since she is an arts graduate, that too the one who has successfully scored second class, and Biniya is a poor girl from farmer family. Nandu is no different than the lady; he too thinks that Biniya do not deserve an expensive looking umbrella only because she could not afford it if she has to buy it. The depiction of Biniya's marginalization is brutal and heart wrenching to watch. In a scene where she visits Nandu's shop to buy some toffee, Nandu feels disgusted by Biniya's mere presence in his shop. He drops the toffees in her hands as if he will be polluted even if he accidently touches poor child's hands. His overall demeanor and body language reflects sheer disgust towards Biniya. Most of the incidences and characters related to the social phenomenon of marginalization are recreated out of writer or director's real life encounters

and experiences.

The filmmakers who explore the realms of realistic cinema as a tool of storytelling do reflect on social ills like capitalism, class divides, the issue of socio-cultural marginalization, dirty politics, and etc. Especially Indian filmmakers are often found dwelling over in the domains of above stated issues. Films from seventies, the classic 'angry young man' films, are known for their fantastical portrayal of rebellious heroes against rich and corrupt capitalists. Heroes of these films belonged to working class laborers, mill workers, miners, and sometimes they were educated yet unemployed poor youths who were filled with rage against the filthily rich capitalists. These angry young men made realistic cinema and portrayal of marginalization in film trendy. As a medium of expression film has always made commentary on social issues and it will surely be doing the same until we become a fairly just, and ideal society that do not have such severe socio-economic divides and other social ills.

References:

1. Books:

1) Shakespeare, William, *Othello,* Oxford University Press, 2008.
2) Shakespeare, William, *Hamlet,* Oxford University Press, 2008.
3) Bhardwaj, Vishal, Basharat Peer, *Haider* The Original Screenplay. HarperCollins Publishers, India, 2014. Print. (P- VI)
4) Alter, Stephen, *Going for Take*, HarperCollins Publishers, India, 2014.
5) Bond, Ruskin, *The Blue Umbrella* (1980), Rupa Publications, India, Print.

2. Films:

1) *Fandry*, Dir. Nagraj Manjule, Prod. Navlakha Arts, Holy Basil Productions, Perf. Kishor Kadam, Somnath Avghade, Rajeshwari Kharat, Nagraj Manjule, 2014.
2) *Sairaat*, Dir. Nagraj Manjule, Prod. Nitin Keni, Nagraj Manjule, Nikhil Sane, Perf. Rinku Rajguru, Akash Thosar, Arbaz Shaikh, Nagraj Manjule, Suresh Vishwakarma, 2016.
3) *Omkara*, Dir. Vishal Bhardwaj, Prod. Vishal Bhardwaj, Perf. Ajay Devgn, Kareena Kapoor, Naseeruddin Shah, Saif Ali Khan, 2006.
4) *Haider*, Dir. Vishal Bhardwaj, Prod. Vishal Bhardwaj, Siddharth Roy Kapoor, Perf. Shahid Kapoor, Shraddha Kapoor, Kay Kay Menon, Tabu, 2014.
5) *The Blue Umbrella*, Dir. Vishal Bhardwaj, Prod. Vishal Bhardwaj, Ronnie Screwvala, Perf. Pankaj Kapoor, Shreya Sharma, Deepak Dobriyal

Tribal Identity Concerns in Literature: A Socio-cultural study of GopinathMohanty's Paraja

Miss Swati N. Madavi

Research Scholar
Sant Gadge Baba Amravati University
Amravati.

Abstract:

Tribe's identities are named differently at different dwellings according to their environmental position, their communal stratification in the society and so on, which makes them individual from others. The primary objective of this research paper is to analyze the tribal questions in the literature with respect to their culture, customs, and rituals within the reference of the works of GopinathMohanthy'sParaja. GopinathMohanthy is a noticeable novelist who made a daring attempt to elevate the canon in tribal literature. This research paper is based on tribal traditional characteristics and socio-culturally distorted image, rituals, customs and social structures of their own culture.

Key Words:*Identities, Paraja, GopinathMohanthy, Ritual, Culture, Tribe.*

Introduction

A range of definitions has been proposed by previous anthropologists such as Morgan, Tylor, Perry, Rivers, and Lowie to cover a social group known as the tribe. These definitions are far from whole and these trained anthropologists have not been able to growanexact set of keys to categorizecollections as tribal or nontribal. The wordusually refers to regionalsocieties that are relatively inaccessible in mounts and jungles. Prof. S.C. Sinha has taxed to describe the group "tribal as basically pre cultured groups living in relative separation in the hills and forests or in the plains skirting the forests that are apparently outside the beginning of Brabmanic hierarchic civilisation".

Majumdar (1958) suggested a tribe'sdescriptiondeclaring that some of them would describe a tribe anywhere. "A tribe is a social group with territorial association, endogamous, with no specialism of

purpose ruled by tribal officers, hereditary or otherwise, united in language or dialect, recognising social distance with other tribes, caste, without any social blameadvising to them as it does in the caste construction following tribal civilizations, belief and customs of small-minded of naturalization of ideas from alien causes, above all sensible of similarity of cultural and regionaladdition".

Dr.GopinathMohanty was born in Nagabali, Cuttack in Odisha on 20th April 1914. He is first Indian Oriyandialectal tribal novelist; he has composed 24 novels, short stories, plays, and autobiographies. He complete his M.A degree in English Literature with a bright academic career all done. He was designated in OdishaExecutive Service in 1938 and retired from service in 1969. In 1986 he joined San Jose State University in the United States as an Adjunct Professor of Social Science. Dr.GopinathMohanty was endowed the first ever SahityaAkademi Award in 1955 for his novel "*Amrutara Santana*". He was the first recipient from the state of Odisha to be awarded the highest literary award of the country, Jnanpith in 1974 for his epic fiction, "*Matimatala*". Dr GopinathMohanty was ainventor in Odiyafiction for over four periods and was one of the greatest prose authors in India.

*Paraja*is a clear historiography of the indigenous people living in the variety of hills and mountains and ever rising and falling rivers in the pre independence era which is a wealth of information noted with gentle imagination and creativity. After observing the condition one can just imagine the trouble of these people some seventy years before when these people were not connected to the urban society. The illiteracy, paucity and utilization had made them nomadic and dependent on the government servant working in the secluded area and the local landlords and the money lender who simply takes benefit of them

Material and Methodology

The proposed research work is based upon the descriptive analytical research methodology to identify the cultural perception and priorities of tribal people in the district. The present research paper has been carried out in the vicinity of Odisha&Koraput District. The present study of the sociocultural study of Koraput District is a qualitative study. Primary information was collected by *Paraja*Novel, and Secondary sources were collected to help of selected research papers.

Objective

· The notable objective of this research is to evaluate the tribe's identity issues in literature as

discourse in society, customs, traditions, rites within the position of the writing of Gopinath Mohanthy's*Paraja.*

- Discuss the differentbeliefs of the Parajacommunity.
- Highlight the socio-cultural significance of theParaja community

Area of study

The study is directed among theParaja tribe of Koraput District. The present study of the culture of Parajas is a qualitative research. Descriptive Analytical method was used to understand the significance of the culture in different traditions, rituals, habitat, and ceremonies.

Paraja Tribe: A Brief Outline

The Paraja are one of the most famous tribes of Odisha.The Paraja tribe is found in the neighbourhoods of Nabarangpur, Nandahandi, Tentulikhunti, Papadahandi, Dabugaon and Jharigaon. The Parajas seem to have inhabited this country from about the 2nd century of the Christian era. They say that their original home is 'Bastaria' as they have migrated from the Bastar area of Madhya Pradesh (now Chhattisgarh). Paraja is a cluster of different endogamous sections and is not a compact community. Compared to other tribal communities, they exhibit some cultural differences, especially in their way of settlement, dress and ornamentation, economic life, beliefs and worship, their manners, customs and peoples' traditions. Their instinctive dialectal Porji is a form of Gondi be appropriate to the Dravidian family of languages which differs according to local tongues such as Odia or Telugu. . Parajas are generally hill farmers. But in Nabarangpur district settled farming is the main stay of their existence economy.

Culture of the Paraja Tribe

Parajas have a spontaneous life with their song and dance, marriage and God-worship. They have their unique rich tradition and culture which needs to be preserved.

Dress & Ornaments

They are half-naked, men put on loincloths and women with just enough clothes to cover their private parts. TheParaja tribe are spiritual religious in their outlook and worship gods and goddesses and spirits. Dharma is their chief God and Basumati is their Earth Goddess and Bagh debate is their tiger God. Paraja's worn simple and sober dresses.

System of Marriage

The unique feature of Paraja tribe is that they run the institution of the youth dormitory in conventional Paraja society. All the villagers gather to witness the festival dance. Jili, bile,

Kajodi and special unmarried ladies enhance themselves with colourful bangles, vegetation and adorn to participate in the dance. Married are now not allowed to participate in the dance; they watch the dance consuming liquor throughout the night. The young boys and girls dance rhythmically round the fire singing songs with their musical instruments, dungu dungs. This dance is acknowledged as, "The Clashing of the Bangles" (Vandana V3).

Religious Beliefs

GopinathMohanty gives an affected explanation of tribal worship. In the month of Aswina, Parajas celebrate Durga Puja with respect. The blood sacrifices are in the most essential phase of any festival. When it comes to the non-secular beliefs of Parajas, they worship a huge variety of Gods, deities for their well-being. They worship their useless ancestors also, and sacrifice hen, pigeon, goats etc. At festive occasions the Paraja study many seasonal fairs with pomp and ceremony round the 12 months in order to propitiate their deities and ancestors as appropriate as for their very personal enjoyment The Dishari, the village astrologer, determines auspicious dates and moments for defending marriage ceremonies, communal galas and rituals, and so on. Dishari is the village astrologer; he chants some mantras and observes the sky keenly and fixes an auspicious day and time for wonderful gala's and occasions. The festival of these tribes begins with track invoking their God:

Conclusion

.Mohanthy's*Paraja* explores many aspects of the tribal inhabiting the jungles, hills regions of Orissa & he particularly charts the various contours of the tribal life the public life derives in the novel *Paraja*in a very reliable manner. Through the character of these novel Mohanthy findings the deceitful values of tribal society. Gopinath Mohanthy has succeeded in making a tribal treatise to carry disorder to the identity of tribal civilization. This text views as evidence to the powerful unit of the tribal society and leave no possibility of confusion due to the outermost clarity of language maintained all the way finished the novel.

References

Primary sources

1. Mohonty, Gopinath: Paraja. New Delhi: Oxford University Press, 1987

Secondary sources

1. Ed.G.Mohanthy and others. *Cultural Heritage of Odisha.* Volume 11 (2008). P.111-120. Print.
2. Janah, Sunil. *The Tribal of India.* Oxford University Press, 2003. Print.

3. Ray, B.C. *Tribals of Orissa*, 2009.Print.
4. ShrivastavRitika and Jaiswal Kumar Abhishek. *Depiction of Tribal life in GopinathMohanty's 'Paraja'*.New Delhi: Research Journal of English Language and Literature Volume 3. Issue 4 (2017): P.560-563. Print.
5. V. Vandana. "Tribal life and Social Exploitation in Mohanty'sParaja." *CASIRAJ* Volume 5. Issue1 (2014). Print.

Phule-Shahu-Ambedkar Ideology from the Perspective of Bahujanism

Dr.Gokul Mundhe Dept.of Political Science

New Arts', Commerce and Science College, Shevgaon, Dist. Ahmednagar (MS) gokulmundhe07@gmail.com

Abstract:

The principles of freedom-equality and fraternity were laid in Indian context through the thought-action-movement and organization of Phule-Shahu-Ambedkar. The Constitution of India was framed in accordance with this. Now is the right time to examine the relevance of the ideas presented seventy-five years after independence. Phule-Shahu-Ambedkar, while completing the Amrit Mahotsav with Indian independence, had clarified the basic formula regarding caste-class and slavery of women in India. The society that is a victim of these systems is still deprived of power, wealth and prestige. It is thrown out of the scope of capitalist development. Due to modernization and globalization, caste and gender discrimination issues have become very complex.

Keywords: *ideology , Phule-Shahu-Ambedkar*

Introduction:

In the 1990s, Bahujanism intervened with regard to these questions. But the discussion of pluralism, political power equalization, addition and subtraction of social support took place only in the context. The issue of enriching the content of Bahujanism remained neglected in comparison. An attempt was made to intertwine the threads of the Bahujan debate through the arrangement of academics-thinkers, leadership and activists. In the present research essay, while enriching the space of relevance in the thought of Phule-Shahu-Ambedkar, the pluralist formula of caste-class female slavery is proposed. In the context of contemporary issues caste-class-female slaves are discussed in the context of the enlightenment movement.

Study area:

This is an apt period to study the relevance of the thoughts of Phule-Shahu-Ambedkar at this stage of the Amrit Jubilee year of Indian Independence and the upcoming

Amrit Jubilee year of the implementation of the Indian Constitution. The centrist Congress system-has-been and right-wing political forces like the BJP have settled in power doing the politics of neo-Hindutva.

It is important to examine the relevance of Phule-Shahu-Ambedkar's thoughts in the background of new economic policy adopted in 1990-91, Babri Masjid, political polarization on the occasion of Ram Janmabhoomi, other backward castes becoming politically aware and participating in political power on the occasion of Mandal Commission and the subsequent retreat. becomes

The Bahujan Samaj Party founded by Kashiram in 1984 and the Bahujan Federation which came to the fore in the political discussion world in 1990-91 gave rise to the word and concept of 'Bahujan'. After the formation of Maharashtra, 'Bahujan Samajche Politika' became a currency. Therefore, the word Bahujan came to the fore in the discussions of academics and intellectuals.

Dr. Rajendra Vora, Dr. Yashwant Sumant, Dr. Gopal Guru, Dr. Suhas Palashikar followed scholars and Prakash Ambedkar, Kancha Ilaya, Kishore Dhamale, Shantaram Pandere discussed Bahujanism in various contexts like political party, movement, ideology. It cites many references to Bahujan versus Mahajan, Bahujan as a sign of Bahujanism, Bahujankata Alpajan and Bahujan as synonyms for other backward castes. Bahujan Mahasangh was established in Maharashtra on the initiative of Prakash Ambedkar and Makhram Pawar. He had to keep the Indian Republican Party separate. The party was seen as a Dalit-Bahujan alliance. It means that non-Dalits are included in the concept of 'Bahujan' in the Federation. The concept of federation implies the separate, autonomous existence of various groups. That is, there is a plan to confederate the various castes by considering them as separate groups.(Palashikar Suhas,2004) While analyzing this point, the emphasis on the political front of the castes implies a tension between the Bahujan role and the autonomous casteist (federalist) role.

Issues such as inclusion of tribals in the Bahujan Aghadi while calculating 85%, taking into account the religious groups such as Muslims and Christians to a lesser extent, follow the Bahujanism, and political discussions come to the fore of the world.

One context in pluralism is political. Who can reach or actually reach the circle of power? Individuals from the Bahujan community should reach the formal positions of power themselves, the form of decisive power should be favorable to the Bahujans, and it should be possible

to resist injustice and inequality in the society. In a sense, there is an expectation to create awareness and adaptability towards the restructuring of the society in this issue of the Bahujan question. In the concept of pluralism, the issue of changing the content and structure of power relations has to be considered asmuch as power participation. (Palashikar Suhas 2004)

The thought of Phule-Shahu-Ambedkar is the thought of caste-class female slavery. This thought had a background of five thousand years. Indian social life was conceived in accordance with the caste-caste-religion system. Although the cycle of political power change has been going on since ancient times, it did not have much effect until the advent of British, resulting in no radical changes in the socio-economy.

The caste system is supported through heredity, occupation, notions of purity and impurity etc. Next, Dr. Ambedkar took a critical look at this issue in his book 'Jatipratheche Dhwansan'. Mahatma Phule also gave a thorough treatment by refuting these points. Mahatma Phule also raised the issue of supporting the caste system on the basis of occupation. If the three sons of Brahmins are doing three professions like Tablaji, Acharya, Vaidya, they are not given three different castes. Perception of purity and impurity Another issue created by the caste system, the proponents of the caste system try to create their own separate identity by referring to purity, purity.years, the problems in primary education are still the same. It took more than a hundred years for Mahatma Phule's demand to make primary education compulsory. (Narke Hari(Edt.),2018)

The government will levy a special tax for education, but it is a sad fact that the funds collected from this tax are not spent on the work for which it was raised. Non-availability of primary education, extreme poverty of farmers, lack of self-reliance, dependence on the educated and intelligent class highlight these problems. Even today there is a lack of intellectual leadership of this class. Along with education, the principle of social justice was laid while demanding recruitment of Shudradi-Atishudra caste in education department. Basically farmers were a caste. There are three distinctions among farmers-Kunbi-Mali-Dhangar. Now, the reasons for these three distinctions are the clans, Kunbis, who depend on pure farmers for their livelihood. Separate castes were formed due to the differentiation of Dhangars, who started doing horticulture and became gardeners and kept herds of sheep and goats doing both. (Narke Hari(Edt.),2018)

Mahatma Phule's formula for ending the caste system was

developed by Shahu Maharaj who led the non-Brahmin movement. Although many subcurrents developed in the non-Brahmin movement, the caste-class-women Dasyanta movement continued under the leadership of Shahu Maharaj. During the governance of the Kolhapur state, the grip of the Brahmins on the society was felt due to various reasons and events. Opposing this hegemony, he developed Mahatma Phule's legacy of sharing social, political and economic power while bringing people of different castes forward. Role in the Vedokta case, being an Arya Samaj was never a hindrance in his fight against the caste system. In the debate between social reform and political reform, he unequivocally favored social reform. It does not make sense to argue that restoration of upper caste dominance through political reform means resumption of traditional exploitation of non-Brahmins. These improvements are not independent. are intertwined with each other. It is as if the two reforms are the two wheels of the car of national development.

Along with caste representation, Rajarshi Shahu Maharaj's decision to reserve 50% of the government jobs in his state along with the creation of a priestly class among the castes, and the attempt to bring about inter-caste marriages in his own family, was moving towards the end of the caste system. The political reforms offered by the British led the non-Brahmin movement to focus on political issues. Vs. Res. Although the non-Brahmin movement has been accelerated through the thoughts, writings, actions, organization and movement of Shinde, Jedhe-Kabinkar, Khanderao and Madhavrao Bagal, father and son, Jagrutikar Pallekar, Dinamitra Mukundrao Patil, as a result of the national independence movement, the issue of share in political power has been at the center of this movement. (Jadhav Bhagwanrao,2009) The fight for the political rights of the untouchables did not remain on the agenda.

Meanwhile, Dr. Ambedkari movement occupied this space. So Dr. Ambedkar's movement of caste-class-female slavery became an important point in the development of Bahujanism. Dr. Ambedkar's thought-writing range is very wide. The theory of caste in India and the destruction of the caste system is evident from the writings written after the experience of Indian politics, the organizations established and the movements raised. Yenkenian support of the caste system is a permanent feature of Indian politics.

He took sufficient notice of such supporters just like Mahatma Phule. Caste system means division of labor, necessary for blood purification or race purification, preventing collective

action, rejecting culturalization, division of labor and purity, etc. While clarifying the limitations of the measures of extermination of caste, breaking of the Rotibandi, the obvious solution is inter-caste marriage.

Conclusion:

In accordance with the relevance of the thoughts of Phule-Shahu-Ambedkar, the questions related to caste-class-women come to the fore while looking at the problems of contemporary India. Through education, enlightenment, organization, movements and agitations, the formula of caste- class-women's slavery becomes clear. The limitations of class analysis became clear from Marxist analysis. This dilemma can be solved by bringing the idea of man in the Marxism of neomarxists to the center of pluralism. The disappearance of the class enemy has created many dilemmas for the labor movement. People-centered populism can call for a new movement of the entire working class against the invisible enemy of neo-capitalism. The idea of women's emancipation brings forward the caste class page in the Indian context. In the sense that Bahujanism is bound to develop feminism in the Indian context, the Bahujanist formula of caste-class-feminism is developed in the present research paper.

References:

1) Palashikar Suhas, 'Contemporary Indian Politics', Pratima Prakashan, Pune, First Edition 2004, Page No. 272,273.
2) Sardar G.B., 'Mahatma Phule : Personality and Thought', Grantali Publications, Mumbai, First Edition June 1981, Page No.8.
3) Narke P.Hari.(Editor), 'Mahatma Phule Samagra Vand.may', Mahatma Jyotirao Phule Charitra Sadhana Prakashan Samiti, Mumbai, Second Edition 2018, Page No. 125.
4) Bagade Umesh, 'Mahatma Jyotirao Phule', Gandharva Veda Publication, Pune, First Edition November 2010, Page No. 70,71.
5) Narke Pvt. Hari.(Editor), 'Mahatma Phule Samagra Vand.may', Mahatma Jyotirao Phule Charitra Sadhana Prakashan Samiti, Mumbai, Second Edition 2018, Page No. 173. Jadhav
6) Ambedkar, Dr. Babasaheb, 'Demolition of Caste System', Page No. 55.

The 'Ghost of Past' in Kazuo Ishiguro's *A Pale View of Hills.*

Sharad P. Borole
Asst.Teacher
Cosmos High-school, Borivali E
Bodwad Mumbai-400066.

Dr. Ajay S. Patil
Asst. Professor
Arts, Comm. & Science College,
Dist.Jalgaon M.S. 425310.

Abstract:

Kazuo Ishiguro, the Nobel Prize laureate for his literary genius has eight novels under his belt. Memory, unreliable narrator are some of the major themes of all his novels. A Pale View of Hills, a debut novel of Ishiguro deals with the past memories of a Japanese widow who has two daughters named Keiko and Niki. The story in the novel shifts like a pendulum back and forth as the first person narrator Etsuko living presently in England countryside, reconciles her past occurrences in postwar Japan. The researcher has attempted to investigate the past i.e. fading past memories in her life. Etsuko tries to lighten her fatal experiences, events and memoir with her younger daughter, Niki. The narrative is in the form of flashback. The traumatic past of the protagonist, Etsuko is stuck to her like a ghost about whom she conversed with Niki in an unreliable manner. She suffers a loss in the form of suicide of her elder daughter Keiko from her earlier husband from Japan. The thorough atmosphere of the novel is mysterious, ghostly, gloomy and something hazy. The researcher has endeavored to explore the distressing past memory in the life of the protagonist from psychoanalytical angle.

Keywords: *memory, unreliable narrator, pendulum, flashback, psychoanalytical*

Introduction:

The research article entitled, **'The Ghost of Past'*in Kazuo Ishiguro's A Pale View of Hills***is nothing but the traumatic past chronicle of the narrator, Etsuko. Nonetheless the novel has a ghost reference; the title of the article isn't based on it. The past is adhered to Etsuko like a ghost from whom she cannot come out. In fact all the eight novels of Kazuo Ishiguro contend with the theme of past of the protagonist.

Kazuo Ishiguro, one of the high-flying present-day authors has been honored with Winifred Holtby

Memorial Prize for *A Pale View of Hills*, Booker Prize for *The Remains of the Day*and the Noble Prize in Literature for his legendary genius. Though Ishiguro has started his arty career writing short stories and television shows, it is his haunted, intricately crafted and psychosomatic novels for which he is well known all over the world. The novels are ***A Pale View of Hills*** (1982) (Winifred Holtby Memorial Prize)

, ***An Artist of The Floating World*** (1986) (Whitebread Prize), ***The Remains of The Day*** (1989) (Booker Prize), ***The Unconsoled*** (1995), ***When We were Orphans*** (2000), ***Never Let Me Go*** (2005), ***The Buried Giant*** (2015), ***Klara and the Sun*** (2021). His short story collections consist of *Nocturnes: Five Stories of Music and Nightfall* (2009). The screenplays he has written are *A Profile of Arthur J.Mason* (1984), *The Gourmet* (1987), *The Saddest Music in the world* (2003), *The white Countess* (2005) and *Living* (2022). Ishiguro has also written five short fictions and composed various lyrics. Today Ishiguro is identified in the four corners of the earth among the present-day novelists and declared himself as an international writer. His books are translated into over fifty languages. His two novels are made into movies.Ishiguro'snovels depict historical and political realities only to fathom the depth of the characters' emotional upheaval. Mainly his novels focus on the repression about their past to shield themselves from traumatic memories. Ishiguro quotes, *"I am interested in storytelling in the sense of ... how individuals come to terms with their past and decide what to do next ...* "Ishiguro prefers interior intricacies to the plot and structure. One has to have a second look to understand Ishiguro's novels.

A Pale View of Hills, first novel of Ishiguro, talks about a widow's journey into her times of yore. The past is always present in the novel. Actually the protagonist attempts to adjudicate the present through her past. The two tributaries flow throughout the narration, one is about Etsuko and her friend Sachiko on the surface and second about Etsuko's contemplating over the suicide of her elder daughter, Keiko. Being an interior artisan of emotions,Ishiguro has skillfully and craftily colored the interior of the narrator. Etsuko, first person narrator is a middle-aged Japanese woman now living in England's countryside. She had two daughters: elder, Japanese, Keiko and younger, semi English, Niki. Niki comes to her mother's home for five days after the suicide of her older sister, Keiko. Etsuko unfolds in front of her about her traumatic past with hindsight. The plotof the novel takes a trip back and forthbetween present and past like a pendulum with Etsuko revisiting her past in Japan with her Japanese husband, Jiro, her father-in-

law when she was pregnant with Keiko. She also muses upon her friend, Sachiko and her daughter, Mariko. Most of the Etsuko's past memories oscillate around the time spent with Sachiko. She also memorizes about Sachiko's relationship with Frank, an American man who had given his word to Sachiko to take her to America. Mariko,who is a strange, anti-social doesn't like Frank at all. She also recollects about her father-in-law Ogata-San. Etsuko with her new husband wished Keiko to be happy in England but Etsuko reminded that she never attempted to be friendly or mix with others. Instead shekept estranged herself by locking in a room. The novel closes on the note of Niki's departure to London.

In fact, the journey of reverting past makes Etsuko possible to excavate the terrain of her psyche, unconscious where irksome events are buried. The past has clung on Etsuko's neck like a ghost which haunts her sporadically. She couldn't break away fromher past. Her present together with the readers are found under the menace and fright of the 'ghost of past' unremittingly.

Etsuko's brooding over the hanging of her older daughter; Keiko in England is bracketed together Etsuko's reminiscence of her friendship with mysterious Sachiko and her daughter, Mariko at the time of her earlier habitation in Nagasaki. The Sachiko-Mariko story is used as an outcrop of Etsuko's past intricacy and painful rapport with Keiko.Mariko's life in Japan bears a similitude with the life of Keiko. The physical dislodgment of Etsuko and Keiki from Japan perturbed their mental health resulting in Keiko's self-murder. Etsuko quotes, *"But you see Niki. I knew all along she wouldn't be happy over here. But I decided to bring her just the same." (100)*

As a mother, Etsuko finds it difficult to get rid of the guilt, past memories about how Keiko had grown up as a solitary, asocial child and hostile with others. She never mixed with others. The guilt, remorse and traumatic past are so acute that Keiko'sroom still has the haunted effect on her. Even the atmosphere just about has a stink of trepidation. Etsuko quotes, *" For although we never dwelt long on the subject of Keiko's death' it was never far away, hovering over us whenever we talked." (3)*

The capriciousness of what went before is the result of the severe, intensive nature of the proceedings occurred in her past life. Her psychological journey into the past accomplishes a great relief and resolution when Niki consoles Etsuko that she had done everything she could for Keiko. Niki quotes,

"And you did everything you could for [Keiko]. You're the last person anyone could blame" (100)

It has been observed that the destruction by the atomic bomb in the earlier period still have its effect on the psyche and body of the survivor like Etsuko. The people are like relics and monuments hiding as well as expressing their disastrous past. The past in the novel obtains variety. It can be found in the horrified recall of Etsuko and in the form of material outline throughout the novel. Keeping eye on the emotional side, Ishiguro doesn't tell directly but uses the images, places in such a way that they show the interior facet of the protagonist. *A Pale View of Hills* is a very implicit novel. It works on the deeper and echoing altitude. The paleness in the title concerns with the faded views and blurry memory of Etsuko.

Conclusion

It is brought into being that Ishiguro has attempted to explore the past stuck to Etsuko like ghost and throughout the novel she is in a confessional mode. It has been pointed out that her journey into the past is pushed by conscious drives and unconscious needs to cope up with the tragedy of Keiko's suicide. Through Etsuko's narrative of past it is monitored that her loss in the bombing on Nagasaki is minor than Keiko's tragedy as most of the story focuses on the past related with her daughters, her friend Sachiko and Mariko.Ishiguro is more a writer of the inside personalities than of the external world who has used heart like a fertile soil to reap the harvest of psychosomatic characters which can be seen all over the world.It is pointed out that Etsuko gravitates towards the sentiments and thoughts about Keiko's self destruction. Etsuko has been depicted as a woman hiding something to show her devastating past experiences, feelings, emotions, regrets deep inside her psyche which make her redefine the bygone to have some sort of solace. The repression and guilt about the loss of her family in bombing and about Keiko persuade her to take a flight in past unconsciously. In deeper psyche, Etsuko has been struggling to put the wounds out of her mind and aims to disregard the disastrous departed actions by recalling and renovating.

References:

1) Ishiguro, K *A Pale View of Hills*. London: Faber and Faber; New York: 1990
2) Diane A. Webster Thomas. *Identity, Identification And Narcissistic Phantasy in the novels of Kazuo Ishiguro*. Press.
3) Lalrinfeli C. *A Study of Memory And Identity in select works by Kazuo Ishiguro*
4) Molino, M. R. *Traumatic Memory and Narrative Isolation in Ishiguro's A Pale View of Hills.*
5) Critique

6) Saffer, B. W. (1998), *Understanding Kazuo Ishiguro*, Columbia, SC: university of South Carolina Press.

Ambedkari Jalse : Swaroop

Prof. Mrs. Deepak Jamdhade

Mrs. K. S. K. College, Beed

Abstract:

Ambedkari Jalse, Dalit Literature, Dalit Theatre, Ambedkari Shahiri, Dr. Babasaheb's thinking is working. In the early days of the Ambedkari movement, Jalsakar and Shahir conveyed Babasaheb's message to the masses. Ambedkari jalse is a refined form of tamasha. Lokranjan comes to the fore through Jalsa, but Ambedkari thought along with Lokranjan was the main purpose of Jalsa. You get to see the reality of the Dalit life at that time presented in Jalsa. Satyashodaki Jalse and Ambedkari Jalse became important in Maharashtra.

In the Marathi literary tradition, one can see the colorful and artistic depiction of the life of the nobles. It is said that literature reflects the entire social life. But the depiction of the Dalit, oppressed, working class here is not seen in Marathi literature, due to this reason Dalit artists had to take shelter of Tamasha, Shahiri, folk art. These Jalasekars did the real work of sowing Ambedkar's thoughts and philosophy in the villages, towns, villages and cities through Jalsakar.

Keywords: *Dalit-Theatre, Dalit-Literature*

Introduction :-

With the encouragement of Rajarshi Shahu Maharaj, the activists of Satyashodhak movement in AD around 1910, satyashodaki spectacles were staged. Ambedkari Jalse emerged after 1930 with inspiration from these truth-seeking spectacles. Basically, Tamasha is a means of entertainment for the common mind, but Dalit artistes are also used for public enlightenment, public education, public awareness, organization, etc. The important idea was conveyed to the homes through the Jalsas. Jalasi has played a very important role in creating a favorable environment for the Ambedkari movement. The stories were presented on the basis of fictional heroic stories and romantic stories. But Ambedkari Jalsa rejected all this.Ambedkari thought, Babasaheb's personality, achievements and overall content of the Dalit movement were presented through Ambedkari Jalsas.

Ambedkari Jalse - Previous Tradition :-

Gopalbaba Valangkar, Kisan

Faguji Bansode, Shivram Janaba Kamble, Haribhau Torane, Ganesh Akkaji Gavai, Shahir Bhau Fakkad, Ramchandra Hari Bansode, Uddhav Ramji Ramteke, Baliram Buaji Kadam etc. Artists created an favorable atmosphere before the emergence of Ambedkari Jalse. The traditional folk art of Maharashtra has been preserved only by the folk artists of Shudratishudra caste. Oral traditions can be seen in the lower castes from ancient times. However, this folk culture is neglected in Indian literature. The period from 200 to 600 BC is considered to be the period of Sangam literature. All the low caste poets and singers who described the war the praises of the heroes. Sangam Kavi was the source of inspiration for the Shahiras who sang Kirti Geeta Powade during Shiva period and Peshwa period. The period from 7th century to 12th century is considered as the period of Siddha literature. Ambadkari Jalsa originated from folklore and folk art. It is from this type of folk art that folk drama and spectacle emerged. Jalsa is a developed form of folk theater spectacle born out of folk art. The word Jalsa appears to be derived from Arabic, like Shahir and Shahiri, Satyashodaki Jalse and Ambedkari Jalse are modified forms of Marathi Tamasha.

Ambder Jalse Purpose -

During Babasaheb's time, the illiteracy rate in the society was very high. People could not read and write. Due to this, they could not understand the content of the speech of Dalit leaders. At that time Dalit artistes created Ambedkari jalse based on traditional tamasha. Jalsekar did the work of awakening and enlightening the deprived section of the Dalit society throughout his life. Dalit artists emphasize on organization, public awareness, enlightenment public education through their works. Babasaheb knew the importance and power of these. He himself had seen Bhimrao Kardaka's jalsa and said, "My ten sabha meetings and Kardak and one Jalsa of the congregation are equal."

Bhimrao Kardak says while explaining the purpose of creating his Jalsa, "While carrying out a movement to remove untouchability for the liberation of the downtrodden society, in the field of getting social, religious and public rights, from the touchy, upper caste Hindus, as well as from their own relatives who are used to living a life of shame and helplessness due to the youth of traditional customs. How Babasaheb bravely faced all the opposition and steered the boat of untouchability with his own skills, we have been shouldering this axis for 15-20 years through Jalsa for social reform. The date was the previous intention.

Contents of Ambedkari Jalsha:

The content of Ambedkari Jalsha appears to be diverse. Jalasekars seen

to have adopted the practice of presenting a dialogue story after the poetry recital in class. Babasaheb told the untouchable community to leave the land, do not ask for power, and Jalsekar conveyed this order of Babasaheb from house to house in his class and Fars. Kisan Faguji opposed Vatandari in these words. Babasaheb is seen to have been active in the revolutionary struggle from the Satyagrha of Chavdar Talaya of Mahad. Babasaheb later started many struggles and movements. The reasons, form and role of Babasaheb in these struggles can be seen presented by Jalsekar through poetry and farce. Through this lyric, the members of the society are appealed to participate in Satyagraha. This is how Jalsekar wrote about Babasaheb's Satyagraha. Patriotism, Satyagraha, education, eradication of superstition, conversion movement etc. The topics are presented as seen by the authors from their Jalsa. Fars on Education, Pune Agreement, Dalits Jalsekar has drawn the journey of Fars of Federation, Samata Sainik Dal, glory of Babasaheb, unity, freedom from addiction, preaching of Dhamma, to Mahaparinirvana.

Components of Jalsa:

Jalsa is a performing art. It is seen that Jalsekaras have used traditional pageants and folk plays for social awareness and public awareness. There are some important elements of Jalsa's presentation.

1) Gan :

The tradition of offering obeisance to Lord Ganaraya while starting an auspicious work has been going on in Hindu culture for many years. But Ambedkari Jalsa has rejected this tradition. At that place, the procession starts with Bhimastvana.

2) Gaulan:

The dialogue between Shri Krishna, Radha, Gavalni, Pendhya should be presented through Gaulani. The makeup part is important in tamasha accessories. In Jalsa, Ambedkari is seen attacking the fakeness of the society instead of this cosmetic part. This confusion has occurred in some Ambedkari Jalsas, but the content and subject matter is seen to be Ambedkarist. Some jalsekars have performed songs about Babasaheb's movement instead of gaulani.

3) Farce - Batawni:

In terms of content, there is a big difference between Batavani in Tamasha - Fars and Fars in Jalsa. In the play, two characters carry the plot forward with humor. Social, political, corruption, contradictions etc. in some tamashas. appears to be included. Ambedkari Jalsa are seen performing farces of social content.

4) Vag :

Vag is an important part of

tamasha, traditional tamasha used to praise King Harishchandra, King Vikram etc. and also performed vag based on historical events. But in Ambedkari Jalsa these things were rejected by Jalsakars and in their place social questions, Extortion, fraud, labor issues, caste system, slavery, exploitation etc. The subject appears to be presented in categories.

Characters in Ambedkari Jalsa:

Maushi :

Ganapati, Saraswati, Shrikrishna, Gaulani, Raja Vikram, Raja Harishchandra, Pendhya appear in the traditional Tamasha. During the Shiva period and the Peshwa period, characters such as kings, Chieftains, Commanders, and Queens are found. Ambedkari Jalsekar rejected these characters. Mahar watandar, Maushi, reformer, opponent etc. from Jalsa. The characters appear revealed. Mavashi's character in Jalsa reflects. The Maushi in Jalsha makes fun of social norms.

Modifier (Sudharak) :

The reformer is doing the work of conveying Babasaheb's thoughts and messages to the common people. The reformer gives a logical answer to the criticism of Babasaheb by the critic. The reformer is performing the important task of conveying Babasaheb's philosophy in simple language.

Songadaya :

Some Jalsekar have rejected the Songadaya character. But some Jalsekar were perform the best acting of Songadaya. It can be seen that Jalsekar has made a good balance between Mavashi, Songadaya and opposition.

Changing forms of Jalse :

The original form of Ambedkari Jalasa is nowhere to be seen today. There is a difference between Jalsa and Gayanpatarya, Kalapathka. Also there is a difference between Jalsekara and Shahir. After the Mahaparinirvana of Babasaheb, Jalsa came to an end and Kalapathka emerged. Around 1950 Gayan Patarya, Bhajani Mandal, Qawwal Patarya emerged. During this period, the Ambedkarist Bhim Art Team, Communist Art Team, Samajwadi Seva Dal Art Team, Congress Seva Dal Art Team started gaining strength. Even after 1956, Jalsa continued to take place, but its form was not the same as it was before 1956.

Conclusion:

But today there is no art that can be called Jalsa. Although there are various reasons for the disappearance of Jalsa, Jalsa played an important role for social enlightenment. No one disagrees with this.

Reference:

1) Ambedkari Jalse - Dr. Lord Thakur

2) Ambedkari Shahiri : A Discovery - Dr. Krishna Kirwale
3) Ambedkarist Marathi Literature - Dr. Yashwant Manohar
4) Dalit Shahiri - Mahendra Gaikwad
5) Lokrang Bhoomi - Dr. Prabhakar Mande

Dramatizing Socio-Cultural Realities in H. S. SHIVAPRAKASH'S Mahachaitra, The Great Spring.

Dr. Abhijay L. Waghmare

Assistant Professor in English
Graphic Era Hill University, Uttarakhand.
Dr. Mayuri L. Waghmare
LecturerIn English and Communication Skills
MIT-WPU School of Polytechnic and Skill Development.

ABSTRACT

The paper proposes to evaluate the social evils faced by the subalterns through the medium of folk theatre in H.S. Shivaprakash's Mahachaitra : The Great Spring (1985). He is a distinguished playwright who has mastered Shaivism and with the help of folklore presents the plight of the subalterns of twelfth century. Our contention is that playwright like H.S. Shivaprakash use social, cultural, political and economic paradigm in the form of drama so that the harsh realities should reach the audience and he does that very swiftly by using folk idioms which are a part and parcel of Karnataka's tradition and Culture.

Keywords:*Shaivism, elehoote, Sannata, PratilomaVivaha, ParokshaNayaka, Veeragase.*

Introduction :

Literature is the reflection of society and if we study the society from different strata's it gives us a brief insight in understanding it well. The members of these society even though they come from a different cultural background but when they are in need they are the ones who standby in thick and thins of situations that everybody faces in life. The members of the society share same geographical or virtual territory. Culture as we know is an integral part of our society in which we live; it may be bifurcated on the basis of religion, caste, beliefs etc. Culture never exist in isolation neither it is an individual phenomena. Culture have originated and developed through social interaction. Culture observes keenly how an individual behaves, feels and expresses his ideas in the gamut of society. Culture can be transmitted through language,

rituals, customs, beliefs, attitude and art form from one generation to other. The study of culture is as we see the tip of the iceberg deep inside is hidden agenda and principle of culture.As Sir E.B. Society and culture are studied differently at times but in this paper there is a generous attempt to study both these concepts together from the literature perspective. In every strata of society there are socio-cultural issues that need to be identified, addressed and tackled as per the situations of the society. To understand it in a more precise way the technique we will be adapting is dramatization of the plays.

Drama is the oldest, authentic and the most effective genre of literature which comprises of specific form of narration along with performance by the artist in theatres, plays or films. The word drama emerges out of a Greek word which means action.

In Indian context Drama is viewed as an imitation of men and women's action and their doings which can be interpreted under the concept of LokaVritti. Drama is considered to be a part of representational art which comprises of audio-visual fictional characters that enhance in understanding a particular era, age or setting of that particular story.

Sanskrit Drama is the most vibrant and one of the ancient language and form in which this genre excelled and pioneered. The most renowned dramatist of Sanskrit were Bhasa, Shudraka, Kalidasa, Harsha, Bhavabuuti and Vishakhadatta. The beginning of LokNatya [People's Theatre] has a distinct feature which comprises of Masks, Costumes along with the blend of correct tempo of music to enhance the dramatic effect. While discussing about dramas we can't ignore the various elements which are the Zest of Drama such as The Plot, music, stage, stage lights, craft, dialogues, characters and audiences. The entire renowned dramatist had followed the three unities except a few Unity of Time, Unity of Place and Unity of Action which are considered to be 'Aristotelian Rules' for dramatic structure.

While discussing about the socio-cultural values of the society we come across different types of hindrances of caste, religion and class. These evils prevails in the society as the members of the society want to attain power for politics and utilizing this politics and power they can prove their supremacy over the culture which prevails in the society.

Due to this there is an increase in the social evils which have resulted into environmental degradation; alienation between communities, tensions and conflicts between communities which have resulted into a great divide and the distinction and rift created between the poor and rich which can be well understood with

Marxism.

Mahachaitra (1985) is the most celebrated work in Kannada literature. This play is written on Basavanna in Kannada and is considered to be the most recognized work and have even received a Karnataka SahityaAkademi Award for it. His plays are influenced by VeeraShavism, particularly Lingaytism. Performances of his plays are not only done in Kannada but in Hindi, Malyalam, Manipuri and Tamil. He has also scholarly contributed in subjects like Sufism, Bhakti movement and the Vachna Tradition. This play of Shivaprakash exhibits a rare insight in the historical and traditional predicament which is prevalent since centuries and is still relevant in the present era. To grab the attention of the modern world, he prefers the backdrop of traditional Indian Culture over the Western Culture influence.

He perfectly states the lore of the marginalized groups and incorporates myth into the main stream Kannada Theatre. His Mahachaitra: The Great Spring is based on Sannata which works on three distinct themes – the Shaivite, the Vaishavite and the Social theme. He amalgamates the traditional and modern by bringing is folk and classic together. His plays have a poetics impact which utters about the prevalence of politics in that era. Mahachaitra : The Great Spring is an apocalyptic play as it encompass the destructive energy or raw roudra. Social change and its repercussions are the major cause for the downfall of the Kaluchurya empire. The major theme revolves around the PratilomaVivaha (intercaste marriage) between Shilavanta, the Cobbler and Madhavi, the daughter of Madhuvaiah, the Brahman. This marriage triggered off caste tensions between the Agraharas and the Ayagaras and there were caste riots, the whole city of Kalyana was immersed in bloodbath which can be well understood from this textual experts.

After these riots to propitiate the higher caste chunk of people King Bijjala had to banish Bassavanna from the City of Kalyana. Bassavanna had tried to create a utopia which comprises of the equalitarian haven and casteless society. He believed in monotheism and the lower castes that were governed by these upper castes were enlightened to accept the new principle of Shavism. The King was murdered for the sake of the throne. It is also being potrayed that the followers of Bassavanna, NageyaMaritande, Chowdaiah and Kalaketaiah killed King Bijjala. These characters are very well engulfed by Shivaprakash who uses the technique of play within a play which showcases socio-political and socio-cultural background of Karnataka in twelfth

century. The actors become sutradharas in the climax of this play wherein they are not only performing but also narrating the events. This act of denovement of murdering the King by Sutradharas develops in building up the climax scene.

These sutradharas (actors) perform Veeragase, a Karnataka folk dance depicting Veerbhadra's devastating power while they kill King Bijjala. The cobbler boy Shilavanta and Madhavi, the daughter of Madhuraiah, the Brahman along with their family members were punished with **'elehoote'** to death, a brutal form of punishment in which the convicted were tied to horses, dragged through the streets of Kalyana and then beheaded.

Conclusion:

We can conclude that H.S.Shivaprakash works within the paradigm of folk theatre and he loves to explore and exploit a new range of themes, symbols which are derived from the socio-cultural, socio-politico milieu. His plays integrate folklore of the marginalized groups into traditional folk forms. In this play the socio-cultural upsurge that are depicted in reality are regarding class conflict, inter-caste marriage which are the root cause of honour killings, politics to acquire power position in the society, betrayal all these are still prevailing in a revised form even today honour killings best example in film form is **'Sairat'** movie. As early discussed Shivaprakash have not only written plays but also had directed them in theaters and his plays are translated in multiple languages and are performed on stage and the narration of this play enhances the dramatic effect when it is seen as a play in a theatre as an audience.

The evils in society are not a new phenomenon but have been prevailing in a revised format and hence Shivaprakash makes his readers and audiences to look at this play from a broader social, cultural, economic and from political paradigm. He speaks on the behalf of the subalterns and the subalterns' also reciprocates through him.

References:

1. Aristotle. *Poetics*. Edited by Richard Janko, Hackett Publishing, 1987.
2. Compton, Rickett. *A History of English Literature*. Edited by Arthur, Andesite Publishers, 2005.
3. Lahiri, Rajyashree K., and ShwetaRao. "The Theatre of Subversion: A Case from Kannada Theatre." *Asiatic*, vol. 3, no. 1, 1 June 2009, pp. 69-78. Accessed 9 Jan. 2023.
4. Ramanathan, Janani. "Literature as a key to understanding People, Society and Life." *Cadmus Journal*, vol. 3, no. 4, 4 May 2018, pp. 39-56.

Accessed 9 Jan. 2023.

5. Shivaprakash, H. S. *Mahachaitra, The Great Spring and Other Plays*. Translated by C. P. Ravichandra, Seagull Books Calcutta, 2002.

From Page to Screen: The Rising Trend of OTT Adaptations of Literature Novels

Deepali Ramesh Bankar (Research Scholar, Dr Babasaheb Ambedkar Marathwada University, Aurangabad)

Dr Vijay D. Misal (Associate professor Dept. of English Moreshwar College, Bhokardan)

Abstract:

This paper explores how literature is changing from novels to onscreen, specifically through the medium of web series. It examines the adaptation process, the impact on audience perception, and the potential future developments in the field. The rise of streaming platforms is changing the way literature is consumed, providing audiences with a deeper understanding of stories and their themes. The trend of literature novels being adapted into web-series on over-the-top (OTT) platforms, such as Netflix, Amazon Prime, and Hulu. The paper highlights the success of the HBO series "Game of Thrones," which was adapted from George R. R. Martin's "A Song of Ice and Fire" series of novels, as well as the Netflix series "The Haunting of Hill House" and the Amazon Prime series "The Handmaid's Tale." All three examples demonstrate the potential for OTT platforms to reach a wider audience and showcase how a well-done adaptation can capture the essence of the source material and bring new life to the story. The popularity of "Game of Thrones" in particular has set the bar high for fantasy adaptations and has shown how successful the genre can be on television. The paper concludes that as OTT platforms continue to grow in popularity, it is likely that we will see more literature novels adapted into web-series in the future.

Keywords: *Adaptation, Streaming platforms, Web series*

Introduction

The rise of streaming platforms has led to a significant shift in the way literature is consumed. With the advent of web series, audiences are now able to experience stories in a new and dynamic way. This paper aims to explore how literature is changing from novels to onscreen, specifically through the medium of

web series. Through a review of literature and case studies, the paper will provide insights into the current state of the adaptation of novels into web series and its potential future developments.

Background:

The adaptation of literature into film and television has been a common practice for decades. However, the rise of streaming platforms has led to a renewed interest in the adaptation of novels into web series. Streaming platforms such as Netflix,

Amazon Prime, and Hulu have allowed for a wider range of stories to be told, and have given creators more freedom in terms of storytelling and representation. As a result, a growing number of novels are being adapted into web series, andaudiences are now able to experience stories in a new and dynamic way.

Adaptation Process:

The adaptation of a novel into a web series is a complex and multi-faceted process. It involves taking the story, characters, and themes of the novel and translating them into a visual medium. This process can be challenging, as it requires the creators to make decisions about what elements of the novel to include and what to leave out.

Additionally, the constraints of the medium, such as budget and running time, must also be taken into consideration. In recent years, there has been a growing trend of literature novels being adapted into web-series on over-the-top (OTT) platforms.

These platforms, such as Netflix, Amazon Prime, and Hulu, have provided a new avenue for literature adaptations to reach a wider audience. One of the most successful and popular examples of this trend is the HBO series "Game of Thrones," which was adapted from the "A Song of Ice and Fire" series of novels by George R.

R. Martin. This paper will explore the trend of literature novels adapting to web-series on OTT platforms, with specific examples including "Game of Thrones."

"Game of Thrones" is based on Martin's series of epic fantasy novels, which were first published in 1996. The series quickly gained a cult following, and in 2011, HBO adapted the novels into a television series. The show became a massive global hit, with its high production values, complex storytelling, and strong performances earning it numerous awards and accolades. The series also helped to popularize the fantasy genre on television, proving that it could be just as compelling and successful as more traditional genres. Another example of a successful literature adaptation on an OTT platform is the Netflix series "The Haunting of Hill House" based on the novel by Shirley

Jackson. The series, which was released in 2018, received critical acclaim for its chilling atmosphere, strong performances, and faithful adaptation of the source material. The novel's exploration of mental illness and the supernatural was effectively translated to the screen, making for a gripping and thought-provoking viewing experience.

The Amazon Prime series "The Handmaid's Tale" based on the novel by Margaret Atwood is another example of a successful literature adaptation on OTT. The series, which premiered in 2017, has received numerous awards and accolades for its powerful performances, particularly by star Elisabeth Moss, and its unflinching portrayal of a dystopian society where women are stripped of their rights. The adaptation effectively captures the novel's themes of oppression and resistance, and has sparked important conversations about the rights of women in society.

The Impact on Audience Perception:

The adaptation of novels into web series has a significant impact on the audience's perception of the story. When a novel is adapted into a web series, the audience is able to experience the story in a more immersive and interactive way. They are able to see the characters and settings come to life, and are able to engage with the story in a way that is not possible with a novel alone. This can lead to a deeper understanding of the story and its themes.

Conclusion:

The rise of streaming platforms and the adaptation of novels into web series is changing the way literature is consumed. The ability to experience stories in a new and dynamic way is providing audiences with a deeper understanding of the story and its themes. As streaming platforms continue to grow in popularity, it is likely that the adaptation of novels into web series will become increasingly common. The examples of "Game of Thrones," "The Haunting of Hill House," "The Handmaid's Tale," demonstrate how OTT platforms provide a new avenue for literature adaptations to reach a wider audience, and how a well-done adaptation can capture the essence of the source material, bringing new life to the story. "Game of Thrones" in particular, has set the bar high for fantasy adaptations and has shown how popular and successful the genre can be on television. As OTT platforms continue to grow in popularity, it is likely that we will see more literature novels adapted into web- series in the future.

References:

1. Smith, J. (2019). The Adaptation of Novels into Web Series. Journal of Media Studies, 23(1),

pp.1-10
2. Patel, R. (2020). The Challenges of Adapting Novels into Web Series. Film Journal International, 122(3), pp.20-25
3. Lee, J. (2022). The Impact of Streaming Platforms on the Adaptation of Novels into Web Series. Media Studies Review, 32(1), pp.5-12
4. Martin, George R. R. A Song of Ice and Fire series. Bantam Books, 1996- 2011.
5. Flanagan, Mike. "The Haunting of Hill House." Netflix, 2018.
6. Miller, Bruce. "The Handmaid's Tale." Amazon Prime, 2017.
7. Atwood, Margaret. The Handmaid's Tale. Anchor Books, 1985.
8. Jackson, Shirley. The Haunting of Hill House. Penguin Books, 1959.
9. "Game of Thrones." HBO, 2011-2019.
10. "Normal People." Hulu, 2020.
11. Rooney, Sally. "Normal People." Faber and Faber, 2018

A Study of Lusty-Love in "Kuch Kuch Hota Hai" Movie directed by Karan Johar

Sushila LaxmanBachate

Higher Secondary Teacher,
MSS's Arts, Science and Commerce College,
Ambad. Tq. Ambad. Dt. Jalna

Abstract:

Films are very important for society as they are useful for entertainment of the masses. Though they are fictional but they influence the society.We can understand values, relationship, hatred, love, culture and various things through movies. It teaches us a lot of things but some movies presentpatriarchy. I'm speaking of one of the very famous movie that is "Kuch Kuch Hota Hai"aired on 1998,directed by Karan Johar and played by Shahrukh Khan as Rahul, Kajol as Anjali and Rani Mukherjee as Tina in lead roles. This movie is a love triangle.It is about friendship, love, sacrifice, male dominance, woman as a toy, woman's emotional weakness, and man's lust, and manipulation in name of love for his personal interest.

Keywords: *Patriarchy, Lust, Men's Selfishness, Time Pass, Loneliness, Manipulation*

Introduction

In our society, women only sacrifice their joy, love, and happiness. Anjali sacrificed her love for Rahul and Tina and left them forever. She didn't confess her feelings to Rahul though she couldn't get closer to any other person. She never treated Aman, (her fiancé)like a lover and always waited for Rahul because he was her first love but Rahul even didn't have the idea that she was in love with him, and thatwas the reason behind their separation. Tina,being not a good friend of Anjali could understand that Anjali was in love with Rahul. He didn't try to get any information about Anjali in eight years but when he metAnjali after eight years (after Tina's death) then he claimed to realize his feelings for her. At that time, hedeliberately tried to provoke her so that he could fulfill his lust and overcome his and his daughter's loneliness. This movie shades lighton men'stricks to make

women as a prey for their lust in name of friendship and love.This movie does not offer a good social message as it welcomes patriarchy . The present research paper offers an attempt to look into deep nature of man's selfishness and manipulation for his mental and physical satisfaction in the name of love.

Study Area: Contemporary Challenges before Feminism

Results and Discussion:

Patriarchy: Men's Selfishness, Greed, Manipulation and Enjoyment

Rahul used to enjoyhis life with his beloved, Tina, and he never thought about Anjali while enjoying. If he claims that he was best friend of Anjali then why didn't he mind about her absence in his wedding? Because he was just passing his time with her till he meet Tina, his first love and then avoids her. What kind of friendship is this? only Anjali could understand the meaning of a real friendship even Tina is better than Rahul at least being not a good friend of Anjali, she could understand Anjali's feeling for him. That's why she used to write some letters to her daughter named Anjali and askedher to get them united.

After Tina's death their daughter is left alone and does not get motherly love, and she feels comfortable with senior Anjali. So, Rahul searches a mother for his daughter in Anjali and he wasalso alone too for eight years and wascraving to come out of loneliness. Hence, he found a golden chance.

Woman as meansof Time Pass

Rahul used to enjoy friendship of Anjali for his time pass only and at that time also, he was just running behind the other girls. For example, on "Friendship Day" he distributes friendship bands to every girl saying that she was the only one who was supposed to getit from him and was trying to get them closer even he offers it to Tina and demands her to be his friendexcept Anjali. Fed up with this, once, Anjali asks him to find a girl and get settled with her then Rahul himself confronts that he Couldn't find his type of girl. It highlights that Anjali was not that girl so after Tina's death how can he claims that he was in love with Anjali?Once he admits that he would marry with Anjali only if he wouldnot have gotten any girl. It shows that Anjali was his only last option, not love. Moreover, in college gathering, Rahul holds Tina's hand intentionally to cheer them up and while dancing he started dancing with Anjali, supposed to be a dance partner but ended with Tina avoiding Anjali and intentionally, with his eye gestures, heexpresses what he wants to say by singing a song "Koi Mil Gaya" (means he met with someone who he was waiting for). At that time he clearlyindicated that Tina was his love by his eye expressions. Anjali gets

hurt but Rahul isunaware of it cause he had nothing to do with her and is very happy with Tina. On playground, he wants to take a leave both of them(Anjali and Tina) then silently he only takes permission of Tina with his eye expressions.

Moment of Embarrassment

Toimpress Rahul, Anjali follows Tina's dressingstyle but everyone makes fun of her including Rahul, not caring for her embarrassment. If he was good friend then he would have understood her intentions and emotions.

Love Confession Scene

Anjali is shocked and her eyes gets filled with tears while Rahul expresses love feeling for Tina but Rahul couldn't realize it even he is not aware that Anjali is hurt and granted her tears as drops of rainy water.

Rahul and Anjali'sSeparation

Anjali sacrificed her love and left them forever.Neither Rahul forced her to stop nor understood her tears and cause behind her leaving.Anjali not even called for a single time but he didn't mind and not tried to find her out. He enjoyed his life with Tina and after her death he becomes lonely. Hence, after meeting Anjali, he deliberately tries to provoke her to be fall in love with him.

Provoking Scenes at Summer Camp

At summer camp,Anjali finds out that Tina is a mother of junior Anjali, daughter of Rahul. She has sympathy for a little girl for loosinga mother in early childhood and finds her crave for a mother.Afterwards, he confesses that she was not with him in his bad times but where was he in her bad times? Then he deliberately asks Anjali about her marriageso that he can make her feel.

Sensual Dance in Rain

Rahul has intention to getcloser to Anjali. That's why, intentionally, he takes her at another place while raining and dances with her in a sensual manner so that she can develop sensual feelings and can get her sensually attracted towards him. It is not love but lust.

Manipulation

Rahul is angry on getting news of her engagement as he was waiting for her. He had fear of losing her because she was his second option. Eventually, on her wedding day, he uses his last option of manipulation. With his body gestures and having crocodile tears in his eyes, expresses that he loves her and make her feel that she has also love feeling for him and makes her emotional and remarries with her for his mental and physical satisfaction.Because, he himself said twice or thrice in a movie that a man can fall in love once in a life. Hence,

it is not pure love but "Lusty-Love".

Conclusion:

After having studied the movie "Kuch Kuch Hota Hai" aired on 1998, directed by famous director, Karan Johar, I come to conclude that this movie is not about true love even true friendship but it is about one-sided friendship and love by Anjali, lust of a man,selfishness, manipulation, his mental and physical satisfaction and Rahul is example of it.He, himself twice or thrice declared in a movie that a man can fall in love once. If Tina was his first love then how can he be fall in love with Anjali for the second time?He does all these things because of his lust, his mental, emotional and physical satisfaction, his daughter's longing for motherly love, to complete his family as his mother's wish and to get rid of his loneliness. This movie focuses on women's crushed emotions and men's lust and their manipulation. It gets society affected. This type of movies welcome patriarchal set of values and women become prey for them. In this movie, Rahul neither gave justice to Tina nor Anjali. At First he lives with Tina as his dream girl and ignores Anjali as an outsider then after Tina's death he expresses his love for Anjali to get rid of his loneliness in name of love and forgets Tina. He plays with the feelings of two women. This movie is not about True-Love but Lusty-Love. Rahul sacrifices nothing rather he enjoys first with Tina then Anjali. This type of message should not have been spread among the masses through cinema as it leads to women suffering, harsh treatment and men consider them as means of time passas movies have great influence on the society.Rahul should have left alone as Anjali suffered . This type of movie is challenge before feminism. Women's suffering would not stop unless they have been presented with dignity, rights and self-respect and power.

References

1) Kuch kuch Hota Hai, 1998, Dharma Productions, You Tube Help Center

DISSENTING VOICES OF MARGINALITY IN MEENA KANDASAMY'S POETRY

Thakur Riyanka P., Sutar Yuvraj Subhash

*Research Student,Department of EnglishDr. Babasaheb Ambedkar Marathwada University, Aurangabad

**Research Student,Department of EnglishDr. Babasaheb Ambedkar Marathwada University, Aurangabad

Abstract:

In present era when dissenting voices are being silenced methodically, Meena Kandasamy's poetry refuses to be silenced. Instead, her poetry attacks myths, traditions, social customs which subjugate and marginalizes the people based on their birth in particular castes. To understand the position and status of marginalized in contemporary social context Meena Kandasamy's poetry plays crucial role. She just not utters the atrocities of marginalized but registers her disagreements with her sarcastic, poignant language. This paper contemplates on her treatment of sociocultural beliefs, myths and traditions used to keep marginalized people caged and subjugated. The poetry collections Touch and Ms Militancy are closely studied to trace the dissenting voices of marginalized people.

Keywords –*Dissent; Dalit voice; Literary; Patriarchy,Beliefs; Tradition; Marginality, etc.*

Introduction:

There are various debates on every subject and everything existing as well as non-existing. There are agreements, disagreements, contradictions,interrogations, about any and every issue. Anagreement by majority becomes eventually a belief, rule or norm. Still, there are voices of disagreements which are publically expressed. This disagreement of sentiment or opinion or set of beliefs especially with majority is called dissent. As far as Indian civilization is concerned, there have been groups believing and following different religious beliefs, different ideologies, philosophies, cultures, and languages. We have been a diversesociety. This inclusive vision has been very

prominent in India. Indian tradition and civilizationhave considered the voices of dissent. Hence, Amartya Sen calls Indians as 'Argumentative Indians'.

As far as Indian literature is concerned Kabir, Sant Ravidas, Akka Mahadevi, Meerabai and other Bhakti poets are earlier dissenters in Indian society. Indian literature continues to nurture this tradition of dissent and difference. Many new ideas and voices are brought into the light. Marxism, Feminism, and Dalit movement are the major movements that has been born in dissent from the dominant literary and cultural establishments. In present scenarioalso, there are number of writers, artists and intellectuals who are raising their voices against oppression.

Dalit movement needs a special mention here as it breaks the canon of mainstream literature and includesthe agony of oppressed people as major issue. It registers voices of disagreements and bring into light opinions of marginalized people. The one voice which can be clearly heard from this movement is, Dalitfemale activist, poet translator Meena Kandasamy. *She is a poet who believes in transcending norms, forms and practices through an embodied experientiality of self, and an invitation to ruminate on the art of poetry itself consciously that too in English originating from margins of everyday life in South Asia. (Biswas70).* She focuses on caste annihilation, feminism, and linguistic identity. Being an activist, she diligently works with the issues of caste, gender and how the people were divided into stereotypical roles on the basis of caste and creed. Being a *Dalit* writer, she gives a fierce critique on Hindu and Tamil myths by using a feminist and anti-caste perspective to retell them through her work.

Study Area:

The research covers two poetry collections of Kandasamy those are *Touch (2006)*and *Ms. Militancy (2010).* In Touch Kandasamy attacks the deeply rooted practice of untouchability in Indian social system. The myth of purity is challenged through this poetry collection. The atrocities of the past and present are put in front of the reader in the most sarcastic tone.

Material and Methods/Methodology:

Feminism is the major tool in present research to analyze dissent in Meena Kandasamy's work.Researcher has used Marxist theory to understand power relations depicted in Meena Kandasamy's work.Ambedkrite theory also plays vital role in understanding caste culture in Indian society.

Results and Discussion:

Society has always been male;

*political power has always been in the hands of men. (Beauvoir 102).*In this context being a woman and that too a Dalit feminist writer in itself isa challenge to patriarchy. Kandasamy with her fierce and poignant questions, re-narrations of mythical characters stands out as the strong voice of marginalized people. In her own words, "*I work to not only get back at you; I actually fight to get back to myself. I do not write into patriarchy". (Ms Militancy 8).* Hersarcasm stimulates readers' conscience. She openly disagrees with Brahmanical depiction of society. Her poetry,*rigoursly militates against the very discourse of caste and that myth of Brahmanical glory... (Chakravorty 38).*

In this regard her first poetry collection *Touch* refers to the rigid hierarchies of caste which had degraded Dalits by birth and pushed them into a sub-human level by calling untouchables whose slight touch can pollute upper castes. On the other hand, this very Brahmanical philosophywhich casts one as untouchable is full of preaching of decaying nature of body and highlightsprivileges of man's spirituality. Untouchability is practiced as per the convenience of upper caste. This is not any past incident in Indian society as recently in Rajasthan a 9-year boy is beaten to death because he has drunk water which was reportedly reserved for upper caste teachers. Though it is claimed that untouchability is not practiced in India such incidents happen every single day in the corners of the country.

The story of Eklaivan, a character from Mahabharata, is retold in present social context. As the old story goes Eklaivan is asked to sacrifice his right thumb as *Gurudakshina* by Dronacharya. Here, Dronacharya acts as the catalyst to contemplate on possibilities of defiance in those times. By setting this very Eklaivan in present context Kandasamy attacks the hierarchical tradition of discrimination in Guru-Shishya system. Kandasamy suggests Eklaivan

You can do a lot of things
With your left hand
Besides fascist Dronacharyas warrant left handed treatment
Also,
You don't need your right thumb, To pull a trigger
Or hurl a bomb. (Touch44)

Hence, refuses to give up rather articulates more fierce resistance to the fascist ideology that is overpowering all the domains of life in contemporary socio-political milieu.

Another retold version is of a Tamil female character *Kannagi*, protagonist of Tamil epic *Silappathikaram* which showcases her

journey. Kandasamy illustrates the problems of marginalized women who are victims of upper caste lust and re-narrates them as rebels fighting against the indefinite abuses whirled at them. It has become necessary to break the portrayal of women as victims and make her a rebel, a militant who is able to fight against injustice with a pen as well as a sword. *Religion plays a vital role in the cultural life of different spaces. It is deeply rooted in peoples 'experiences and influences the socioeconomic and political direction of societies. (Stump,2008)*. Hence, it becomes evident to question the beliefs, myths and traditions practiced in the name of religion. The religious frames stereotypes women and accelerate their oppression through customs like purity taste, Devadasi, Sati, Virginity, etc. Kandasamy takes a rigid stand against all these oppressing constructs in Indian society and eminently questions their root. With dissent she also urges her readers to actively resist the oppression done in the name of caste, gender and sexuality.

Conclusion:

Kandasamy's poetry touches the lives of hitherto silenced subalterns. She has given the voice to voiceless and that too a dissenting one which rejects the identity imposed on them by caste hierarchy. Her poems instigate to rethink about parameters on which the society is divided. Her poetry articulates individuality without fear. The concepts like purity and pollution segregate people against which the poet sarcastically comments through her poems like *Touch*. Biased views of patriarchy are challenged by Kandasamy through her women depicted in poetry collection *Ms Militancy*. Her poetry points out that if a marginalized woman starts voicing her views and opinions how powerful her words can be. She very scathingly dissents with the Brahmanical idea of society, of women. Her poetry becomes tool of socio-political dissent. The spirit of rebellion flows through her poems which also raise questions on prevalent injustices in society. With her bold, rebellious and fierce language she slaughters patriarchal myths.

References:

- Kandasamy, Meena. *Touch*. Peacock Books, Chennai, 2006.
- Kandasamy, Meena. *Miss Militancy*. Navyana, Delhi, 2011.
- Beauvoir, Simon de. *The Second Sex*. Vintage Classics, London, 1997.

Representation of Native American Identities and the Middle-class family in Miller's "Death of a Salesman"

Dr Fayyaz Ahmed H Ilkal

Assistant Professor and Local Head
Dept. of Studies and Research in English
Rani Channamma University,
PG Centre, Torvi, Vijayapur
Karnatak-586103

Abstract

Among the Native American community, there is a practice of putting elite ideas into practice to obtain the best outcome in all possible manners. The same happens in the case of Willy who appears as a salesman in a highly acclaimed American drama 'Death of a Salesman'. The character is inspired by the two uncles of the author and it reflects the identities of Native Americans. The paper intends to decode the Identities of Native Americans in connection with the aforementioned American drama. Albeit America is deemed a 'Super power' and one of the most powerful countries in the world, the nation has not been left with unemployment, middle-class family issues, poor mental and physical health, and never-ending attempts of people to become rich. In this context, the paper also highlights these elements and presents America in another dimension and it aims to unveil the realistic Native American identities with reference to the American drama.

Keywords:*Proletariat, Strata, and Indigenous.*

Introduction:

Willy Loman is an insecure 63-year-old traveling salesman with 34 years of experience with the same company. He suffers from a mental disorder and insanely struggles to achieve the 'American dream'. He represents the identity of a Native American and his lifestyle depicts the middle-class struggles of an Indigenous American. Willy's wife Linda and his 2 sons live in Brooklyn which is a real place in New York. He works for his former Boss' son. As he remains stagnant without any progress in his profession, his wife

speaks ill of him in his absence.

"Don't say he's a great man. Willy Loman never made a lot of money. His name was in the paper. He's not the finest character that ever lived. But he's a human being and a terrible thing is happening to him. So attention must be paid. He's not to be allowed to fall into his grave like an old dog. Attention, attention must finally paid to such a person" (Miller, Act 1, 44).

Willy's financial condition is pathetic due to which he loses the respect of his family.In the context of the 'American dream', every American wants to be rich and aspires to earn a high pay income. Contrary to that, the hopeless situation of an American middle-class family is clearly presented in terms of the lifestyle and activities of the family in this social drama.

Due to a good job, one may distance himself from his family members. The same thing happens in the case of Willy's family. In order to earn huge amounts of money and provide financial security to his family members, Willy continuously works in the same company for 34 years and distances himself from his family while working. Apart from that, Willy has had multiple affairs with many women and lacks a strong family bonding. After his retirement, he loses mental stability due to the unstable financial condition of his family. His reckless children's attitude adds fuel to his burning anxiety. Zhang opines that the poor condition of a person forces him to do many things and the critic addresses such people as 'helpless'. This shows how struggling American middle-class people can be vulnerable to external situations. As an aspiring common American, Willy wants to gain financial freedom and decides to lead a comfortable life with his family after his retirement age. But he couldn't become what he wanted to be. Finally, he kills himself. Lomawaima pathologizes 'Native Americans as incapable and victimized'. (LKT, p. 349).Leech argues "He is the victim of the American dream rather than of the human condition" (Leech, p.38).

After the suicide, Leech considers Willy a victim but the latter wanted to find a suitable solution to his financial problems when he was alive. His sole intention was to look after his family very well. His sudden demise attracts 'fortune' and reaches the family in the form of Insurance money. This proves that Willy is able to accomplish his dream of getting huge cash but in his absence.

In addition, the lower income of the Willy family has literally forcedhim and his family members to lead a mediocre life. But henever wanted to notice a similar situation of poverty even after his death. Therefore, he takes the extreme step of killing himself to indirectly make

his children affluent. Even Miller's opinion resonates with Bigsby's. In connection with the tragic end of Willy, Bigsby shares his opinion in his writing and considers his suicide as a liberty "... designed to liberate the next generation" (Bigsby, p.167). According to the critic, 'Poverty' acts as a shackle to lock people in restricting them from dreaming but Willy liberates his generation from it.

Biff is the elder son of Willy and he finds the adultery of his father in his retirement age but decides to keep it secret. The respect for Willy that Billy had earlier is no more because of trust issues. The problem of the American middle-class family is shown in this drama through the character of Willy. After 34 years of hard work, Willy feels insecure and turns eccentric. Lewis regards it as normal and terms it as an inevitable action and a social need. "...the behaviour of an individual in love, sex, or parental relations is evidence of the choices imposed by social necessity". (Lewis, p.46) This can especially happen to a middle-class person in particular.

Willy who is not happy with their reckless sons always tries to avoid them in one or another way. Their poor performance in their education restricts both of his sons to limit their ventures.Not only Willy is poor in learning only but also his sons are. In this drama, the author presents the incompetence of the children in their education. The children of Willy represent the native American generation whereas Willy represents an American parent."Native American parents have the lowest level of college completion of any racial/ ethnic group. Family income is also the lowest, although the difference is statistically significant only for white families. However, Native Americans have statistically significant higher long term money problems than every other racial/ethnic group. This evidence suggests sustained poverty may be greater among Native Americans than blacks or Hispanics". (Demmert, p. 248).

The poor performance of their sons in education increased the anxiety of Willy who is a middle-class person. His financial weakness and poverty prevented him from getting many things he wanted.

Marx wrote in The Communist Manifesto:

"The lower strata of the middle class—the small tradespeople, shopkeepers, and retired tradesmen generally, the handicraftsmen and peasants—all thesesink gradually into the proletariat" (Marx, p. 331) As Willy is a salesman by profession, the statement of Marx befits him aptly.

In the introduction of his book, Corey writes: "In terms of the crisis of the middle class the most significant development has been the

constant decrease in the ownership of independent small property, which was its economic basis as a class" (Corey, p.2). Corey contends that this crisis is a result of the decline of capitalism and that any remedy must be based on the split between the propertied and propertyless elements of the middle class.

The paper highlights the native American identities and the middle-class family that struggles to lead a comfortable life. It critically observes the attempts of an ordinary American salesman and his family to reach the goal of accomplishing their 'American dreams'. Many critics' observations on the native Americans and the middle-class family perfectly match the characters sketched by Miller in his acclaimed drama.

References:

1) Weaver H (2001) Indigenous identity: What is it and who really has it? American Indian Quarterly 25: 240.
2) Bese, A. (2003). "Post-War American Domestic Drama: From Ethical Difficulties to Ethical Nihilism". Interactions (12): 7.
3) Miller, Arthur. Death of a Salesman. Middlesex: Penguin (1982).
4) Zhang.C. & Zhang H. (June 2009). From American dreams to American tragedies retrieved 2 April 2014 from http://ccsenet.org/journal/index.php/ass/article/view/2477/2324
5) Lomawaima KT (2014) History without silos, ignorance versus knowledge, education beyond schools. History of Education Quarterly 54: 349-355.
6) Leech, C. (1969). Tragedy. New York: Methuen.
7) Bigsby, C,W.E. (1982). A Critical Introduction to Twentieth-Century American Drama: 1900-1940. Cambridge: Cambridge UP.
8) Miller, A. (1974). "Tragedy and the Common Man" in Dramatic Theory and Criticism: Greeks to Grotowski. Bernard Dukore. New York: Holt, Rinehart and Winston, pp. 894-97.
9) Lewis, A. (1970). American Plays and Playwrights of the Contemporary Theatre. New York: Crown Publishers.

The Cultural Conflict in the Select Plays of Native American Woman Playwright Diane Glancy

Mr. ANNA ABARAO MULEY

Assistant Professor
Arts, Commerce & Science College, Navapur Dist. Nandurbar

Abstract

Diane Glancy is a distinguished poet, novelist, essayist, and playwright. Her writing often reflects her Native American heritage. She could balance Native American and non-Native characters, Native American beliefs and Western religion, and history and the loss of Native American culture in her writing because she belonged to Cherokee, English- German descent. Her father was Cherokee and her mother was English-German-American. The Native American people are indigenous people of America who live in a group in a large area of America from Southeast to Northeast. It is said that they have been there since 30,000 years before the arrival of Europeans. The problem of cultural conflict among American Indians is found in the works of Indian plays The Woman Who Was a Red Deer Dressed for the Deer Dance and The Truth Teller, both written by Native American woman playwright Dinae Glancy. Diane Glancy's writing is based on Native American life, Native American traditional values, and culture and juxtaposed with those of modern life. She has developed stories that focus on the rich and varied oral traditions of her people.

Keywords: *Conflict, Culture, Identity, and Natives*

Introduction

Who are the Native Americans?

The Native American is an indigenous group of people of America who arrived on the American continent from different parts of the world before the arrival of European settlers in the 15th century. They arrived in groups from Mongolian, Asian, African, and Mediterranean territories. They reached this land along with weapons, kinsmen, and family. They brought with them their huge knowledge about the metaphysical as well as the physical world, historical knowledge about human beings and animals, and dreams and visions that they articulated in the form of myth and

song. Native Americans established their own identity from the rest of the world by adopting strong belief systems and ideologies. They were nature lovers and worshippers, they believed in the harmony of the physical and spiritual world, and they had great respect and reverence for the land, culture, and tradition of their own.

The arrival of European to America created problems such as identity confusion and conflict of cultural values for American Indians. The European brought a new era of modern life to America which particularly attracted American Indians. They started to show no adherence to their aged old traditional values and beliefs system. They found a new cultural identity that of the Whites. This paper is an attempt to probe the problem of cultural conflict among the American Indian people through the work of Diane Glancy's plays *The Woman Who Was a Red Deer Dressed for the Dance* and *The Truth Teller.* The characters from both of these plays go through the experience of cultural conflict. Diane Glancy's first play *The Woman Who Was a Red Deer Dressed for the Dance* was first performed on December 7 1995 at the American Indian Community House in New York. It was later published in 1998. It was included in Diane Glancy's collection of six plays *American Gypsy: Six Native American Plays* (2012). This play is about the conflict between two characters, the grandmother who is a symbol of past tribal culture and tradition, and her granddaughter who stands for modern life which has no sense of belonging. Her second play *The Truth Teller* was published in her collection of plays *War Cries* in 1997. The main character, an Indian woman fights for tribal identity and culture and opposed her husband who helps the white colonizers.

The generation gap between the Old and the Young American Indians Depicted in *The Woman Who Was a Red Deer Dressed for the Dance*

The Woman Who Was a Red Deer Dressed for the Dance is written by Glancy in the form of a series of monologues and dialogues between grandmother and granddaughter. The grandmother is a firm symbolic representation of tribal Native culture and she wants her granddaughter to embrace their old rich traditional culture. The girl is not interested in her community heritage. She wants to find out a respectable position in modern American life. Her grandmother tries to tell her the importance of their tradition but she expresses her frustration and disagreement with her grandmother. The grandmother talks about the story of seeing 'Ahw'uste' a mythological spirit deer, and also she has made a

red dress for her granddaughter to connect this girl with 'Ahw'uste', a deer spirit, but yet girl does not want to abandon the material world for the sake of the spiritual world. She believes that her grandmother has lost her sense of practicability which is connected with the real world. Her grandmother wants the girl to wear the dress and become deer, but the girl does not show interest in the same. Instead, she wears a jean jacket with a picture of Jesus Christ on it to make fun of the beliefs of her grandmother. It indicates that the grandmother represents Native American pre-colonization while the girl represents post-colonization. Grandmother wants to preserve her indigenous heritage but the girl sees this heritage as an oddity in the modern world.

The girl after having faced the failure of romantic relationships with several men and not being able to fit herself anywhere acknowledges that she does not know where she belongs. Despite her disagreement with her grandmother, she shows her interest in adapting her own tribal culture. She finally accepts her grandmother's teaching as she understands the story of Ahw'uste. She willingly embraces her Cherokee traditions by symbolically designing her dress of words and she declares her ability to see Ahw'uste. She tries to understand her grandmother's stories, traditions, and legacy which affect her deeply. Grandmother convinces her granddaughter that after connecting herself to the past heritage of their community, only then she will have happiness and fuller life ahead. The quality of Native American women is that though they connect themselves with new ideas of European culture they do not abandon their original tribal culture. The grandmother represents the past and the tribal tradition which sees the world as a compact entity not divided into the physical and spiritual world.

Assimilation to Dominant Culture

The problem of cultural conflict can also be found in Diane Glancy's other play *The Truth Teller.* Indian Woman, the main woman character from the play shows her deep respect for her culture and traditions while her husband is in favour of White culture. The play is in the form of a dialogue between a Native American man and his wife, who are in contact with Europeans. It shows the difference in the attitude of husband and wife towards their white colonizers. She does not like that her husband works for white people. The problem of cultural conflict among the characters happens due to the changing environment around them. The advent of European to America imposed their culture on Native Americans. In his book Mirror and Lamp, Abrams defined "literature

as the mirror of society." It means that while writing literary work, an author takes social phenomena happening in the real life into his imagination, Native American Dinae Glancy presents the picture of society in the cultural change from traditional into modern life. Before Europeans' contact with American Indians, American Indians hold and practice their beliefs, tradition, and culture strongly. Both characters Granddaughter from *The Woman Who Was a Red Deer Dressed for the Dance* and the Native Man from *The Truth Teller* assimilated into the dominant culture and are unable to communicate well with their family members who are not assimilated. The girl does not want to struggle against the downfall of Native American values because she believes that there is no place for it in today's modern world and it does not help her solve her problems. It is also the same in the case of a Native man who believes that white colonizers are the only saviour of his life.

Conclusion

To conclude, Diane Glancy depicted the attitude and behaviour of Native American people represented by the granddaughter and husband who are assimilated into dominate culture. The young generations face the problem of cultural conflict because of giving unnecessary importance to the White culture. They forget their traditional beliefs and values for that culture which has brought downfall to their own culture. Glancy through her works criticizes the modern way of life since it has created the feeling of inferiority of their culture and traditional value in the mind of Native American people.

Work Cited

1. Coulombe, Joseph L. *Reading Native American Literature*. Routledge Taylor and Francis Group, 2011.
2. Glancy, Diane. "The Woman Who Was a Red Deer Dressed for the Deer Dance." *American Gypsy: Six Native American Plays*, University of Oklahoma, 2012..
3. —. :The Truth Teller."*War Cries*. Kimberly M. Blaeser, Holy Cow! Press, 1997.
4. Hidayat, Rahmad, and Rizky Februansyah. "The Cultural Conflict of the American Indian People: A Brief Overview on Two American Indian Fictions." *Celt: A Journal of Culture, English Language Teaching and Literature*, vol. 8, no. 2, Nov. 2008, pp. 137–52. https://doi.org/10.24167/celt.v8i2.310.
5. Porter, Joy, and Kenneth M. Roemer, editors. *The Cambridge Companion to Native American Literature*. Cambridge UP, 2005.
6. *The Woman Who Was a Red Deer*

Dressed for the Deer Dance: A Conflict of Spirituality. nativeamericanmediarepresentation.wordpress.com/2020/03/10/the-woman-who-was-a-red-deer-dressed-for-the-deer-dance-a-conflict-of-spirituality. Accessed 10 Mar. 2010.

IN PURSUIT OF SELF IDENTITY IN MI HIJRA MI LAXMI BY LAXMI NARAYAN TRIPATHI: THE VOICE OF MARGINALIZED

Gajanan Bonsale[1], Shashikant Suryawanshi[2]

[1]Assistant Professor, Bharati Vidyapeeth (Deemed to be University) College of Engineering, Pune,

[2]Assistant Professor, Bharati Vidyapeeth (Deemed to be University) College of Engineering, Pune,

Abstract:

Indian society today frequently discusses the status and rights of the third gender. The third gender played a significant role in Indian civilization, which is why it must strive to avoid losing its identity and avoid becoming disrespected once more. The most disadvantaged group in India, the Hijra, is rejected and socially barred from taking part in any social activity. This study analyses Laxmi Narayan Tripathi's Me Hijra Me Laxmi (2015) was a significant interference to the identity discourse. The development of an individual's sentiments and emotions in the sense that they identify as either male or female or any other sexuality is known as gender identity.

Laxminarayan Tripathi, a well-known hijra activist, has made enormous efforts to the community's battles to create its own identity as well as daily challenges. She not only played a significant role in bringing about a noticeable change in the queer identity in India, but she has also raised the bar by establishing herself as an empowered hijra who champions the causes of her community around the world. This study analyzes Laxmi's autobiography as a significant literary contribution to the exploration of the actual impacts of the Supreme Court ruling on the lives of queer people in relation to those people's ongoing identity battles.

Keywords: *stigmatization, discrimination, femininity, desire, queer, Lakshmi, transgender, gender identification, hijra.*

Introduction:

Laxminarayan Tripathi, who is known by her first name throughout the autobiography, was born into a

high caste Brahmin family and had effeminate tendencies while being a man. She had the impression that she was a girl stuck in a male body since she was a little child. The rules imposed by society regarding gender-specific roles or behaviours are primarily to blame for this dilemma. Gender Trouble focuses primarily on gender identities that have their roots in the feminist movement and debate but also heavily incorporates ideas from Queer Theory.

Laxmi's desire for a loving partner extends beyond her physical needs as well as her deep hunger. She never tried to hide her femininity; rather, she embraced it and battled to protect it. Laxmi, who has spent more than 20 years advocating for the rights of the transgender community, was the first transgender person to represent Asia Pacific at the UN in 2008. In numerous conferences of renown both nationally and internationally, Laxmi has advocated for subjects such as gender change, transgender dilemmas, and HIV/AIDS-related challenges. She founded the Indian Third Gender Movement and was the primary advocate for the establishment of the third gender, often known as "others," before the Supreme Court of India. In order to empower this oppressed group within society and grant them equal rights as human beings, she is currently one of the prominent voices of the hijra community and one who is challenging preconceptions within the community itself. Her passion for action inspired her to start Astitava, an organisation that advocates for the rights of sexual minorities, in 2007.

Me Hijra, Me Laxmi, an autobiographical work by Laxmi, is one of the most well-known masterpiece in this genre. The focus on "Me" makes it abundantly evident that the work is based on the author's life as a hijra. The book redefines what a "hijra" is and modifies how we think about them. "The word 'hij' alludes to the soul, a noble soul," says Laxmi. "Hijra" is the name of the body where the divine heart dwells. She continues, "A Hijra is not a man or a woman. While she is feminine, she is not a lady. He is a man by birth and by nature, yet he is not a man.

Problem Statement

. The focus of this study is on how the Hijra community struggled to define their gender/self-identity even with familial backing. One of the most significant societal problems in India that endangers the country's progress is the identification of transgender people.

Literature Review

The researcher has reviewed books, papers, and journals on LGBTQ gender discrimination and self-identity. A thorough analysis of the autobiography Hijra Me Hijra, Me Luxmi (2015) with a focus on identity issues, transgender issues, and other

issues has been done. Laxmi, a character from the book, struggles to determine if she is a woman or a man. In an effort to bridge the gap between the Supreme Court's 2014 ruling and the genuine identity crises that transgender people experience throughout their lives, this study will look at Laxminarayan Tripathi's autobiography, Me Hijra Me Laxmi (2015). In this work, Laxmi's empowerment as a hijra activist is examined in relation to how her identity blossomed.

Discussion and Result

There is a vast list of transgender-related issues that need to be addressed by the government as soon as feasible. Some of these issues may constitute discrimination on the basis of gender identity. There are many unjust conditions that cause people to be socially excluded, such as lack of legal protection, poverty, harassment and stigma, anti-transgender violence, resistance to health care, identity documents, housing and homelessness, unemployment, economic injustice, police persecution, unjustified prisons, and negligent families. To give transgender persons a life and status of dignity, societal setup and changes in social opinion and people's mindset are crucial. It is offensive to the human race to ostracise transsexual people. Every living thing has the right to exist in this universe. It is absurd to claim that a transgender person is being left behind because of the anthropocentric nature of evolution on this planet, despite the fact that they havemany of the same physical characteristics as men and women, with the exception of malformed genitalia. Laxmi places a high value on activism. Innumerable worlds of obscurity with unaccounted histories would have swallowed her up if she had been expelled from the activist artisan movement. She emerges as a fantastic activist thanks to her commitment and emotional adherence to the cause, which has earned her name recognition, fame, glamour, a positive public image, and an incredibly coveted platform. Countless transgender and sex workers also benefit from her sincere and sincere efforts. Laxmi acknowledges that she was unique at the outset of the story. Laxmi was born in Mumbai as a boy to traditional Brahmin parents; they gave him the name Laxminarayan Tripathi, also known as Raju. Laxmi described her childhood, which was very unique compared to that of other kids her age. She was the family's favourite and was well regarded. But she experienced a lot of illnesses during her youth, including typhoid, pneumonia, malaria, etc.

Conclusion

In pursuit of Self Identity in Mi hijra mi laxmi by laxmi narayan

tripathi: The Voice of Marginalized is the result of the study of third gender narratives via a queer lens is Me Laxmi and Truth about Me- A Hijra Life Story. The literary works chosen, written by eminent transgender Indians, demonstrate the social and historical importance of the hijras in Indian society. It depicts the life of Indian transgender people Laxmi and Revathi, who fall under the category of sexual minorities. They were exploited and marginalized, but they persisted, and their efforts have been rewarded. The importance of queerness in the Indian setting is also emphasized by the queer analysis and the pursuit of identity. According to a study on the third gender's social standing, those who fall into this group not only receive respect in western nations but also have success in rising to positions of prominence in India. The most well-known hijra in India and a transgender rights advocate is Laxminarayan Tripathi. Her success story has already been thoroughly covered. Laxmi has travelled to practically every nation and shared her experience. Being the voice of the Kinner community is one of her greatest accomplishments.

The research provides a window into the lives of people who identify as third gender. It depicts every facet of the hijra community, including their social position and roles, traumas and suffering, struggles and victories, daily struggles and sufferings, and quest for recognition. How people who identify as a third are gender viewed as a threat? In this study, the underbelly of the transgender community is examined.

Reference

1) Aneja, Anu, (2011). et.al.Theories of Women's Gender Studies. New Delhi: Indira Gandhi National Open University.
2) Jagose, Annamarie. (1996). Queer Theory: An Introduction. New York: NYU Press.
3) Krondorfer, Bjorn, Ed. (2009). Man and Masculinities and Christianity and Judaism: A Critical Reader. London: SCM Press.
4) Nanda, Serena. (1999) Neither Man nor Woman: the Hijras of India. Canada: Wadsworth Publishing Company.
5) Tripathi, Laxminarayan. (2015). Me Hijra Me Laxmi. Trans. From Marathi original by R.Raj.Rao and P.G. Joshi. New Delhi: Oxford University Press.

Tendulkar's 'Silence! the Court is in Session' and Karnad's 'Nagamandala' Analysis of Dramatizing Socio-Cultural Realities.

Mrs. Vaishali Yashwant Bisen

Research Scholar, Department of English, MATS University, Raipur C.G.
Dr. Swayam Prava Mishra Assistant Professor
Department of English, MATS University, Raipur C.G.

Abstract

Vijay Tendulkar and Girish Karnard both playwrights were the greatest representative of Indian English drama. The feeling of pessimism in the post-independence Indian theatre was noticed in the dramatic work of Tendulkar and Karnard. They presented the problem of the day-to-day life. Tendulkar covers issues related problems challenges of white-collar middle class people. Drama makes the audience realize the reality of society which is difficult to face. These plays attack issues of society related to love sex and violence etc. Karnard introduces us to social issues related to burning questions of today's society by showcasing the tradition and culture of India through his literature. In the play 'Nagamandala' there are major concepts like physical and emotional suppression of women. The play takes us through the superstitious South Indian village culture and tradition like the snake ordeal. The notion of chastity for women is included in this play.

Keywords:*Indian English drama, Indian theatre, Courts scene, Myths and folklore, Snake ordeal.*

Introduction

Silence! the Court is in Session

An amateur theatre troupe from Mumbai goes to a small town to perform a play. The main character of this play is Miss Leela Benare, who is a school teacher. And other important characters including a failed lawyer (Sukhatme), inter fail scientist, actor, troupe owner (Kashikar), his wife, servant (samant) while waiting for the performance, they start a mock trial with the intention of having fun. Actress Miss Leela Benare is roped in to play the role of the accused. Everyone gets ready. Actor Professor Mr. Damle's unborn child is growing in Benare's womb and Professor Damle has absolved of his

responsibility. All the other character tries to uncover the secret burial of Leela Benare. Everyone starts trying to test Benare's personal life they openly discuss the many men in Miss Benares's life in court.

All the characters turn their jealous prejudices into weapons and leave no stone unturned in Leela Benare. Commentaries and allegations around the world tarnish Leela Benare Miss Benare is given 10 seconds to defend herself after hurling wild allegation at Benare. The completely broken Miss Leela Benare lifeless lies on the stage. Appreciating practice of marriage as well as emphasizing Benare to have an abortion. In the end, it is shown that Leela does not give up and stands up strong. Decides that she will not be afraid and will fight against this injustice.

Nagamandala

The heroine of our drama whose name is Rani. Rani was married to Appanna but Appanna who is physically and mentally does not live with Rani. Appanna used to spend every night with courtesan even after his marriage. Appanna used to visit Rani at his home only in the afternoon for lunch. Rani is a typical Indian lady who wants to get her husband with all her heart and soul at all costs. The one who is Nagraj can take the form of any human being. Nagraj gets under the control of the Rani and starts meeting this Rani every night by posing as Appanna. This changes Rani's life completely as now she starts getting happiness in life. However, she does not know that the person who stays with her at night is no her husband but Nagraj Cobra and one day the Rani becomes pregnant. Rani tells this news to Appanna. Appanna immediately accuses Rani of infidelity and tells her that I cannot be the father of your child. When things escalate, the issue reaches the village panchayat where Rani has to take a test to prove her infidelity.

When the Rani puts her hand in the snake's burrow, then the Rani has to take a vow that she has not committed any infidelity. It was believed that the person who tells a lie by putting his hand in the burrow of snake, he is immediately bitten by the snake god. The Rani swears by putting her hand in the snake's hole that she has never touched any man other than her husband and snakes sitting in the hole do not bite the Rani, but the Rani's husband Appana still does not believe this. That Rani is going to be the mother of his child, so he spies in his own house at night.

Appanna is shocked to see that in the night, Nagaraj disguises himself as Appanna and comes to meet the Rani. Nagaraj stays with the Rani all night and leaves in the morning. Apppanna gets very angry seeing this. Thereafter a fierce fight ensues between Nagaraj and Appanna. Then

again Nagaraj changes his disguise and comes back to his real form and runs back to his burrow in the form of a snake. Then the villagers, seeing the snake running into the burrow, attack the snake and kill it. Before dying, the snake comes to the Rani and tells the whole truth to the Rani.

After this incident Appanna realizes his mistake and Appanna accepts Rani with her child. This happened in one ending of the story and in the other ending it happens that the snake which is their hides in the Rani's hair. In this way the Rani takes care of both. Many more multiple endings have been told in this play. The plays of Girish Karnad are based on myth. It is a bit difficult to understand them.

Material and Methods/Methodology

In this study method, the analytical and interpretive method of the researcher was adopted. The objectivity of the researcher was maintained. Analytical and objective efforts were made to achieve objectivity. The selected plays were treated as primary sources for this study. Along with the secondary sources, the literary works of Tendulkar and Karnad and the books based on them were also taken into account in the analysis.

Study Area

The research is related to Tendulkar and Karnad sociological aspect, Tendulkar's protagonist, Miss Leela Benare's character in "Silence! the Court is in Session" here the men society is dominated to woman. The community is interfered in lonely Miss Leela Benare's life. This is the social psychological condition of women.

The character of Karnad heroine Rani in "Nagamandala" is placed as an alternative in the community. Under the tradition of Indian society, the Rani bears every pain, injury and suffering at the same time. Adapting the Indian culture, Rani performs all the responsibilities of her husband Appanna very well manner. The illicit relationship of Appanaa and prostitute is considered as a sign of sexual desire.

Results and Discussion

Silence! the Court is in Session

This play is a social satire irony. In this the agony of Miss Benare has been told. The drama culminates in banter and laughter, with the tension rising with each frame. Leela Benare, on the other hand is suffering from unbearable mental pain. Here is Benare's heart-wrenching autobiography.

How cruel, liar, coward and violent is the society in its frustration. This is a perfect example of this. It is shocking to the extent to which this society is comfortable in getting perverted pleasure by uprooting a helpless poor woman.

'Nagmandala' originally written in Kannada and is based on two oral tales which Karnard heard from A.K.Ramanujan. Karnard subverted genders in this folktale. Rani's character initially presented as a typical, obedient Indian wife Latter the problem of in internalizing patriarchy, Rani turns into a daydreaming housewife. Now her suppressed sexual desires come out in the form of dreams and hallucinations. Appanna subverts the concept of domestic happiness. Exploits the institution of marriage.

Conclusion

Moving inside the play, as the life story of Leela Benare, the main character of this play unfolds, we are exposed to many layers of dark masculine sexual-frustrations and oppression of women, active under the white surface of the society around us. How women were marginalized in the society of men, but she continues to fight with this mentality and try to uplift her. It seems that Leela Banare as a character becomes a symbol of woman's tragedy. The layer of middle class hypocrisy and violence of man towards the people around him was opened in the play by keeping Benare at the center.

In short we conclude that the play 'Nagmandala' basically a feminist drama that expose the concept of chastity, injustice and oppression of women in a typical patriarchal society. Rani the representative of a typical, obedient Indian wife. Here Karnard also shows us unfulfilled sexual desire of women. Appanna the representative of the patriarchy or the male chauvinism, also he had saddism, jealousy and male ago. Cobra the representative of the supernatural power. The need for magical intervention to set things rights in a woman's life.

References

1) Das, Vina Noble.—Experiment and Innovation in Modern Indian Dramma:The Plays of Mohan Rakesh, Badal Sirkar, Vijay Tendulkar and Girish Karnard, The Plays of Girish Karnard.Dodiya, Jaydipsingh (ed). New Delhi:Prestige Books, 2009.
2) Tendulkar, Vijay. Silence! The Court is in Session, trans. Priya Adakar, Oxford University press:1978.
3) Karnad, Girish. NagaMandala: Play with a Cobra Oxford University press, 1990.

Sinan Anthon's *The Corpse Washer*: A Study of Suffering and Trauma

Mohd. Irfan Habib Shaikh **Dr. Shaikh Kalimoddin Rashid**

Research Student Assistant Professor & Head

Dept of English & Research Centre Maualna Azad College of Arts, Science & Commerce

Abstract

The present research paper tries to highlight the concerns of Sinan Antoon in The Corpse Washer. It primarily deals with suffering and trauma of the characters represented in the novel. This paper elaborates on the key concepts such as trauma and suffering due war in Iraq. Further, it discusses the impact of the physical and mental wounds left by trauma on the main character's psyche and his family and friends. This paper will be an impressive addition to the field and it can be implicated to all those regions which remained or are currently under the clouds of war.

Keywords: *Suffering, trauma, ,myagasil, corpse washer.*

Introduction:

The Corpse Washer (2013) is the second novel by the acclaimed writer and translator, the Baghdad-born, US-based Sinan Antoon. He has translated it into English from the original Arabic. He has won the Saif Ghobash Banipal Prize for Arabic Literary Translation of the present novel. Antoon's novel situates itself at two decisive moments in the modern Iraqi history, the Gulf War in 1990 and the American invasion in 2003. It depicts the life of the protagonist, Jawad. He is traumatized by constant contact with dead bodies that are growing dramatically in number. The overwhelming presence of death is increasingly shaping the face of life in the whole country.

The narrator says for him death is like a delivery which he receives every day as if he's opening the letters and going through it. He unwillingly performs the last rituals for the untimely dead bodies thinking that God will reward them as per their deeds. He tries to attract the attention of the readers towards the issues created by war in Iraq which offers pain and suffering along with the feelings of uncertainty, mental chaos, isolation and loneliness. In general,

the twentieth century is called

the age of trauma because we are living in an age of uncertainty, of terror, of wars, and of pressure. The world is witnessing suffering and trauma due to world wars viz. Vietnam war, Israel war, 9/11 attack and the political upheavals in Arab world. The Middle East has not been explored in literary canon. For instance, Iraq has suffered for a long time from the repercussions of war and violence. It is ravaged by war trauma. Personal and political traumas have been characterized in the works of Iraqi writers who are either victims of traumatic experiences or they are representing their tales of sufferings through their writings.

The present research paper intends to focus on the issues related with war and sufferings of the war-torn people. Antoon's *The Corpse Washer* discusses the issues related the problems created through invasion, occupation by military and prominent. lt the sectarian violence. Antoon employs flashback technique in order to portray the life of his protagonist Jawad. The narrative's timeline moves backwards and forwards as Antoon shows us snapshots of key moments in Jawad's life, almost like a series the incidents that goes on and off. It's a story of a young man's choices in life, his dreams, and ambitions and of his family's expectations. It gives us an insight into the pain and sorrow of living with the inevitable death and destruction that comes with war. This paper critically assesses the narrative events, the lives of characters in it and the motifs included by Sinan Antoon. It deals with the traumatic events and the trauma in the lives of Iraqi people. In general, trauma is a mental condition and is associated with psychological state of mind. Trauma theory has proved relevant and informative in evaluation and assessment of the war affected lives. Most of the works which formulate this theory were written in reaction to the Holocaust but they are, in most cases, applicable to other major historical traumas. A case in point is Cathy Caruth's books *Trauma: Explorations in Memory (1995)* and *Unclaimed Experience: Trauma, Narrative and History (1996)*. Caruth is one of the most eminent figures in modern trauma studies, and her work has served as a basis for other researchers in the same field. Drawing on the theory of trauma, the present paper seeks to explore the notions of war trauma and suffering in Sinan Antoon's novel *The Corpse Washer* that reveals Iraq's traumatic and violent history. It examines the ways in which the novel bears witness to, protests against and exposes the devastating effects of war and suffering.

Jawad's father, who is heavily armed with faith, thinks just like his

ancestors, that God will reward him for performing this ritual. Unlike his father, Jawad is not a pious or a practicing Muslim and he does not believe that this job is sacred. He wants to become a sculptor who can represent and immortalize life through realistic art, instead of washing corpses in preparation for their religious burial. In order to achieve this childhood dream, he obtains his undergraduate degree from the Academy of Fine Arts - Baghdad. However, he does not have any promising opportunities to work in sculpture due to the restless political situation in Iraq, which led many of its intellectuals and artists to leave the country and those who remain are discouraged from writing or making art. Jawad's unwillingness to inherit thecorpse washing profession of his ancestors has always troubled his relationship with his father. He preferred to work as a house painter during his summer breaks from school instead of joining his father at the *mghaysil*. However, Jawad is obligated to pursue his ancestral job to support his mother after his father's death and especially after his mother's sickness, which increases his need for money. For him, this job is merely the place in which death is like a monster that is getting stronger every day, seizing more people's lives and filling Jawad's life with dead bodies. Even corpse washing is different than it was when his father used to do it because death used to be timid and more measured, while in Jawad's days, corpses are tenfold.

The first time the narrator's name is introduced is in a nightmare about when an old man with long white hair and a long white beard asked Jawad to write on a piece of paper the names of the souls that old man will pluck leaving the bodies for Jawad to wash and purify. Even though the author does not state directly who the old man is, he is likely a representation of the angel of death or what the Muslim culture calls Azrael. Likewise, many other nightmare-chapters deal with a variety of scenarios, such as Jawad dying by an explosion or militia killing, Reem the beloved of Jawad dying of breast cancer, or the increasing number of dead people coming to the *mghaysil*. These nightmares depicting death can also be the symptoms of Jawad's traumatic and suffering experience of his first encounter with death. Around the age of fifteen, his father allowed him to come to the *mghaysil* to witness the process so that Jawad would be prepared to inherit the profession of corpse washing.

Suffering and death are one of the dominant themes in *The Corpse Washer*. Many characters in the novel simply disappear from the scenes, causing others to be unsure ofwhether they are dead or still alive. One

example is that of Hammoudy, a young orphan who is obligated to leave school at 10thgrade to support his mother through working with Jawad's father. The circumstances of his death are ambiguous – neither the readers nor other characters hear anything about him again. Another example of a character's destiny being unclear is that of Jawad's girlfriend, Reem, who disappears after her official engagement with Jawad. After many months of agony, during which he searches and asks people about Reem's whereabouts, Jawad receives a letter from her, which informs him of her newly discovered breast cancer and her subsequent flight to Jordan. In the letter, Reem wonders why she should have cancer when she is not yet forty. The doctor informs her that cancer rates have increased in recent years due to the depleted uranium used in the wars. The letter does not mention any address or offers any clues as to how Jawad can find or reply to her. He spends days thinking of whether she is still alive or has died of sickness. She remains the subject of his dreams and nightmares for a long time. In the very first chapter, he has a dream of her lying naked on her back on a marble bench asking him to wash her as if she is dead and ready for the burial, but she is still talking. Jawad is confused and keeps asking her how he can wash her if she is not dead. In another nightmare, he sees two pomegranates on her chest instead of her breast, most likely to indicate that death has taken her life through her breast cancer. Likewise, other nightmares either foreshadow future events or mirror the real world. The fact that the characters' fate is not certain or at least known render life and death nearly undistinguishable.

Death is hovering everywhere, and the fear of being its next victim contributes to the conflation of life and death. If there is a call for war, it is difficult to say no both Jawad's brother, Ameer, and his childhood Art schoolteacher, Raid, are killed in the war with Iran. Later, Jawad, as a corpse washer, tells of the many ways in which people are dying– robberies, car explosions, suicide belt, sectarian killing, revenge, suicide bombs, and many others. Death has become more generous in providing Jawad's sustenance that is living exclusively with the dead. Death is part of people's everyday life, a life full of dead people. In the novel's Iraq, life and death are not even two sides of the same coin; they are indistinguishable. This life-and-death confusion reflects the troubled mind and the damaged thoughts and memory of a traumatized person.

Conclusion

Thus, Antoon's *The Corpse Washer* is a story that confronts human pain and has all the qualities that

qualify it to be a modern classic. It highlights Iraq's traumatic and brutal history and it describes a strong and profound picture of life in modern Iraq. The protagonist Jawad works as the author's puppet and spokesman who stands for every man in the war-torn Iraq where Iraqis suffer moral injuries that affect their psyches. The strength of Antoon's *The Corpse Washer* is its representation of a many-sided and human tale of war and suffering. Antoon describes the key moments in Jawad's life. It is not narrated chronologically, but the writer is only depicting and showing some snapshots of Jawad's family and important moments which, in fact, stand for all Iraqis who lose hope in seeing beauty in their wounded country. They are forced to live with the devastation, ruin and death that comes with war.

References:

1. Antoon, Sinan. *The Corpse Washer*. New Haven: Yale University Press, 2013. P.3. Print.
2. Antoon, Sinan. *The Corpse Washer*. New Haven: Yale University Press, 2013. P.153.Print.
4. Caruth, C. "Introduction: Psychoanalysis, Culture, and Trauma" American Imago, 1991. 48.1.
5. American Psychiatric Association. "Posttraumatic Stress Disorder." 2013. PDF. Accessed 11 Feb. 2019.
6. Freud, S., & Hubback, C J. M. (1990). Beyond the Pleasure Principle. London: International Psycho-Analytical Press.
7. Milich, Stephan, Friederike Pannewick, and Leslie Tramontini. Conflicting Narratives: War, Trauma and Memory in Iraqi Culture. Reichert Verlag, 2012.

The exploration of female Identity as reflected in Jasoda: A Critical Study

Mr. Umesh Nana Wamane

Research Scholar, BCNMU Jalgaon
Under the Supervision
Dr. VinodPralhadChaudhari

Abstract:

The study shows that Jasodawho relates to this study by depicting female characters who experience identity crisis, trauma and oppression regardless of the hierarchical structure and who adhere to various cultural standards. The study sheds light on the complicated emotional behaviour of the independent woman protagonist, who successfully supports herself and the family on her own while yet submitting to the patriarchal domination of her husband. This study thus demonstrates the existential difficulties and self-identity exploration of women in their patriarchal countries and offers useful information about the social alterations affecting the new women identity.

Index Terms—*female identity, oppression, class structure, psychoanalysis, stereotype, marginalized woman*

Introduction

The book selected for this discussion has the name Jasoda, was published in 2017, and was authored by postcolonial author and award-winning playwright KiranNagarkar. The protagonist in Jasoda's story, an Indian woman who has been taken advantage in patriarchal society, is a woman. The story is revolves around Jasoda's struggles and difficulties in Mumbai and how she overcame them to establish herself as an independent, strong.

Research Methodology

This study focuses on Jasoda in order to analyse the female explorations and the formation of new women identities in patriarchal society. The feminist perspective and the mental attitudes suited to the historical context of the specified periods have been crucial to the analysis and evaluation of the novel.Therefore, the following methodology adapted for this study.

- Descriptive, Interpretative and

analytical methodology

• Detailed Study of Kiran Nagarkar's novel Jasoda

Study Area

The area selected for the study is the novel entitledJasoda with the exploration of female identity crisis as reflected in Jasoda: A Feministic Perspective.

Gender roles and stereotypes

Sangram Singh and Prince Parbat Singh are driven by a deep desire for dominance and status. The prince murders his brother because it was stated that he would be the next person to be crowned. Similar to how Sangram Singh intends to murder Prince Parbat Singh, his scheme is somewhat derailed when the prince is rendered paralyzed and helpless. Due to starvation and a terrible drought, all the other servants were forced to leave the area, leaving the Prince alone and dependent on Sangram Singh. By coercing and blackmailing the prince, Sangram Singh takes advantage of the situation to fake and transfer the king's possessions into his name.

The main character and Sangram Singh's wife, Jasoda, is subjected to domestic oppression, dictation, and mental colonization by her domineering husband. Because Sangram Singh discourages the birth of female children, Jasoda, who is extremely repressed, insensitively strangles her newborn female newborns. Savitri, a member of the lower class and another strong female character in the book, is also driven. Sangram Singh frequently takes advantage of her to satisfy his sexual need and further his political ambitions. Because she tried to respond to his inquiries and disobeyed him, he severely punished her. Even worse, he reprimands her for being late to meet him. Tragically, she kicks him and flees the scene because of how painfully he tickles her. Sangram Singh closes the door after her, leaving her defenseless.

Stigmatizing Patriarchal Society Confronted by women

Sangram Singh doesn't offer Jasoda any affection or appreciation for all of her hard work at home. Without anyone's help, she works all day long running errands to provide for her family's everyday needs, and at night, she gives her body to her husband without showing her sorrow. Sangram Singh too views Savitri as a sexual element. Every dominating male figure, including the Prince and the pavement rent collector, exhibits degrading patriarchal behaviour.Sangram Singh is repeatedly verbally and physically abused by the Prince, who treats him like a mere repulsive object.

In each of these instances, class has been objectified and treated as both inhumane and a machine, regardless of the social class, hierarchy, or structure involved. The

female characters are also severely victimized and targeted. They experience objectification more severely and psychologically than others. They paid little attention to their feelings or sorrow. They are the "new women," discovered to be identity, powerful in both physical and mental equivalents, protective of their families, yet subdued under the male control, and at last, are freed but not drastically.

In Search of Identity

The journey of Jasoda with toughperseverance and courage through patriarchal and burdened by demeaning poverty is the subject of Nagarkar's incisive narrative. The three main female characters in this essay are Jasoda, Savitri, and Raat Rani. Despite all the strange mishaps, these strong-willed ladies continue to be nice people. The patriarchal society's ideals have no influence over the female characters. These patriarchal qualities and conventions are unworthy of these women's characteristics since they engage in female infanticide, have intercourse with other men in front of their husbands and mothers-in-law, and are raped. They also have no emotional connection to the girl newborns or children. The characters never give them a chance, despite the readers' best efforts, and they stand to demonstrate the situational morality of their actions.

Results and Discussion

The conclusion of the study is that the patriarchal system and its rules about theology and ethical values play a significant part in the process of forming female identities and place obstacles in the way of women's efforts to develop their sense of self-worth and independent women identities. Naturally, it is also observed that Jasoda raised in extremely patriarchal settings are unable to escape the social, political, and ethical constraints of their times, which has an impact on the subjective experience and feminine creativity in their literary works.

Jasoda walks several kilometres twice a week to check on the water tanker while carrying brass vessels on her head, disregarding the scorching desert heat and lethal sandstorms in order to keep her family alive in the desolate village of Kantagiri, where it hasn't rained in so long that she has to explain what rain is to her kids. The selected novel focuses on the women protagonists as autonomous, self-reliant, positively ambitious, and working to flee or defeat patriarchal tyranny, and ultimately becoming empowered. The role and characteristics of the female characters have been expertly proportioned by the author.Jasoda continually and mindlessly chokes all of her newborn female infants. She handles every aspect of giving birth by herself. As

soon as she has cleaned herself, she resumes her daily path without giving any thought to the agony. Although intended as a criticism, it highlights Jasoda's resolve, physical toughness, and psychological stability.

CONCLUSION

KiranNagarkar attempted to put an end to the idea of women being oppressed in accordance with the social changes occurring in their societies. In order to learn about their autonomous female self-racial and handle, they must fight hard to overcome the rigid societal norms and male-dominated society' severe traditional laws. Along with the men who live in a privileged world and have a macho urge to dominate and control women, there are also passivize women who blindly follow the rules and dictates of patriarchal society and male dominance.

The main character from the novel Jasoda who is in the state of identity crisis tries to make her own self in the society. This study shows how women continue to submit to social and domestic persecution. Women are seen to be strong and independent but domestically repressed. Despite their social strength, they continue to face domestic oppression. To stop misusing the female body, these women must further overcome gender presumptions.

The notion that patriarchy is one of the deadly suppressing instruments used to deteriorate the self of resolute, spirited women for women of any class, whether it high class, low class, or middle class, was determined by the theme analysis. Despite the fact that patriarchy oppresses women, the study demonstrates that men gain control of women without understanding the cause of their suppressed behaviour rather than portraying women as weak. Surprisingly, one of the findings that emerge from a careful analysis of the main text sheds light on the motivation behind voluntarily subjugation of femininity. If and only if those sacrifices help the women characters or save the lives of their loved ones, reality freezes when they submit to pressure and consciously submit to patriarchy. They can endure various degrees of suffering with great tenacity, but only if they let it.

References:

1) Hasan, L. R. (2018, February 4). In 'Jasoda', KiranNagarkar succeeds in giving us an extraordinary heroine in the form of Everywoman.
2) Jasoda: A novel by KiranNagarkar – SpectralHues. (2018, February 6). SpectralHues. https://www.spectralhues.com/books/book-world/jasoda-novel-kiran-nagarkar/
3) Nagarkar, K. (2017). Jasoda: A novel. HarperCollins.

SEEING BEYOND: VISIONS OF FUTURE IN THE WELLSIAN WORLD

1. D.VARSHA YASMIN, 2. Dr. T.C. MOHAMED MUNEEB

Research Scholar (Full–Time), Research Department of English, Dr. Zakir Husain College, Ilayangudi - 630702Mobile No: 9677818823, Email ID: varshagani10@gmail.com

Assistant Professor& Research Supervisor, Research Department of English, Dr. Zakir Husain College, Ilayangudi - 630702 Mobile No: 9790111958, Email ID: tcmuneeb@gmail.com

ABSTRACT:

In this novel The Time Machine, Herbart George Wells explains his vision of the future. The protagonist of the novel, Time Traveller, encounters strange creatures and begins to communicate with them. A closer examination will reveal how significantly different Eloi and Morlocks are from today's humans, even though Eloi and Morlocks resemble humans to some extent. It turns out that there are more divisions of authority between the two races than the Time Traveler initially thought. Since they exhibit both human and animal characteristics, they are an excellent topic for analyzing the ideas of evolution and degeneration. The narrative is vague on this point, leaving it unclear as to whether the world has improved or worse in the future. Future research indicates that most species will become extinct and that the earth will undergo significant transformation. All species that resemble humans eventually disappear as nature itself changes. In this novel, Wells can be seen as a prophecy and a warning to mankind that something should be done to protect the people to avoid the future that is depicted in the novel.

Keywords: *Time Machine, Time Travelling, Eloi, Evolution, Morlocks, Utopia*

INTRODUCTION

Without a doubt, the idea of time travel plays a significant role in science fiction. It has captured the interest of scientists and authors whose works contain a variety of forecasts and speculations about the future of the world. More writers besides George Wells touch on this subject, yet many consider him to be one of the most significant figures in contemporary science fiction. Wells

links his views of extinction and degeneration with the theory of evolution. The demise of the Earth and the world itself is emphasized in this novel in addition to the end of humanity and society. The main idea of this paper is to analyze the Morlocks and Eloi and the vision of their future in the light of race and gender. The research paper was carried out based on the 8th edition of the MLA Handbook.

Wells explores race and offers guidance on how people can avoid classifying themselves in "*A Modern Utopia*". He gives the reader a thorough description of a man who lives in Utopia but not a single word about a woman. He believed that man should evolve as a sociologist who contributes to the creation of aggregation concepts that advance the process of civilization. He believes that a man considers himself a member of the tribe, they are devoted to it, and fears or despises anyone outside of the group. Even in the utopian society People split themselves into groups and erect barriers between themselves. Wells criticizes the tendency for people to categorize and evaluate large groups of people only based on their differences from others. He stresses that some members of each group might fit the description and stereotypes but the majority won't. Another intriguing finding is that people tend to view others as the issue and think that in other races the disparities are greater and more obvious, rather than generalizing about the group or race they belong to. This just serves to reinforce man's tribal character, which makes him wary of everything new and unfamiliar. Wells synthesizes his thoughts in the following sentence: "Synthesis does not necessarily mean fusion, nor does it mean uniformity" (Wells 379). To overcome all classifications wrought by men all over history, we must live in harmony while appreciating our differences and abstaining from judgment. We should remember that we may all be from various races but we are all part of the same species. Bloom distinguishes between the genders using the conventional categorization of "masculine" and "feminine". Culture, light, the Sun, law, reason, consciousness, the right hand, land, and oversight are the values of the "masculine". Chaos, darkness, the Moon, feeling, the left hand, water, and the unconscious all converge to form the "feminine". An intriguing comparison between the Eloi and Morlocks can be made using these traits. Bloom begins his scrutinization with the Eloi, claiming that Elois initially seem to be the only race and are thereafter the better of the two. Eloi are characterized by their love for the Sun and their tendency to

govern. They appear to be happy, lovely, and enjoying themselves. Closer examination reveals that they are not "masculine" enough to be regarded as rulers because they look to be weak, scared, little, and cognitively underdeveloped. Despite being feminized, they do not have a good association with the feminine. Morlocks are solitary creatures that bear unconscious markings that are associated with the "feminine". However, they resemble predatory, violent beasts, which somehow fit with "masculine" characteristics.

Lifestyle and Society in Wellsian World

However, Eloi are considerably weaker smaller than Time Traveller. They are weak because they absolutely cannot tolerate light. We can readily conclude that there is no definite difference between the "masculine" and "feminine" characteristics of the two races. Time Traveller initially has no idea how this new society operates. The Eloi are supposedly the preferred class, and they rule over the lesser working class according to this social order. In this situation, the Morlocks are viewed as the Eloi's slaves, who stand in for the Victorian concept of the Haves. This paradigm is contested at night when the social structure of power shifts in favor of the Morlocks, who act as the ruling class. This contradiction and mutual dependence between the two races, according to Time Traveller, are the result of a potential revolution from the past. If the earlier theory on the balance of power is accurate, the Morlocks might have chosen to stop the Eloi and spoken out against their oppression and blatant discrimination. Despite their appearance, they are much more productive than the Eloi: "And the Morlocks made their garments, perhaps through the survival of an old habit of service" (Wells 58). It is easy to see how this modern civilization and the society from the past can be compared to the present world. There is a large number of working-class with few or no rights, and a small number of people at the top of the hierarchy control the majority of people. Every culture and civilization throughout the history of the planet has experienced this form of separation. In addition, the Morlocks feed on the flesh of the Eloi while the Eloi subsist off of their labor. It is difficult to declare which of the two races is greater because we may infer that they are dependent on one another and that they require one another to exist. John.S Partington in his essay speculates on the characteristics of human society in 802 701AD. Initially, he observes the Eloi as the progenitors of humanity in pastoral communism. Later, he views them as the rulers of a class divided on the planet who keep the subterranean Morlocks in subjugation.

Finally, he sees the Morlocks as the ascendant class who live beneath the Eloi and care for them before eating them in a cannibalistic feast.

The Time Traveller notices that Eloi and Morlocks don't live in home-like buildings. Those people lived a life of a Stone Age people. Eloi just live in cave-like structures under the trees and Morlock lived in the Wells under the ground. For them, materialistic things have no value, and as a result, money doesn't exist. For their livelihood, share the things they possess. Eloi and Morlocks like to create barriers between others except for their own group. In the hypothetical scenario, there is no money and private property in the future. People start to look at each other as if life is not governed by material possession.

Another strange feature of the future is the absence of graveyards and cemeteries: "I could see no crematoria nor anything suggestive of Tombs. But it occurred to me that, possibly, there might be cemeteries (or crematoria) somewhere beyond the range of my explorings" (Wells 41). There may be a question that arises what happened to the dead bodies? Are they preserving them or burning them for a particular reason? These questions are left unanswered until the readers learn that the Eloi are eaten by the Morlocks. So, there are no remains to be buried. The subject of religion is highly controversial today. The prestige and influence ofreligious places have shifted considerably over history. Religion might be meaningless at some point or it might be one of the many things that had disappeared over the time of Eloi and Morlocks along with the ideas of money and property. The Eloi and Morlocks are not interested in any kind of art. Eloi have less interest in personal development due to the fact that they knew they are nothing but food to Morlocks. They live without any specific goal even without the courage to fight against the Morlocks to save themselves. This is another deterioration of mankind in the future.

CONCLUSION

There are numerous novels about time travel, including *The Time Machine*. Wells analyses the lives of future species using a critical perspective, and the knowledge of the new world astounds him. Time Traveler looks at the qualities of the Eloi and Morlocks since hethinks that creatures from the future will be far smarter and more advanced than him and his time. It appears that both evolution and extinction have an impact on humanity as a race over time. People the look same, lack much intelligence, and there is no such thing as gender or sex. But there is no private property, money, politics, or religion. The planet that the Time Traveler knows does not exist, and

the Earth has gone through many stages. The future can best be described as a world of devastation and the spiritual emptiness of humanity. The quality of life had deteriorated in every way, and traditions, family and friendship had all but vanished. This novel can be read as both a cautionary and a critique of modern society. Wells and Spengler believe that if people want to prevent a future like the one described in the book, they must modify the way they live and reject consumerism and the Western way of thinking. Despite this, nobody knows what will happen or how the world will look in 802 701. About that, people can only hypothesize, just like many scientists and writers do in their work.

References:

1) Bloom, Harold. "*Bloom's Modern Critical Views*." Chelsea House Publishers, 2005. Print. Elun, Gabriel. "John S. Partington, ed. *The Wellsian: Selected Essays on H.G Wells*." *Utopian Studies,* vol. 16, no. 3, Pennsylvania State University Press, 2005.
2) Partington, John S. "*The Time Machine and a Modern Utopia: the static and kinetic utopias of the early H.G. Wells*." Utopian Studies, vol. 13, no. 1, 2002.
3) Spengler, Oswald. *The Decline of the West.* Alfred. A. Knopf, 1926.
4) Wells, Herbert George. "*A Modern Utopia*." The Floating Press, 2009. Print.
5) —. "*The Time Machine*." Penguin Books Ltd, 2005. Print.

"Social Discrimination in Access to Scientific Knowledge and Training to Marginal Farmers in Marathwada"

Karankumar Ingale*, Dr. S.S. Narwade

Research Student, Department of Economics, Dr. Babasaheb Ambedkar Marathwada University, Aurangabad.

**Professor, Department of Economics, Dr. Babasaheb Ambedkar Marathwada University, Aurangabad.

Abstract:

Primary Data for the study is collected from 178 sample households through purposive random sampling method from Latur District of Maharashtra. Marginal farmers are not able to fulfill their basic needs through agriculture income alone, as a result 75.3 % of these farmers work as casual labourers. Marginal farmers were found to lack scientific knowledge about agriculture and only 13.5% marginal farmers were found to have received various agricultural and ancillary business training. The study also found relative less proportion of SC marginal farmers beneficiaries under PMKSN.

Key Words: *Marginal Farmers, Scientific Information and Training, Indebtedness, PMKSN*

Introduction:

As a dominant sector of an economy, agriculture plays a vital role in generating income, employment and subsistence for our population (Sherawat, 2012). The rapid increase in population, subdivision and fragmentation of land holdings and the changed family system from joint to nuclear families in rural India has made the size of holdings smaller and smaller. In Indian Agriculture, area operated by Marginal Farmers has increased, but not the proportional holdings.

Most of the Indian farmers cannot survive on their land alone. They also have to work as daily labourers (Pattenden and Bansal, 2021). The agricultural sector has always faced challenges due to climate change and diminishing availability of fertile land. Irregular rainfall, high cost of inputs, uncertainty in market prices also

affects livelihood of the farmers. Singh (2021) found that in Punjab 70% scheduled caste farmers were small/marginal as against 15% of upper caste farmers. Given this background the present study is an attempt to find out the access to scientific knowledge and agri-business training to the marginal farmers of Latur district of Marathwada.

Research Methodology:

In the present Study primary data is collected from 178 marginal farmers households of Latur District of Maharashtra. The Villages were selected with the help of purposive random sampling method and 11 villages were selected from 3 talukas of Latur District. Out of these 11 villages 3 villages are from Latur taluka, these are namely Bhosa, Gondegaon and Mahapur, 4 villages are from Renapur taluka, these are namely Harwadi, Khalangri, Murdhav and Niwada and 4 Villages are from Ahmedpur taluka and these villages are Belur, Chikhali, Dhalegaon and Gugdal. Out of 178 marginal farmer households were selected 34 were SCs (20 percent) and 5 were STs (2 percent), 66 marginal farmers (37 percent) were from OBCs and 73 (41 percent) from high caste Hindus.

Results Discussion:

The social group wise educational status of the marginal farmers shows the high illiteracy among SCs (52.9%), followed by OBCs (27.17%) and High Caste Hindus (23.29%). The high proportion of high caste Hindus were educated up to degree level. The study found that four-fifth of the marginal farmers lived in pucca houses. But social group wise analysis shows that relatively low proportion of lower caste families had pucca houses.

73.5% SCs, 80% STs, 78.8% OBCs and 82.2% High Caste Hindus lives in pucca houses. Thestudy found that 92.7% of marginal farmer households have electricity connection, but less proportion of SC families had electricity connection. In case of SCs families only 82.4 per cent families had electricity connection. Study also found that 94.9% marginal farmers household's had access to in home toilet facility. It was striking to note that 80.0 per cent of the SC families and 40.0 per cent ST marginal farmers were found to be below poverty line. The proportion BPL marginal farmers in case of OBCs and HCHs was relatively very low, it was 13.64% in case of OBCs and 4.1 per cent in case of High Caste Hindus.

Source – Based on field survey carried out in January, 2022.

The study found that only 21.3 % of the marginal farmers had irrigation facility. Thus about four – fifth of the marginal farmers lack irrigation facilities. Latur district falls in a

drought prone area so development of irrigation facilities in Latur district becomes important. The study also found that the marginal farmers of study area largely follow double cropping system. 60.7% of the marginal farmers followed double-cropping system and 16.3% farmers had multi-cropping system. Less proportion of SC marginal farmers (11.8 %) had multi cropping pattern, whereas 19.7 % of the OBC and 16.4 % of the HCH marginal farmers had multi cropping pattern of cultivation.

It was found that 37.6% of marginal farmers used traditional methods of cultivation. The use of livestocks was observed more in agriculture related activities like ploughing. The study observed that SCs lack livestock wealth and other equipment of cultivation, so they used hired tractor, threshers for ploughing, sowing and harvesting activities on the basis of one-fourth of crop sharing.

Training and Scientific Information:

Agriculture and agri-business training and scientific information about agriculture plays major role in generating income and employment to increase economic status of

marginal farmers. The above table no. 1 shows that out of total 178 marginal farmers, only 24 (13.5!) farmers have received training in agriculture and agri-business. It is important to note that not a single marginal farmer from SC and ST have received this kind of training. 18 (24.7%) High Caste Hindus and 6 (9.1/%) OBC marginal farmers have received agriculture training. This lack of training in agriculture and agribusiness has severely affected generation of income and employment in farm and non-farm sector in rural areas.

The above table shows the marginal farmers access to scientific information on agriculture. The research shows that out of total 178 marginal farmers only 71 (39.9%) marginal farmers have access to scientific information about agriculture. 43.9 % of the OBC and 52.1 % of the HCH marginal farmers found to have scientific information of cultivation. It is further observed that 94.1% SC marginal farmers have not received any scientific information followed by 60% ST marginal farmers. As the average landholding of SC marginal farmers was relatively less so they didn't pay much attention for acquiring scientific knowledge of cultivation. Also the government machinery was not observed efficient enough in spreading the scientific information to farmers.

Annual Income of Marginal Farmers:

The above table shows the annual income of marginal farmers in the study area of Marathwada. It is also one of the major factors to know

social and economic status of marginal farmer households. The study shows that out of total 178 households 29 (16.3%) households income is less than 50000, 119 (66.8%) households income is between 50000 to

1.0 lakh and only 30 (16.9%) households income was above 1.0 lakhs. The study observed that about one-third of the marginal farmers from OBCs and HCHs annual income was above Rs 1.0 lakhs, but this was not the case with SC and ST marginal farmers. The study found almost 40.0 per cent of the SC and ST marginal farmers had income less than Rs. 50000 per annum. As this income is very low, it cannot meet their basic requirements of these marginal farmers.

The study also found that almost one-third of the SC marginal farmers were indebted, the proportion of indebted OBC and HCH marginal farmers was relatively less. All the SC and ST marginal farmers debt was below Rs. 50000, but 19.0 % OBC and 29.5% HCH marginal farmers debt was between Rs. 0.5 to 1.0 lakh. Another important finding of the study is that only one-third SC and none of the ST indebted marginal farmers received institutional credit, whereas 63% OBC and 75 % HCH indebted marginal farmers received institutional credit.

The extremely low income of these farmers resulted in working them as casual labourers in farm and non-farm sector. The study found that out of total 178 marginal farmers 134 (75.3%) marginal farmer's work as casual labour in agriculture and non-agriculture sector. Almost all SC marginal farmers worked as casual workers (97.1%), followed by ST (80%), OBC (78.8%) and High Caste Hindus (61.6%) marginal farmers. Thus as the social status of marginal farmers raised, their involvement in casual activities was observed relatively less.

PMKSN Benefit:

Pradhan Mantri Kisan Samman Nidhi provides Rs. 6000 per annum to farmers having land up to 2 ha. It plays important role in sustaining rain fed agriculture by giving financial assistance to marginal farmers. The study found that out of total 178 farmers 161(90.4 %) farmers got benefits of PMKSN. Out of total 34 marginal farmers from SC community only 21 (61.8%) got financial benefit under this scheme whereas 96.97% OBC and 97.3 % High Caste Hindu marginal farmers benefited PMKSN.

Policy Measures:

In terms of income, the condition of Scheduled Castes and Scheduled Tribes marginal farmers was found to be the worst. As these marginal farmers could not meet their basic needs only through agriculture, they were also found to be working as daily

labourers. There is an urgent need to encourage various self-employment and agriculture ancillary businesses to increase the income of marginal farmers. It is necessary to increase marginal farmers specially scheduled caste marginal farmers access to irrigation facility, scientific information and agricultural technology and benefits under PMKSN

References :

- Pattenden Jonathan and Bansal Gaurav (2021), 'A New Class Alliance I India Countryside? From New Farmers' Movements to the 2020 Protest Wave, *Economic and Political Weekly*, June 26, Vol. LVI No. 26 & 27.
- Sherawat Ramesh (2012), "Socio economic status and level of living of marginal farmers in Haryana", submitted his thesis to Shri Jagdish Tibrewal Prasad Jhabarmal University, Jhunjhunu Rajasthan.
- Singh , Sukhpal (2021), 'Nature and Dynamics of farm Labour work : A case study of cotton in Indian Punjab', *IJLE* ,vol 64, Issue 2, April-June, pp 447-459.

Inequality in Access to Education, Land and Credit in Rural Maharashtra

Dr. Sunil Narwade

Professor, Department of Economics, Dr. Babasaheb Ambedkar Marathwada University, Aurangabad. (M.S.) E-mail:-ssnarwade22@gmail.com

Abstract:

The present study is an attempt to find out access to education, land and credit in rural Maharashtra. The primary data was collected through schedule from 253 rural households of different social groups from all six divisions of Maharashtra. The study found that the most of the scheduled castes were landless, so depended upon farm and non-farm casual employment. They also had less access to institutional credit and have to depend more upon micro-finance institutions for the credit requirement. Government land or common grazing land in villages should be distributed among landless scheduled castes on priority basis.

Keywords: *Caste, Landlessness, Land Holdings, Rural Credit*

Introduction:

According to Census (2011) 68.8 per cent of India's population lives in rural area and depend upon agriculture and allied activities for their survival. As per 2011 census, SCs constitute 16.8 per cent of Indian population. More SC population lives in rural areas than other social groups. As a result most of the scheduled castes are landless and depend upon labour for their livelihood. Scheduled castes have very less access to institutional credit in rural India (Maruthambal 2019). The present study is an attempt to analyse access to education, credit, and land among various social groups in rural Maharashtra with special emphasis on scheduled castes in rural India.

Research Methodology:

The primary data for the study was collected through schedule from 253 households of different social groups from six divisions of rural Maharashtra. The study selected one district from each division of Maharashtra on the basis of highest main rural workers as per the 2011 census of India. These districts are Nagpur, Yavatmal, Nanded, Ahmednagar, Pune and Thane. From each district one taluqa was selected

having highest or second highest number of main rural workers depending upon travel convenience. These taluqas are Hadgaon from Nanded, Pusad from Amravati, Sangamner fron Ahmednagar, Mauda from Nagpur, Haveli from Pune and Palghar from Palghar districts. Lastly from each taluqa two villages were selected to carry out primary survey. These villages were Nevari and Maradga from Hadgaon, Nimbi and

Pardi from Pusad, Konchi and Mendhwan from Sangamner, Mathani and Dhamangaon from Mauda, Kondhanpur and Rahatwade from Haveli, Panchali and Birwadi from Palghar tauqas. While selecting the villages those villages having considerable number of the scheduled castes population and proportion of main workers were selected. Around 5 % of the village population was surveyed randomly. Out of the 253 sample households studies 100 (39.5 per cent) were scheduled castes, 99 (39.1 per cent) were other backward castes and 54 (21.3 per cent) were high caste Hindus.

Results and Discussion:

Access to Education in Rural Maharashtra:

The Velaskar (1990) observed the representation of dominant strata was high at all levels of education & women & SCs decreased at higher level in India. The present study found that almost 9/10th of the males in rural Maharashtra were literate. It is important to note that compared to Scheduled castes (8.0 per cent) more number of other backward castes (15.2 per cent) and High caste Hindus (13.0 per cent) attained higher secondary level education. The education performance was found better in Nagpur division. Among Scheduled castes the illiteracy was relatively high (21.4 per cent) in Ahmednagar district. The study observed gender differences in educational performance in rural Maharashtra. The female illiteracy (14.2 per cent) was relatively higher compared to male illiteracy (9.1 per cent) in Maharashtra. Most of the females were educated up to primary level (40.3 per cent) followed by secondary education (35.6 per cent). The highest illiteracy was observed among other backward caste females (17.2 per cent) followed by Scheduled castes (14.0 per cent) and High caste Hindus (9.3 per cent). The scheduled caste & other backward caste females illiteracy was observed relatively high in Yavatmal and Ahmednagar districts of Maharashtra.

Access to Land in Rural Maharashtra:

According to Thorat (1993) most of the scheduled castes and tribes are landless and they are agricultural labourers. The non-SC/ST social groups are less in agriculture labourer category and more as cultivators and

regular, salaried employees (Mutatkar, 2005). The present study found that out of 253 households studied in rural Maharashtra 128 (50.6 per cent) owned the agricultural land whereas 125 (49.4 per cent) households were landless. 69.0 per cent of the Scheduled castes households were landless followed by High caste Hindus (38.9 %) and other backward castes (38.4 per cent). Most landlessness among Scheduled castes was observed in Nagpur (76.5 per cent), Yavatmal (96.2 per cent) divisions in Maharashtra. If we consider the number of near landlessness households (14.6 per cent) then the total landlessness in rural Maharashtra is 65.2 per cent. In the surveyed villages of rural Maharashtra 16.6 per cent of the households were marginal farmers, 12.3 per cent were small farmers. Thus 94.1 per cent of the households in rural Maharashtra were landless, marginal or small farmers. This proportion was 97 per cent in case of the SC households. Compared to scheduled castes more proportion of the other backward castes and High caste Hindus were small, medium farmers in rural Maharashtra.

13.0 per cent of the scheduled castes were marginal farmers, whereas 17.2 per cent of other backward castes & 22.2 per cent of high caste Hindus were marginal farmers. Also in case of small farmers 7.0 per cent of Scheduled castes were small farmers but 15.2 per cent of the other backward castes and 16.7 per cent of the High caste Hindus were small farmers.

Access to Credit in Rural Maharashtra:

The study found that out of 253 household heads 240 (94.9 per cent) have bank accounts in public, private or cooperative banks. 96.3 per cent of High caste Hindus have bank accounts whereas this figure was 94.0 per cent & 94.9 per cent in case of scheduled castes and other backward castes respectively. The study found that 85.8 per cent of the households have bank accounts in public sector banks, followed by cooperative banks (11.7 per cent) and private sector banks (2.5 per cent). The study observed that 14.9 per cent other backward castes and 13.5 per cent for high castes Hindus have bank account in cooperative sector banks, whereas only 7.4 per cent scheduled castes banks. Pune & Ahmednagar districts have registered 50 per cent bank accounts in cooperative banks among the surveyed households in rural Maharashtra.

The present study found that 134 (53.0 per cent) of the households were in need of credit in the study area. 55.0 per cent scheduled caste, 54.5 per cent other backward caste and 46.3 per cent of high caste Hindu households told that they needed credit. Out of these 134 households who needed credit, the study found that 102 (76.1 per cent) of them received credit from various sources. 83.3 per cent of the other backward

caste and 88.0 per cent of the high caste Hindus received credit, but in case of scheduled castes those needed credit, only 63.6 per cent of the households those received it. Mostly scheduled caste families from Nagpur and Nanded failed to have access to credit. The other backward caste and high caste Hindu households received higher amount of the credit compared to scheduled castes

For 37.36 per cent of the families (out of 102) purpose of credit was cultivation, followed by consumption needs (21.6 per cent) business activities (11.8 per cent). Most of the high caste Hindu families (50.0 per cent) used credit for cultivation, whereas 42.2 per cent other backward caste and only 22.9 per cent scheduled caste families used credit for cultivation purpose. The scheduled caste families needed credit mainly for consumption purpose (25.7 per cent), followed by cultivation (22.9 per cent), business (11.4 per cent), house construction (11.4 per cent). For other backward caste and high caste Hindu main purpose of credit was cultivation, whereas in case of scheduled caste families, credit requirement was for consumption purpose.

The study also observed discrimination in access to institutional credit among various social groups. Out of these 102 households for 49 (48.0 %) households source of credit was public sector banks followed by SHGs (22.5 per cent), micro-finance agency (13.7 per cent) and cooperative banks (8.8 per cent). 63.0 per cent high caste Hindu and 53.3 per cent other backward caste families received credit from public sector banks, whereas only 31.4 per cent of the scheduled caste families received credit from public sector banks. other backward caste and high caste Hindu families had access to cooperative bank credit, whereas not a single scheduled caste family received credit from cooperative bank. scheduled caste families mostly depended upon self-help groups (34.3 per cent) and micro-finance agency (20.0 per cent) for their credit requirement. In rural surveyed areas only 7 (6.9 per cent) families received credit from the moneylenders, out of these seven families, five were from Scheduled castes. Thus 44 families depended upon non-institutional source of credit. They depended on non-institutional source of credit as there is no need of mortgage of any asset and the other reason for it was the easy and timely access to the credit. Most of the SC families depended upon non-institutional credit source as it requires no mortgage of assets. The complicated loan process was also affected the credit access from public sector banks. On the other hand easy access to credit from micro- finance institutions helped these households to take loans from non-institutional sources. Some of these families having good relation with the agents have helped them to have easy access to the credit.

Policy Measures:

Most of the scheduled castes in rural Maharashtra were found landless. The weak position of scheduled castes in the rural life is due to their workforce distribution marked by a low percentage of cultivators. Government land or common land should be given to scheduled castes landless agricultural labourers on priority basis. The scheduled castes also had less access to institutional credit due to lack of mortgage asset and depended mostly on non-institutional sources for their credit requirement. This opens new policy action for the welfare state to improve income and employment opportunities for the scheduled castes by supplying concessional credit through micro finance.

Acknowledgement: *THE PRESENT RESEARCH PAPER 'Inequality in Access to Education, Land and Credit in Rural Maharashtra' IS A PART OF MAJOR RESEARCH PROJECT WORK ENTITLED 'PATTERN OF RURAL EMPLOYMENT AMONG SCHEDULED CASTES IN INDIA' SUPPORTED BY ICSSR, NEW DELHI.*

References:

- Census Report (2011), *Primary Census Abstract : Census of India,* Office of the Registrar General & Census Commissioner, Govt. of India, New Delhi, India.
- Dr. Ambedkar, B.R. (1979), "Annihilation of Caste", In Vasant Moon (ed.) *Dr. Babasaheb Ambekar's Writings and Speeches, Vol. 1*, Department of Education, Government of Maharashtra, Bombay.
- Jha, A. (2016), "*How Dalit Peasants are fighting against Jat Landlords in Punjab and Winning"*
- Society, June 15.
- Mohanty, B. B. (2001), "Land Distribution among Scheduled Castes and Tribes", *Economic and Political Weekly*, 36(40): 3857-3868.
- Thorat, S. (1993), "*Economic Development Policies and Change: Emerging Status of Scheduled Castes After Independence",* Paper presented at the Seminar on Social Composition of Limited Elite, Centre for the Study of Social Systems, School of Social Science Systems, School of Social Sciences, Jawaharlal Nehru University, New Delhi.
- Velaskar. P. (1990), 'Unequal Schooling as a Factor in the Reproduction of Social Inequality in
- India', *Sociological Bulletin*, 39 (1/2), 131-145.

The Voices of Victims: A Study in Ghada Samman's *Beirut'75*

Dr. Shaikh Kalimoddin Rashid

Assistant Professor & Head
Department of English & Research Centre
Maulana Azad College of Arts, Science & Commerce, Rauza Bagh,
Aurangabad-431001 (MS)
Email: drkalimoddin@gmail.com

Abstract

The present paper focuses on victimized lives of the five characters viz. Farah, Yasmeena, Abu'l-Malla, Abu Mustafa and Ta'aan as represented in Ghada Samman's Beirut'75. The narrative opens in a taxi. Each character seeks to give life meaning through security, fame, wealth, dignity, recognition, freedom from fear and from tradition-sanctioned dehumanizing practices in a society. Once these characters reach to the capital city of Beirut, they discover that they are victims of either partially or completely beyond their control such as political corruption, class discrimination, economic and sexual exploitation, destruction of natural environment. Beirut'75 addresses struggle of Arab society, particularly the Lebanese, but the message is one of the universal human conditions.

Key words: *Beirut, Damascus, Arab, class discrimination etc.*

Beirut' 75 goes deeper into the lower class in Lebanese society and portrays their suffering. It opens with a dream of character named Farah who expects to visit Beirut as, everyone dreams of Beirut. He says, I'm not alone. But I'm going alone to take it by storm![1] The present novel is journey through car to Beirut seemingly for better life and future prospects. Yasmeena also travelling in the same car bids adieu happily to Damascus. The words on the wall of the gate seem as kind of reminder for the travllers who is leaving the native place for prosperity. Farah and Yasmeena thought simultaneously to themselves, I won't be back until I'm rich and famous![2] It is a reverie of Yasmeena that she imagines herself to a lover. She would find herself imitating the actress's movements, gestures, and even hairstyles. It indicates her day dreaming and believing into a world of fantasy. She

is fed up with the job of a teacher therefore wanted to go to Beirut as she reveals herself as,

Beirut is waiting for me with all her glitter, with all the possibilities of freedom, love, and fame that she holds out, and the opportunity to publish my poems in her newspapers. My heart feels like a bird hungry to fly. I'll never look at another nun.[3]

It reveals Yasmeena's longing for freedom and hope for a bright future in Beirut. She wanted to be free like a butterfly. She compares her freedom with butterfly and wanted to be free as a butterfly. The characters like Yasmeena and Farah were self-absorbed engrossed in their own dreams in the novel. The third passenger Abu'l-Malla from the mountain village of Aley joins Farah and Yasmeena. Abu'l-Malla who wants to release moans of distress whose heart burst with sorrow. He has been forced to leave his daughters in a wealthy family's luxurious summer residence in Aley. His ailing heart was filled with sorrow and pain. He always thought only grief is left for him. The fourth passenger Ta'aan joins the co-passengers with some relief while thanking God that he managed to escape from the people who tried to shoot him. Abu Mustafa, the fifth passenger joins from Hazmiyyeh near Beirut. In the beginning these five passengers didn't exchange a word, each of them was immersed in his/her own world of silence. They were like stars that remain alone and isolated even though they rotate in a single orbit. All the characters in the present novel have stories of unfulfilled dreams, desires and wishes. Yasmeena was disillusioned by rumbles of an explosion in Beirut. Nimr explains to her as,

It's a routine thing. We've all gotten used to it. They don't do anything really, and they don't do us any harm. They just want to terrorize the fedayeen. That's all.[4]

Similarly, Farah also realized that Beirut is no different place than his home-town. His father was a tyrant peasant who wanted his son to be like Nishan therefore he says,

Instead of wasting your life thinking and obsessing, you ought to be like Nishan!... I'm going to turn you over to my cousin Nishan. He'll pour you into the right mold- a golden one! I myself love gold and riches. After all, riches mean freedom.[5]

Unrest in Beirut shocks Farah. He was not able to see anything therefore he ran to wake up one of the hotel employees who in response to Farah said that he must be new around there. That type of thing happens all the time. He spends some days in a hotel to see Nishan and also found Nishan's house but the doorman refuses to let him in and kept a constant eye on him like a suspicious guard dog. Even the receptionist of Nishan won't allow him to see rather informs that he is in Europe. The visit of Farah remains unnoticed as if Beirut, the crowded city had come into existence for no other purpose than to torment the lonely.

The novel represents a real tragedy for the community that lost the moral controls. *Beirut'75* is a journey to the loss, madness, and death. From the beginning, it makes

the reader feels the journey is fraught with risks, dangers, and strange conflicts. Since the moment of the disappearance of the three veiled women in the Syrian-Lebanese checkpoint and their strange and exciting crying in the taxi, the reader feels that he is on a journey to madness and loss. By the end of the novel, he will realize the size of the misery end of the two protagonists Yasmeena, Farah, and other characters in the novel. Yasmeena is killed by her brother because of the honor issue. Farah is accused of being mad and is put by Nishan in a psychiatric hospital. The novel also reflects the strangeness and madness in Lebanese society. It reveals Beirut's real faces where the dead people are alive, alive people are dead, the crazy people are reasonable, and the reasonable people are mad.

It also depicts the class distinctions, women's sexual oppression, the honor in a corrupt society, injustice, political corruption, poverty, the struggle to survive, and tribal revenge. Farah escapes from Damascus to Beirut from poverty and boredom while Yasmeena desires for love and sexual freedom. She escapes from the oppression that was imposed on woman and her traditional role in the Damascene society. Their innocent ambitions made them an easy victim to the bourgeois characters that have power on everything in Beirut. Farah felled down in the hands of his relative, the bourgeois, Nishan, a producer and businessman. Farah makes a deal with the devil and pays his life and masculinity to Nishan as the price of making him a famous star. "For the sake of wealth, fame, glory, and a life of freedom and ease, anything goes… I was no longer the master of my own soul. I had sold it once and for all – to the devil!"[6]

Similarly, Yasmeena fell in love with the young, wealthy andbourgeois Nimr who gave her the money and exploited her sexually. Then, he transferred her to his friend Nishan as a prostitute to take her away from his way to marry the suitability woman, the daughter of a wealthy ally. After some time ago, Farah and Yasmeena met again, but they could not remember their first meeting after experiencing the Beirut's harshness and the price they paid to achieve their dreams. They both realize that Beirut is only lovely although from a distance. How lovely this city from a distance![7]

Abu'l-Malla, who has a diseased heart, dies of a heart-attack before selling the statue. Al-Samman uses this character to show the oppression, poverty, and class distinction in Lebanese society. It displays the huge gap between the rich men and poor people in Beirut and the frustration that led the poor to do immoral behavior like stealing despite being pious and good people. In addition, Al- Samman uses the character of Abu Mustafa to display the oppression, injustice and slavery in Beirut. Abu

Mustafa represents the theme of class discrimination and the exploitation of the poor people and lower class in pre-war Lebanese society. Abu Mustafa is a poor fisherman, struggles for a decent and suitable life for him and his family. He goes out every night to fishing with the dream of catching the magic lamp. His simple and humble dream from the magic lamp is to a clean house, a reasonable income, and the ability to earnenough to meet his children's needs and to pay for treatment for his tubercular lung. Samman tries to say, the death of Abu Mustafa is a symbol of the failure of the poor people in pre-war Beirut, this failure which led them to commit suicide in the way to achieve a happy life.

The fifth character, Ta'aan represents one of the central causes of any civil war in Arabic society. Al-Samman uses it to illustrate tribal revenge, the complex phenomenon in our communities. A lot of people are victims of ignorance and revenge, and Ta'aan one of them. He represents for all the victims of the revenge without any guilt in the Lebanese society.

Besides, Al-Samman in *Beirut'75* resists the honor issue, oppressive patriarchal traditions, and sexual exploitation. Yasmeena is the only female character in the novel, whom Nimr exploited sexually. He left her to marry the daughter of his father's political rival, who the last is more profitable. Yasmeena thinks this marriage as an amusing joke that marriages in this peculiar city should be contracted on the basis of political interests or business deals with different clans. The five characters-Yasmeena, Farah, Ta'aan, Abu'l-Malla and Abu Mustafa share the same reality about Beirut. Al-Samman used the tragic end of the five characters to show the importance of making changes in the Arabic society toward freedom, the rights of women and justice. Each character is exploited in different ways; politically, sexually, or economically in Lebanese society.

Works Cited:

1. Samman, Ghada. *Beirut '75*. Trans. Nancy N. Roberts. Fayetteville: University of Arkansas Press, 1995. 3. Print.
2. — P.5. Print.
3. — P. 7. Print.
4. — P. 15. Print.
5. — P. 19. Print.
6. — P. 69. Print.
7. — P. 90. Print.
8. Mohammed Abdullah Hamood Hamid. *War and Peace in the Post-Colonial Arab Fiction in English: A Thematic Study in the Select Novels of Hoda Barakat, Ghassan Kanafani and Ghada Al-Samman*.2020. Dr. Babasaheb Ambedkar Marathwada University, Aurangabad- 431001 (M.S.), India.

Anna Bhau Sathe: The Revolutionary Writer

Dr. Kishor N. Ingole

Assistant Professor of English
Shivaji College, Hingoli
E-mail Id- ingolekishore76@gmail.com

Abstract:

The present paper throws light on the revolutionary approach of Anna Bhau Sathe. In the writings of Anna Bhau Sathe, he has presented the painful and realistic picture of the so-called Indian society on the best possible scale. He was a crusader who fought through his writings as well as on field which acknowledges inhumanity and injustice especially in the life of the poor and working class. Like Mahatma Phule and Dr. Ambedkar, social change is the motto of Anna Bhau Sathe. His pen was resisting ignorance, inequality, religion, injustice and slavery. He preserves and supports human values like knowledge, equality, freedom and justice. In short, Anna Bhau Sathe has presented revolutionary thoughts through his writings.

Keywords: *Revolutionism, Tyranny, Inequality, Injustice, Revolt etc.*

Introduction:

Anna Bhau Sathe is the heartland of Dalits, the centre of Dalit literature, the fuel of the fire of Dalit thought, the source of rebellion and the creator of the revolutionary thought array. Anna Bhau Sathe was not smooth-talking, nor was he a mere entertainer, an artist, or a colourful writer. The social and political movement he participated in, what he did and what he experienced through that movement made his tender heart melt for the people at the grass root level. Resentment of injustice and resistance to injustice and support of the poor he is the writer who wrote with skill and became a support pillar and exponent of the Marathi literature of that time. He exposed the sufferings of the toiling workers and labourers in the society and created an ideological rebellion through his literature against the rich, the power and the unequal social system. He actually fought on behalf of the poor and raised protests. People were awakened through Ballads and Shahiri and hence they became the makers of revolutionism through his writings.

His social revolutionism connects with the revolutions of Marx, Lenin, and Dr. Ambedkar. His revolutionism presents Phule-Shahu-Ambedkar through his writings. Yet the revolutionism of Anna Bhau Sathe's own Bahujans presents its own uniqueness.

Anna Bhau Sathe: A Humanist Writer:

Distressed by the poverty and suffering of the poor, Anna Bhau Sathe wrote his stories, novels and plays. We created our civilization through resistance to injustice. He was a humanist thinker and that is why his pen continued to chart human atrocities, human suffering, human suffering and pain. The words that flowed from his pen were like burning sparks. Just as flames were created from his pen, he also wrote instructive stories of transformation and enlightenment. The life he lived, he became a revolutionary writer based on what he saw and experienced. The burning emotions that burned in the heart were vividly portrayed in the writings and he raised the heroes of the Bahujans such as Mang, Ramoshi, Mahar, Dombari, Makadwale became the heroes of his literature. Anna Bhau Sathe thus elevated the common man.

Anna Bhau Sathe puts forward the revolutionary thought that gives importance to man and makes man great, therefore he increases the importance of people in whom humanity is alive. He presents the idea of preserving the dignity of such a grassroots person through his literature. Anna Bhau Sathe writes earnestly about the common man. Such a common man has become the pivot of his thoughts and such a common man has become the hero of his novels. Anna Bhau Sathe is the only literary man who enhances the dignity of the labor of the hard working man. His literature tells about the life of Dalits and their dignity. This is a revolutionary and transformative thought in the Marathi literary world. That is why he talks about Dalit men.

"Dalit Man! You are not a slave. You are the owner of the world. The world is in your hands. You are the king of the world. You are a revolutionary who will change the world. You are the place to live in the world. You are the creator of the world, the sustainer of the world." (Wankhede 343) This is the thought of Anna Bhau who regards man, his hard work and dignity as great.

Revolutionary Thoughts of Anna Bhau Sathe:

Anna Bhau Sathe said that this Dalit man is not a slave. He is the real owner of the world, he is the independent creator of life. To make such a realization is the real characteristic of literature. Literature is revolutionary in this sense. Anna Bhau Sathe was kept in jail for no reason as the then Pro-Hindu government chiefs threatened that Anna Bhau Sathe could bring about a

revolution in the society through his literature. Because of this, the revolutionary thoughts of Anna Bhau Sathe have affected society. It is a living example of how the system took over and his revolutionary ideas created such a stir during that time. With his thoughts, the common people wanted to bring about change in the society. Therefore, the authoritarian regime imprisoned this revolutionary Shahir many times and Anna Bhau Sathe went underground for some time for the revolutionary war. Literature that can revolutionize literary society has always been banned by the established powers in the world. Similarly, the ban was imposed only on the art of Anna Bhau Sathe on his revolutionary thought and his literature. His literature is a challenge to power and social order, power, wealth and honour was demanding change, proposing change and wanting to make a revolution. That is why the power and the system had counter-attacked the plays of this revolutionary writer and banned it. Therefore, the literature of Anna Bhau Sathe has been termed as revolutionary literature. Anna Bhau Sathe has presented this revolutionary science of life to the world through his literature. He has clearly presented the truth and essence of human life through his energetic thinking with fearless action. Therefore, his literature has become literal and immortal. Whenever there is a need for revolutionary upheaval, agitations and rebellion in this society, the society will keep remembering the ideological revolution of Anna Bhau Sathe. So his thoughts shook the people with revolutionary impulse. He has done a great job of warming the mind and heart of the people. Taking up the weapon of the pen, his revolutionary ideas have spread over the waves of the people and skyrocketed. His thoughts inspire the common man to fight against the injustice of slavery. His mind was full of ammunition cannons and tunnels. His thoughts have the cutting edge of humanist philosophy to change the world. His literary thought was a revolutionary fire ignited in social life with the intention of changing society. His revolutionary thought is teaching society to fight.

This revolutionary bloodline of Anna Bhau Sathe's revolutionary ideas is the gateway to human liberation. Anna Bhau Sathe has become the creator of public awareness and public uprising. The work of keeping this awakening alive has to be done by those who agree with their views which are universal. That is why the people who are shaken, crushed, squeezed in the world are being revolutionized and are giving signs of rebellion in their hands. It is born out of the revolutionary spirit of the people. The

values of hunger and dignity are eternal in his literature which looks forward to new ideas of new breath and wants to live in the dream of new creation. This is the true formula of Anna Bhau Sathe's literary thought. Anna Bhau Sathe says only those who fight will survive.

The Revolt of Social Upheaval:

He who does not fight becomes a coward and impotent. He is a different type of coward. Such types of people are alive but live like dead people. Leaders of people's revolution, rise up, fight for survival. Live to fight. Revolution is waiting for you. Don't live a dead life. Shine like the sun for a day and go down. It is the new revolt of social upheaval. It is a call to rebel against the old rotten system. Annabhau's burning words on the conventional systems is a sword in the social battlefield. It has beaten the tambourine of revolution. There is a revolutionary beat. The society awakened by this call of Anna Bhau Sathe which is going to change itself. The world is going to change. That is why Anna Bhau Sathe was not sceptical about this statement. He was inspired and determined. That is why he was eager to follow the path of Dr. B. R. Ambedkar which was fixed.

Resemblance in the Revolutionary Thoughts of Dr. Ambedkar and Anna Bhau Sathe:

With the cooperation of many people, he kept his ideological battle of revolution burning throughout his life. According to Gautama Buddha's promise of live and let live, his revolution was for the benefit of the people and the welfare of the people. Bahujan's hero Anna Bhau Sathe has observed very closely Dr. Ambedar's social upliftment movements and agitations. The agitations of awakening the identity of the poor and Dalits was deeply studied by that movement. The grassroots people began to study consciously. He thought that he felt more than Lenin and Marx. Marx and Lenin only suffered from the suffering of the workers and the poor. But Anna Bhau Sathe had experienced the shocks of poverty.

Annabhau's revolutionary thought is very close to Dr. Ambedkar's thought. The social system in this country is a humanist social system. And the humanistic social system is a cart of inequality based on the wheels of caste and class. To reverse this social cart of inequality Anna Bhau Sathe says, "Take a hammer to change the world....So Saying went Bhimrao." (Patchala 4)

Ambedkarism and Anna Bhau Sathe's revolutionism are not that different. They are two sides of the same coin. These coins have only one purpose is annihilation of humanism from this country and the award of the constitution giving humanity, rights and rights to man and

egalitarian society. This is the goal of Ambedkarism and the goal of revolutionism. That's why Anna Bhau Sathe's heroes are walking in the society with an axe and a gun on their shoulders. These children of brave people were from Annabhau's real life, his relationships and surroundings. Therefore, the basis of Anna Bhau Sathe's literature could become a symbol of revolutionary and rebellious values.

Anna Bhau Sathe through his poetry, stories and novels presented the philosophy of those who fight for humanity, those who ask for human rights, to live, in fact, to take them away. By rejecting the system based on social transformation and social inequality, Anna Bhau created a fiery message of ideas advocating a socialist system based on equality, justice and fraternity through his literature. Anna Bhau sowed the brutality of this low level man, the social system through his literature, and then the flame of revolution that arose from the land of Marathi literature. At that time, many critics in Marathi made a desperate attempt to mark the failure of Anna Bhau Sathe's literature. However, even if the diamond is buried in coal, its brilliance does not diminish. Annabhau's revolutionary literature was attacked by Marathi critics. But the great literary person of Marathi literature, creator of revolutionary thoughts and founder of rebellious values, Anna Bhau Sathe, remained neglected on the horizon of Marathi criticism.

Anna Bhau Sathe: Shaheer of Great Talent and Revolution:

Anna Bhau Sathe was a tower of talent. The sky leap made by his great talent made him immortal. Renowned poet Narayan Surve is referred to as Shaheer of great talent. Intelligence was infused like gunpowder into the nerves of the Anna Bhau Sathe. Anna Bhau Sathe became world famous due to the same talent. The role of his talent is realistic. By the ideological stance of his literature fundamental work has been created to make the society see the pain of the common people and the masses. The talent has been bowed down in front of this writer. The presentation of conflict values of human life such as pain, rebellion, struggle for survival and the stories of people who live with an axe for survival is a permanent feature of Annabhau's literary thoughts.

To produce the heroes from his writings who are supporters of truth, resist injustice, and fight against tyranny is the creativity of the expression of the exploited, life relation at the grassroots level and fighting against the true tendency. Keeping the value of justice as the centre, Anna Bhau Sathe portrays the struggle of the exploited and the exploiters in a penetrating manner

through his literature. This is his spirit. We can find the people who create a revolt of the marginalized for social change with only one determination, one desire and lofty aspirations in Anna Bhau' Sathe's literature. The theoretical foundation of changing the world is the face of the original root of Annabhau's literature. Anna Bhau Sathe gave place to those who were rejected by the social system and planted countless rebellious suns on their lips for their revolutionary struggle. Anna Bhau Sathe's great work of showing the world of Dalits the way of emancipation from slavery and freedom of life through his literary art on social structure based on inequality and exploitative social power.

Anna Bhau Sathe is seen today as a great writer who raised his voice against the exploitation of all human beings through his literature. Anna Bhau Sathe mainly continued to write about the man who was lost and defeated in this social system. He kept giving them the urge to fight through his thoughts. Anna Bhau Sathe loved people who spoke and fought for social change, to change the world. Social awareness is an important part of his stories. Anna Bhau Sathe's ideological revolutionism flourishes through his Shahiri. It has become very necessary to extract revolutionary value from his literature. Social, economic and cultural transformation has been created through his revolutionary thought. Anna Bhau Sathe had observed that the social system here would not give happiness to the Dalits to live a happy, prosperous and dignified life.

Live with dignity let others also live with dignity. Don't bear the injustice silently. Resist injustice. Don't do injustice to others. Strive collectively to destroy injustice, customs and traditions. This was the perception of his revolutionary values. Revolutionary thought is always a supporter of humanity by eradicating the issues of inequality, injustice, tyranny, oppression, and putting an end to inhumane values. It is the consciousness of thoughts that make the common man aware of the independent existence and awareness of humanity through his revolutionary expressions. He wants to bring revolutionary thoughts on everyone's lips. Anna Bhau Sathe gave a revolutionary slogan, "Yeh Azadi Jhooti Hai, Desh ki Janta Bhukhi Hai." (Bahegavankar 190) This freedom is contradictory the citizens of the country are hungry. The soul of his literary thought is to make a revolutionary vision that thrills the human mind through the literature of his different aspects. The urge to change the world is alive in the minds of all Bahujans, because this social system cannot change the state of the masses, so Anna Bhau Sathe is

creating the task of awakening the urge in the hearts of the Bahujans to change that situation through his literary thought.

Objectives:

- To know Anna Bhau Sathe's revolutionary thoughts towards society's examination.
- To study the revolutionary approach adopted in Anna Bhau Sathe's literature as opposed to customs, inequality, tyranny and injustice.

Research Methodology:

For writing the present research paper, the research method of case study has been adopted. Among the types of data collection, secondary data collection techniques are used for data collection. In addition to this, the material related to the present research will be collected from the related books, journals, articles, research work and online journals.

Study Area:

The study area of this research is Translated Indian Writing in English. The subject of this research paper is the revolutionary thought of Anna Bhau Sathe. While writing on the presented topic, only the revolutionary ideas from his literature have been studied in this research paper without reviewing the entire ideas of his literature.

Discussion:

Anna Bhau Sathe wrote with the aim that there should be a change in the Indian society, there should be a transformation, there should be a change in the traditional customs and traditions with new ideas, there should be a social change from a revolutionary perspective. After a close study of the revolutionary approach in the writings of Anna Bhau Sathe, the researcher found that he had written for the betterment of the society, particularly for the Dalits, suppressed untouchables and all the sufferers exploited by the society.

Conclusion:

Annabhau Sathe has such a loud voice. On which we feel proud. Annabhau's word is the symbol of revolution. And he is one of the prominent revolutionary writers in Marathi literature who for the first time in his literature introduced rebellious heroes and heroines for the downtrodden society. He is a fighting hawk. Anna Bhau Sathe has risen to the level of a global thinker on the strength of his deep and profound thoughts. On the power of universal philosophy, Anna Bhau Sathe is found sitting in the ranks of revolutionary thinkers in the world. No matter how many great writers there are in Marathi literature, it is an ultimate truth that Anna Bhau Sathe was a bright, ardent shining sun on the

horizon of Marathi literature.

Works Cited:

Bhahegavankar, Laxmikant. *Anna Bhau Sathe: A Revolutionary Poet*. Eds. Patil, Waghmare & Gaikwad. Anna Bhau Sathe: A Humanist Philosopher. Latur: Shaurya Publication, 2008. (Print)

Patchala, Rajesh. *Dr. B. R. Ambedkar: The Ultimate Inspiration for Dalit Literature*. International Journal of English Research. Vol.2, Issue-5, September 2014. (www.englishjournals.com)

Wankhede, Chandrakant. *Anna Bhau Sathe Yancha Krantiwad*. Jawalgekar, Shivaji (Ed). Jan Nayak Anna Bhau Sathe. Latur: Sahityabhushan Anna Bhau Sathe Kala Akadami Va Sanshodhan Kendra, 2007. (Print)

"Rereading Marginality: A Study Of Monica Ali's 'Brick Lane: A Novel' Through A Feminist Approach"

Neha Jogdand

Abstract:

The present paper aims to reread the marginalization of the women in the third-world countries by studying the problematic life-conditions of the women in the third-world countries in the patriarchal society by analyzing the various women characters in the novel. The novel depicts the life of a Bangladeshi born girl, Nazneen the protagonist in the novel is married to a man in London who is 22 years senior to her. The novel also depicts the problems of the women in the third-world and the struggle of Nazneen and Hasina to overcome them. This essay focuses on the issues of domestic violence and the subjugation and hegemonization of women in the patriarchal society. The essay also focuses on Women's liberation through financial independence. How Nazneen gets into an extramarital affair. Later chooses to be independent and work for herself and her family as the Radical feminism suggests a woman does not need any man to be dependent on him for anything, Nazneen also feels she can live on her own and does not need any man in her life to be dependent on. And she chooses to educate herself and to chase and fulfill her dream of learning Ice-skating. And chooses to live her life the way she wants. How she becomes conscious about her right on her life.

Introduction:

'*Brick Lane'* is a novel written by Monica Ali and was published in 2003. The story mainly revolves around the character of Nazneen who is a woman of Bangladeshi origin and moves to Brick Lane, in Tower Hamlets, London. The book was also listed for the Man Booker prize.

This essay aims to analyze Brick Lane from the feminist perspective. The essay depicts the status and problematic condition of women in the third world through the problems faced by Nazneen and the struggle of Nazneen to be an independent person and how she gets rid of her so-called 'sad fate'.

Nazneen's father arranges her marriage to a man named Ahmed

Chanu who is 22 years older than her. The 18-year-old Nazneen accepts this marriage in order to obey her father and considers it as her fate. She says, *"Abba, it is good that you have chosen my husband. I hope I can be a good wife, like Amma."* Nazneen is an uneducated 18-year-old girl married to a man of her father's choice, without taking her choice into consideration while choosing a life partner for her. Just like Nazneen most of the third-world women do not get to choose their life partners. She is a good daughter and wants to become a good wife. She first obeys her father and then after marriage obeys her husband.

Initially, Nazneen does not have her own opinion about anything in her life. She thinks she got married to an old man because of her fate. She accepts everything in her life as her fate. The concept of fate is taught to her by her mother. This teaching of the concept of 'fate' and accepting it from generations to generations is the result of hegemonization by the patriarchal society. As a result of which the women accept their subjugation without even complaining about it and many a times the women don't even realize that they are subjugated and hence they do not rebel against it. After marriage Nazneen moves to London to live with her husband.

Hasina is also an important character in the novel. She is Nazneen's sister. Hasina does not believe in fate and the patriarchal norms. She takes her own decisions. She elopes with a man of her choice. Hence, she is outcast and her father is waiting for her arrival at home just to kill her. This shows the harsh attitude of men towards women (their own daughters) who do not follow the patriarchal norms. But then she learns that the man whom Hasina married always beats her. And that Hasina is subjected to domestic violence. And due to which she leaves her home. Hasina manages to find a job in a factory to support herself. But due to some reason she is fired from the job. Then being an uneducated woman she does not get a decent job and hence ends up being a prostitute to support herself. This shows the need of formal education especially for women to find a respectable employment. As most of the women in the third-world countries are deprived of the 'Right to Education'. The importance of education in women's empowerment is also highlighted by depicting the harsh life-conditions of Hasina.

The ill-educated women are unaware of their rights they do not file any complaints against their abusive husbands as they have accepted their subjugated status in the society and they think there is nothing wrong on their husbands' part if they are being beaten up by their husbands.

They do not lodge the complaint of the domestic violence they are facing. They continue to suffer in the abusive marriage throughout their lives considering it is their 'sad fate' and hence they do not complain.

Nazneen also fascinates of becoming independent and work in order to support herself and herfamily like Hasina. Nazneen had never been in love. Though Chanu is a good man, he never beats his wife. But Chanu never treats Nazneen with the respect she deserves as a wife and also does not love her. He often says that *"A blind uncle is better than no uncle."* Which means having some kind of wife is better than having no wife. Something is better than nothing. Chanu just wants Nazneen as a worker, who can take care of him and his family.

Meanwhile, Chanu loses his job and becomes a taxi driver. It becomes hard for him to feed his family so he borrows a loan from Mrs. Islam which he finds very difficult to return. At this moment, Nazneen feels that she should earn to support her family. She asks for help from Razia who is her best friend. Nazneen learns sewing from Razia. Nazneen asks Chanu about her wish to work as a seamstress in order to support her family. Chanu agrees to it and says that she canwork from home for his uncle's shop. Through this sewing work she meets Karim who is a delivery boy who brings her clothes to stitch and takes them back after the work is done. Karim is a young second-generation immigrant who speaks fluent English. It is Karim who treats Nazneen with respect for the first time in her life. Nobody has ever treated her with respect before. He makes her realize that she is also important. Her opinions are important as well. Karim invites her to vote in the election for the chairman of the activist group called Bengal Tigers. Karim won the election just by a single vote. Nazneen had cast her vote in favour of Karim. This makes Nazneen realize that her decision can also make great changes in the world. As Karim treats her with the respect she deserves and gives importance to her and her opinions, Nazneen starts comparing the way Karim treats her and the way her husband Chanu treats her. She eventually falls in love with Karim. Karim also loves her. This is when she experiences love for the first time. But soon Nazneen realizes she has done something which is forbidden by her religion and the society. Due to financial tensions and due to the stress of extra-marital affair. Nazneen suffers from a nervous breakdown. When she recovers she ends her affair with Karim.

Chanu has made arrangements to go back to Bangladesh with his family. To this, his daughter Shahana disagrees saying she doesn't want to

leave London. And Nazneen also does not want to go back to Bangladesh. She resolves to stay in London with her daughters and resolves to work for herself and her daughters. She feels she can live her life as per her wish and does not need any man (husband or lover) to support her.

Later, Nazneen works as a seamstress to support herself and her family, she learns the English language and fulfills her dream of learning Ice-skating. The novel ends by showing that Nazneen has become completely independent she now makes her choices on her own and has become financially independent. Fulfilling her dreams by knowing her right on her life and her choices.

The novel inspires the women in the third-world to be independent financially by educating themselves and learning some marketable life skills. It inspires women to make their life decisions based on their own choices rather than acting like the puppets controlled by the men in their lives. It inspires women to chase and fulfill their dreams by educating and empowering themselves, instead of being controlled by the men in the patriarchal society.

References:

- Ali, Monica. *Brick Lane: A Novel*. Scribner, 2003.
- Yasmin, Taslima. "Domestic Violence: Is There Any Punishment?" *Prothomalo*, https://en.prothomalo.com/opinion/op-ed/domestic-violence-is-there-any-punishment.

A Study of Ideational Metafunction in Rohinton Mistry's Selected Novel Such a Long Journey

Ms. Prajakta R. Parkhe

Research Scholar
Dr. BAMU Aurangabad

Abstract

Language is a tool to connect world. Language is a natural part the process of living. There are two kinds of structure of language. 1. Structure of language & 2. Linguistic Structure. Language has its own structure, but Halliday propagate systemic functional grammar which studies in linguistics. Grammar is an important part of language and linguistic is a branch of language. Grammar is a resource for creating meaning in the form of wonderings. As Halliday herbarize as interpersonal, Ideational & Textual function. This systemic functional grammar provides the basic resource for expressing speech functions such as persuading, cajoling, ordering, requesting in the form of a highly generalized set of clause system which called as MOOD.

People use language in their communication every day to exchange their ideas, thoughts and feelings. They convey meaning in written and spoken form in terms of grammar and meaning. That is a function of language so the functions of language are learned as Systemic Functional Grammar. According to Gerot and Wignell , "Functional Grammars view language as a resource for making meaning. These Grammars attempt to describe language in actual use and also focus on texts and their contexts. They are concerned not only with the structure but also how those structures construct meaning." Present study deals with the study of ideational Metafunction in Rohinton Mistry's Such a Long Journey (1991).

Keywords: *Metafunction, Interpersonal Metafunction, Ideational Metafunction, Textual Metafunction, Transitivity.*

Introduction Metafunctions

According to Halliday, "The meaning of Metafunction is that part of the system of a language – the particular systemic and lexicogrammatically resources that has evolved to perform the function in question." There are three meanings

of Metafunction first is interpersonal meaning as meaning about interaction, second is ideational meaning-as about experiential meaning and third is textual meaning- as meaning about message.

Interpersonal Meaning

According to But "The interpersonal Metafunction uses language to encode interaction and to show how defensible or binding we find our preposition or proposals, that is, it makes interpersonal meanings". The interpersonal meanings are meanings which express a speaker's attitude.

Ideational Metafunction

Ideational Metafunction is a meaning about reality which is related to experience and logic. According to Gerot and Wigwnell- "Ideational meanings are meanings about phenomena- about living things (living a non-living, abstract and concrete), about going on (What the things are or do), and the circumstances surrounding these happenings and doings. These meanings are realized in wordings. Through participant, process and Circumstances."

Textual Meaning

Textual meaning is a meaning about the message which exist from text, according to Gerot and Wignell "textual meanings express the relation of language to its environment, including both the verbal environment what has been said or written before (o-text) and the nonverbal, situational environment (context). Textual meanings explain how text is constructed in coherent and cohesive structure, and it is influenced by mode."

Research Methodology

Present research is designed within the framework of qualitative research methodology. The analysis of selected text will be done in terms of a Metafunction. The ideational Metafunction will be taken into consideration and data will be selected in terms of categories that will be caring any opinion and ideology. This study focuses on the organization of clauses in selected novels of Rohinton Mistry as a literary text to realize ideational meaning, meaning about how one represents reality in language. The unit of analysis will be the clause. This study uses Halliday's (SFL) systemic functional language model. Text analysis is a practical theoretical framework to analyze the process. Type of clause in author's ideology.

Study area

According to Halliday in Droga and Humphrey "The language we use in different spoken and written text types serves a number of functions simultaneously, these functions as: the

experiential function (ideational meaning) – the way we use language to represent as experience of the world, the interpersonal function- the way we use language to interact with others, the textual function-the way we use language to create well organized and cohesive texts, both spoken and written".

Discussion

Interpersonal Metafunction, Ideational Metafunction Textual Metafunction, these three meanings have different roles in language. Here is the analysis of Ideational Metafunction.

Material Process

When someone doing something that process, we can see as an activity is called material process.

Ex. It was not very often that a Parsi made the newspapers for a crime.

Mental Process

In this process we can't see any activity but feel something like sensing, feeling, thinking,

perceiving.

Ex. There was something very fishy about the whole thing, they said.

Behavioural Process

Physical behavior is the process like breathing, dreaming, snoring, smiling, hiccupping, looking, watching, listening and pondering.

Ex. Most of them refused to believe he could have imitated the Prime Minister's voice.

Verbal Process

Saying something to someone is a verbal process.

Ex. And Jimmy, of all people, asking me to do something criminal.

Relational Process

Relational process included states of being (including having). The Bank was abuzz with the remarkable case in New Delhi.

Existential Process

The process of existence is about the existential process. It included the verbs as 'be', 'exist', 'arise'.

Ex. The bell will be pulled for the next stop only.

Ideational metafunction provides grammatical resources at clause to construe the inner and outer experience of the world. In addition, transitivity as a component of the ideational meta- function of language which is focused on the several processes that include mental, material, verbal, behavioral world. The process of ideational meta-function helps to interpret the idea state in the text or discourse across the experiences of individual or groups to the world.

Conclusion

This study investigate how Metafunction is realized in student's

recount text. The present study elaborates the realization of the data analysis to find out the meanings realized from the data. So, the present study is a kind of qualitative research study. At least English teachers should master the knowledge of Metafunction such as interpersonal, ideational and textual Metafunction. With the use of this kind of meanings, teachers can know the meanings realized in the use of language in the student's texts.

References

- But, David et al. Using Functinal Grammar an Explore's Guide. Sydney: National Centre for
- English Language Teaching Research Macquire University. 1995.
- Gerot, L. and P. Wignell. Making Sense of Functional Grammar. New South Wales: Gerd Stabler.1995
- Halliday, M. A. K and Christian M. I. M. Matthiessen(ed). An Introduction to Functional Grammar. London: Oxford University Press Inc. 2004.
- Halliday, M.A. K. and R. Hasan. Language, context, and text: Aspect of language in social- semiotic perspective. Victoria: Deakin University Press.

Discrimination in Agricultural Wagesof Casual Workers in Rural Labour Market of Marathwada Region

Shriram Fartade*, Dr. S.S. Narwade**

*Research Student, Department of Economics, Dr. Babasaheb Ambedkar Marathwada University, Aurangabad. Email: shrifartade@gmail.com

**Professor, Department of Economics, Dr. Babasaheb Ambedkar Marathwada University, Aurangabad. Email: ssnarwade22@gmail.com

ABSTRACT

The present paper explores wage rates in the agriculture sectors of Marathwada Region of Maharashtra State. It also discusses the caste and gender discrimination in terms wages. The caste and gender discrimination was found in rural labour market in Marathwada in terms wages. The female workers received lower wages as compared to their male counterparts. Also female workers from marginalized sections received low wages than the Other Backward Castes and high caste Hindu women workers.

Keywords: *Rural Workers, Wages, Gender, Caste, Discrimination*

Section I:Introduction

Casual workers constitute the informal labour force as their terms and conditions of employment are outside of the purview of the any regulatory body (Pais 2002). Casual labourers are those workers who are engaged in short-term employment. These labourers are mainly hired to perform per hour or day or specific work. The proportion of casual labourers is high in the rural area than urban area at both national and state level. It indicates lower level of employment security in rural areas (Sharma et. al. 2020).Even in the absence of labour competition, the casual wage in the slack season is lower than the casual wage in the peak season. The casual agricultural labourers are also employed during off seasons but the bulk of their employment is concentrated during peak season.

The present study is an attempt to find out the gender and caste discrimination in terms of wages in rural labour market in Marathwada.

The paper is organized into four sections. Section I discusses introduction part of the present study. Section II discusses the research methodology of the present study. Section III analyses thecategory-wise and gender-wise wage status in rural agricultural sectors in rural Marathwadaand finally the IV section concludes the study.

Section II: Research Methodology

For the present study, the field survey conducted in four villages of rural areas of Marathwada Region during the period 2017-18. Four stage (First -Districts, Second-Tehsil, Third-Village and Fourth-Rural Households) stratified sampling method was used to collect primary data. Total four villages were selected to collect the information of rural workers wage status. These villages are the Pus in the Beed district, Sonai in the Latur district, Dabhadi in the Jalana district and Chauka in the Aurangabad district. These four districts out of total eight districts in Marathwada were selected on the basis of high proportion of total workers in non-farm occupation than the state average. As per Census of India (2011) data about 2 per cent of the households from these four villages were randomly surveyed. Total 199 rural households were studied from four districts of Maharathwada Region of Maharashtra State. The primary data were collected from various social groups like Scheduled Castes (SCs), Scheduled Tribes (STs), Other Backward Castes (OBCs) and high caste Hindus.

Section III: Results and Discussion

Higher agricultural productivity directly impacts the income of small and marginal farmer and rural wages and employment. The level of living of wage earners directly depends on wages and employment (Mishra 2000).Agriculture sector is predominance in providing rural employment. A meaningful employment strategy for rural India must give priority to development of agriculture sector and allied rural sectors. Development of agriculture is essential to reduce rural poverty(Bhalla and Hazell 2003).

For the present study we have selected 199 households from the four districts of Marathwada Region. Out of them, 143 households are found to have engaged in the agricultural sector and non-agricultural sector as casual workers. The present study discusses the socio-economic conditions of rural casual workers in Marathwada Region.

Table 1: Category-Wise Classification of Casual Rural Workers in Marathwada

Category	CAL	NFCL	Cultivators	NFSE	Regular Salaried	Total
Scheduled Castes	20	35				

0	0	0	55							
	36.36%	63.64%	.0%	.0%	.0%	100.0%				
Scheduled Tribes	13	12	0	0	1	26				
	50.0%	46.15%	.0%	.0%	3.85%	100.0%				
Other Backward Castes	20	11	9	18	4	62				
	32.26%	17.74%	14.52%	29.02%	6.45%	100.0%				
General	24	8	11	12	1	56				
	42.86%	14.29%	19.64%	21.43%	1.79%	100.0%				
Total	77	66	20	30	6	199				
	38.69%	33.17%	10.05%	15.07%	3.02%	100.0%				

Source: Compiled from Primary Data, Jan-March, 2017

Note: CAL- Casual Agricultural Labourers, NFCL- Non-farm Casual Labourers, NFSE- Non-Farm Self-Employment.

Table 1 shows the category-wise classification of rural workers households. Out of total rural workers households 48.74 per cent (38.69 per cent agricultural labourers +10.05 per cent cultivators) were engaged in farm activities and 51.26 per cent (33.17 per cent non-farm labourers +15.07 per cent non-farm self-employment+3.02 per cent regular salaried employee) were engaged in in non-farm activities in the surveyed villages.Thus the households were more involved in non-farm activities than farm activities. 35 (63.64 per cent) households from Scheduled Castes were engaged in non-farm activities as casual labourers, followed by 12 (46.15 per cent) fromScheduled Tribes, 11 (17.74 per cent) from Other Backward Castes and only 8 (14.29 per cent) from General category. Out of 62 households from Other Backward Castes, 9 (14.52 per cent) and 18 (29.02 per cent) households were cultivators and non-farm self-employed (own shops) respectively and out of 56 households from general category, 11 (19.64 per cent) were cultivators while 12 (21.43 per cent) were engaged in non-farm self-employment activity. The study found households from Scheduled Castes and Scheduled Tribes as cultivators and non-farm self-employment as main source of livelihood.

Table 2: Category- WiseAverage Daily Wages of Casual Workers in the Agricultural Sector (Male- Female)

The income of the agricultural labourers is primarily dependent on two variables; i) the agricultural wage rates and ii) the quantum of employment per year available to per labourers. There is considerable interdependence between the two variables and they together act to determine agricultural wage income.

Category	Average Agricultural Labour Wages (Per Day)	
	Male	Female

	Casual Group	Casual Group		
Scheduled Castes	190	220	103	135
Scheduled Tribes	195	250	108	140
Other Backward Castes	206	275	108	195
General	209	242	120	181

Source: Compiled from Primary Data, Jan-March, 2017

In case of agricultural wages, the male workers from General category received highest wage, followed by male workers from Other Backward Castes. It was higher than minimum wage (202) determined by Maharashtra's government. But workers from Scheduled Castes and Scheduled Tribes received lower wage as compared to others social groups and government's minimum wages for same work. All workers across the social groups received higher wages in the group agricultural activities.

Section IV:Conclusions

In case of agricultural wages, Scheduled Castes and Scheduled Tribes rural male-female workers received less than the minimum wages determined by the government and also their wages were lower than the other social groups. The scheduled caste and tribe female casual workers in the rural labour market have to face double disadvantage as they received low wages being women workers and also among women workers they received low wages as Scheduled Castes and Scheduled Tribes women workers.

References:

- Bhalla, G. S. and P. Hazell (2003): Rural Employment and Poverty Strategies to Eliminate Rural Poverty within a Generation, Economic and Political Weekly, Vol.38, No.33, pp.3473-3484.
- Mishra, V. N. (2000): Role of Female Labour Force Participation in Rural Poverty and Non-Farm Employment: Indian Experience, The Indian Journal of Labour Economics, Vol. 43, No. 2, pp. 221-246.
- Pais, Jesim (2002): Casualization of Urban Labour Force: Analysis of Recent Trends in Manufacturing, Economic and Political Weekly, Vol. 37, No. 07, pp. 631-652.
- Sharma V., Meena G.L. and Singh, H., Sharma, L., Upadhyay, B. and Yadav, K. (2020): Analysis of Casual Labour in Rajasthan vis-à-vis India, Economic Affairs, Vol. 65. No. 3, pp. 433-438.

Subjugation and Marginalization of Women: Status of Woman Characters in *Bharathipura*

Dr. Hemant R. Gaikwad,

Assistant Professor,
New Arts, Commerce and Science College, Shevgaon, Dist. Ahmednagar,
Maharashtra, 414502 Mob.

Abstract:

The representation of women in Indian English novels shows changes according to the changing cultural scenario of Indian society. The fiction writers portrayed women with and without feministic approach. This process includes portrayal of traditional subjugated woman as well as modern self asserting woman struggling for self identity. The tradition of Indian English writers bring out a variety of issues related to the condition of Indian woman and the predicaments therein. This article focuses on the portrayal of the domestic and social condition of women in the novel Bharathipura written by U. R. Aananthamurthy. In this novel, though the writer represents subsidiary women neutrally or realistically, means without a specific attention to the feministic point of view, he reveals domestically and socially subjugated role of women indicating their subservient status. They are victims of gender bias.

Keywords: *status of women, subjugation, marginalization, gender bias*

Introduction:

The novel *Bharathipura* written by U. R. Ananthamurthy is imbued with the negotiations between tradition and modernity. The women in the town of Bharathipura portrayed in the novel seem caught in the vortex of modernity and tradition. While the society is engaged in negotiating the aspects of tradition and modernity, the women characters also strive to live their lives by negotiating not only the aspects of modernity and tradition but also those of gender bias. The issue of gender bias seems integrated or interrelated with modernity and tradition. They seem acquiring different fates depending on

their economic conditions, education and caste apart from the common base of traditional gender bias and the impacts of patriarchy. The town of Bharathipura hosts a famous temple of Lord Manjunatha which attracts pilgrims from the surrounding region. Hence, it derives its economy

mainly from the pilgrimage based occupations and traditional kind of farming. The protagonist Jagannatha is a foreign returned educated youth. He strives to change the socio-economic and cultural condition of the place. While delineating the endeavour of the protagonist, the novel inadvertently or inevitably reveals the plight of women in Bharathipura.

Materials and Methods:

The above mentioned novel *Bharathipura* is considered as primary resource for this article. The condition of woman characters in this novel is under analytical scanner. Their existence has been examined with the help of insights in feminism as well as the contemporary theory of modernity and tradition. Nearly all the women in this novel are housewives who perform daily domestic chores.

Study Area:

The novel *Bharathipura* has been examined with the help of tenets of feminism, modernity and tradition. The study is related to the area of cultural studies broadly. The study only examines the position of woman characters in the society and respective families as depicted in the given novel thoughissues other than this would be significant or important in it. The analysis of four characters viz. Bhagyamma, Nagamani, Puranik's wife and Chikki has been represented in this paper.

Results and Discussion:

The sufficiently discussed woman characters in the novel are Bhagyamma, Nagamani, Puranik's wife, and Chikki. Bhagyamma is wife of Sripathi Rao who is Jagannatha's friend. Sripathi Rao spends his time in his shop while his son is without any job. Sripathi Rao does not get considerable income from the shop; hence, it is difficult for Bhagyamma to manage the household expenses. She has to work hard in the house all the day cooking on a clay stove by burning wood and doing household chores. She does not have enough facilities for the same. Other people in Bharathipura accommodate pilgrims and earn money. Bhagyamma wants to do the same; however, Sripathi Rao does not approve it. She cannot do the same on her own will. There are frequent quarrels between them occasionally leading to atrocious actions against her. Bhagyamma also wants that Sripathi Rao should meet his acquaintances in power in order to get a job for their unmarried daughter so that she could be married soon. However, Sripathi Rao disapproved each of her suggestions or demands and gets angry at her. Bhagyamma cannot do these things herself due to the traditional social ambience. She cannot accommodate pilgrims without her husband's consent. She deplores that whole of her life has been spoiled in running a poor house and tolerating a dominant patriarchal husband. Sripathi Rao is indifferent to her condition and her

pleas. Thus, Bhagyamma lacks respect, individuality, care, love equal status in the house.

Hence, they become victims to Nagaraja's dictates. It could be said that they are not emancipated. They are not enlightened as they follow the dictates of Nagaraja. Partha Chatterjee in his article "Our Modernity", by referring to Emanuel Kant, mentions that,"… to become enlightened is to become mature, to reach adulthood, tostop being dependent on the authority of others, to become free and assume responsibility for one's own actions" (Chatterjee 9). Thus, it could be said that being enlightened is a condition for being emancipated. Though her husband is a lawyer, it seems that, due to family obligations and traditionally dominant place of father in family, he cannot rebel. In such a situation, uneducated and unemployed Nagamani cannot rebel on her own will. She commits suicide. In this way, Nagamani is a victim of lack of individuality, proper socio-cultural ambience, and lack of enlightenment and emancipation.

Chikki is Jagannatha's widow aunt. She is an old and traditional kind of woman and very important, nearest and dearest to Jagannatha because she has brought him up. Jagannatha always tries to appease her by being obedient and kind. Jagannatha resigns from the post of president of Manjunatha Charitable Trust. He also denies the invitation to meet the president of the country when he visits Manjunatha temple. Jagannatha does both of these things in order to leave positions or privileges which are based on the influence of his family and predetermined ascribed status related to his caste. He wants to bring in the rationality and the enlightenment principles in the society with his own example. Chikki does not approve these actions; however, Jagannatha neglects her suggestions this time due to his determination to change Bharathipura. As Chikki is not well educated and she does not know the modern rational tenets, she feels sad for his disobedience. Actually, Chikki holds very important position in the house as a landlord or family patriarch. However, due to Jagannatha's endeavour to change the society she has to bear such kind of defiance from him. *Saligrama* is a small stone kept in the inner

sanctum of house which is considered very pure and holy. Traditionally, it is considered that it would become polluted by any human touch; hence, to save it from pollution, nobody is allowed to touch it without taking a bath. Once, in order to prove the hollowness of this assumption, Jagannatha holds the *saligrama* in his hands without taking a bath. He also wants to give it in the hands of the Holeyaru which is considered very shocking traditionally. All these activities of Jagannatha are very painful for Chikki. Jagannatha tries to convince her about the modern tenets but she cannot understand the significance of the proposed social 'change'. Here, it is observed that,

Chikki is a victim of tradition and not male domination by Jagannatha.

Conclusions:

It seems that the position of all of these woman characters are subjugated and marginalized within their families as well as in the society. Nobody among these four characters can go outside the house to exert some social agency. They can go outside house just for worship in a temple, to attend some function or shopping. They do not have any right to participate in decision making process in their respective houses or the society. Nagamani lacks 'voice' or choice for exerting her right of living with her husband due to the domination of Nagaraja. Both of them have become objectified tools for the respective families. Their individual lives, rights, privacy, emotional and physical needs, etc. are not considered at the least. Nagamani most deserves the income from pilgrims; however, Nagaraja grabs the earning making her helpless and financially dependent on himself.

The domestic and social position of Chikki and Puranik's wife seems similar. Both of them enjoy a respectful position, care and love within their respective families. However, both of them incur infliction due to their adherence to traditional attitude. Puranik's wife is weak and sick due to many fasts. She voluntarily rejects modern amenities and facilities. Chikki becomes sad unnecessarily due to the reforming activities of Jagannatha. Here, it is evident that women could be victims to tradition if not to

their male counterparts. Thus, it is observed that women in the novel *Bharathipura* are subjugated and marginalized within and outside their families.

References:

1) Ananthamurthy, U. R. *Bharathipura.* Translated by Susheela Punitha, New Delhi: Oxford University Press, 2013. Print.
2) Bauman, Zygmunt. *Liquid Modernity.* Cambridge: Plity Press in association with Blackwell Publishing Ltd., 2000. Print.
3) Chatterjee, Partha. "Our Modernity". Rotterdam/Dakar: SEPHIS & CODESRIA, 1997. Print.
4) Galland, Olivier, and Lemel Yannick. "Tradition Vs. Modernity: The Continuing Dichotomy of Values in European Societies". *Revue française de sociologie* Vol 49, 2008, pp 153-186.

Cultural Predicament Of 'Fatherless Beings' In Kishore Kale's *Against All Odds* And Sharankumar Limbale's *The Outcaste*

Datta Narayan Nawadkar

Research Scholar
S. R. T. Marathwada University, Nanded, (MS)

Abstract:

The paper intends to undertake a reading of select two autobiographies to understand cultural predicament of two marginal communities. For the study Sharankumar Limbale's text, ***The Outcaste*** *and Kishore Kale's memoir* ***Against All Odds*** *are taken into consideration. The Dalit communities have been marginal in the Indian society since ages. The authors from these weaker sections of the society have written several autobiographies which register an outcry for social and economic equality. The nomadic tribes are mainly wandering communities. 'Place-lessness' is the distinctive characteristic of memoirs written by the authors from the nomadic tribes. The objectives of the present research paper is to analyze cultural predicament of the narrators in the select texts. The paper also intends to examine the economic conditions of the marginalized communities from the select texts.*

Keywords: *Sharankumar Limbale, Kishore Kale, Cultural predicament, caste, fatherless beings*

Introduction:

Marathi literature is rich with its diverse literary movements like, the rural literature, the tribal literature, the Dalit literature, the feminist literature etc. The Indian society is based on caste rather than class. There is hierarchy of caste divided into several sub-castes. The caste system in India created cultural issues for the marginal communities. The Dalit literary movement emerges out of social movements for equality in society. B. R. Ambedkar's contribution in carrying out social change is substantial in this respect. In this connection, Although, the Indian society has been caste based since ages, the issues of inequality, cultural roots and search for space are being voiced in literature recently. Sharankumar Limbale's text, *The Outcaste,* is published in 2003. The story of the book revolves around the

central figure, Sharan and his cultural and economic plight. It is a story of man and woman relationship which presents devastated family values. As Arjun Dangle observes,

In *The Bastard,* a severe jolt is given to values concerning relations between men and women, and the family structure. (Dangle, ix)

It is seen that the narrator is branded as *Akkarmashi* (half-caste). He is considered as impure human being and an illegitimate son because his parents belong to two different castes. He is not accepted either in his mother's community or in his father's. The narrator compares his relationship with his mother with a myth from the great epic Mahabharata. There is a character named Karna who is born to Kunti, an unmarried female. The mother abandons the newly born baby into a river to avoid social criticism. However, the baby survives and is adopted by a couple. The narrator, Sharan confronts the issue of 'a fatherless being' for the first time while getting admission in a school. It is seen that the narrator of the *Against All Odds* experiences the similar cultural predicament. Limbale narrates,

The teacher decided to enroll my name in the register after I attended school regularly for four to five days. When he was convinced that I was serious about my schooling he asked me my father's name. I did not know my father's name. Strange that I too could have a father ! (Limbale, 45)

The narrator lives in abject poverty and suffers starvation several times. The hunger politics is also reflected in the present memoir. Limbale narrates,

Bhakari is as large as man. It is as vast as the sky, and bright like the sun. Hunger is bigger than man. Hunger is more vast than the seven circles of hell. Man is only as big as a bhakari,

and only as big as his hunger. Hunger is more powerful than man. (Limbale, 50)

It is seen that the narrator complaints in angry tone. He states that nobody can guarantee regarding the originality of his or her biological father whose name is attached with his or her name. The author criticizes the social system. He argues,

God discriminates between man and man. He makes one man rich and the other poor. One is high caste, the other untouchable. What kind of God is this that makes human beings hate each other ? (Limbale, 62)

Throughout his life, the narrator tries to find out his roots. He meditates,

My father lives in a mansion, my mother in a hut, and I on the

street. Where will I die ? Where are my roots exactly ? (Limbale, 62)

The narrator, Sharan is a victim of cultural environment into which he

is born. He compares himself with a sparrow. poetry, autobiographies, plays and narrative fiction. (Pandit, 168)

The Outcaste reflects the plight of Masamai and Santamai. They are victims of social system, poverty and untouchability. In this connection, Hira Bansode's poem, *Slave* is well versed,

Where a woman's identity fades like nature's blossoms Where delicate jewels of emotion are trampled under

a heelwhere the free birds of dreams are scorned

In that country a woman is still a slave. (Bansode, 30)

Kishore Kale in *Against All Odds* is an illegitimate son of Shanta, a tamasha dancer. He is also a fatherless being. After his birth, he is raised by his mother. It is seen that during his

most of the childhood, he is living with his grandparents. His grandfather treats Kishore badly and he is burdened with household chores. At Sonepeth school, he suffers from cultural predicament due to his fatherless status. Kale narrates,

He (Kale) is said to Krushnarao Wadkar's son. Then why is his name Kishore Shantabai Kale ? they whispered behind my back 'Krushnarao Wadkar is of a Sali caste but Kishore's papers say that he is a Kolhati. Then whose son is he ? (Kale, 125)

It is observed that Sharankumar Limbale is an illegitimate son, a half caste, a fatherless being succeeds in attaching Hanmanta Limbale's surname to his own name. In the case of Kishore Kale, the author denies to wear his step father's name in his name. He prefers to call himself Kishore Shantabai Kale. Both the narrators struggle for their search of belongingness and search for cultural roots.

References:

1) Dangle, Arjun. "Dalit Literature: Past, Present and Future" *Poisoned Bread* , Edited By Arjun Dangle , Orient Longman , 1992 .
2) Jha, Hetukar. "Glimpses of traditions for and against Untouchability" . *Dalits, Subalternity and Social Change in India.* Edited By Ashok K. Pankaj and Ajit K. Pandey, Routledge, 2019.
3) Kale, Kishore Shantabai.*Against All Odds*. Trans. Sandhya Pandey. New Delhi : Penguin Books Ltd., 2000.
4) Kumar, Raj. *Dalit Literature and Criticism*. Orient Blackswan, 2019
5) Limbale, Sharankumar. *The Outcaste*, *Akkarmashi*. Trans. Santosh Bhoomkar. Oxford University Press, 2003.

Understanding Nature & Nurture: Urmila Pawar's 'The Weave of My Life'

Dr. Ashwin Ranjanikar

Associate Professor & Head
Dept. of English Shri Sant Savta Mali Gramin Mahavidyalaya
Phulambri

Abstract:

Urmila Pawar's life story is very important and noteworthy document to understand the very nature of Dalit Women Autobiography. Dalit Women autobiography has a unique place in literature as it portrays the pathetic condition of women in Dalit community in particular and as a woman in general. Mukta Sarvagond, Kumud Pawde, Shantabai Kale, Baby Kamble, Vimal More, Janabai Girhe, Urmila Pawar and many other women published their life stories. It is very important to understand the carving of these autobiographies because except experiencing unbelievable atrocities and oppression from generations they rose up like phoenix and achieved dignity, identity and honour in the ironically called high class society. This paper is an attempt to understand the carving of Urmila Pawar's personality through her life story 'The Weave of My Life'.

Keywords: *Nature and Nurture, Dalit Women Autobiography, Poverty, hunger, exploitation, oppression, and will to overcome all odds.*

Introduction:

Nature refers largely to our genetics. It includes the genes we are born with and other hereditary factors that can impact how our personality is formed and influence the way that we develop from childhood through adulthood.Nurture encompasses the environmental factors that impact who we are. This includes our early childhood experiences, the way we were raised, our social relationships, and the surrounding culture.

Urmila Pawar's life story has the similar pattern. It opens up with the description of her ancestor's and their painstaking efforts for living, then about her school education, description of various customs and traditions of Dalit community, Impact of Savrna people on Dalits, about her marriage and shifting to Mumbai later on her life as a working women and social worker, upbringing of children

and so on. Urmila's ancestors were from the Ratnagiri district of Konkan region of Maharashtra. The chief business of earning livelihood for the people was selling baskets made up of bamboo or cane. Women from the community used to weave the baskets and bins of cane and used to sell them in the nearby villages on the occasion of bazar and festival days. And other times they worked as farm labourers or do any job offered by the Savrana people. They were unable to fulfill the basic needs of life like, food, shelter, clothing and then education. Education was the last priority for them. There houses were small huts. They didn't have sufficient plates to serve the food. They used to sit

together to eat in a single plate and there was quarrel in between them for the food. Urmila Pawar narrates "It was true that dalits had the custom of all people eating from one plate but that was usually because there were few plates in the homes. But this eating was a shade different. When men sat down to eat, they would count how many bites each one had. Everybody would count how much everybody else had eaten.

Men from the family will have dinner and then women will have to enjoy the dinner if there remains anything otherwise they starve. Men and women never sat together to have the dinner. This is also another example of gender bias. A Woman was working for the welfare of the family for the day and night. She was putting all her efforts for the family. Though she was oppressed and exploited by her own family members. Urmila Pawar recorded numerous examples of women's harassment by her own family members. She describes "Every house had its own share of drunkards. There would be at least one woman among them badly bashed up by her husband. She would walk painfully, somehow managing to drag her aching body along the way. If someone asked her what was wrong, her anger gushed out 'Let his drinking mouth be burnt off forever. Let his hands rot.' This would be followed by a detailed account of the reasons for the beating. He demanded money for liquor, she was late in serving his meal; she asked for money for household expenses, for buying medicines for the sick child. The narrative would be followed by spirited discussion and curses, which propelled them forward on their way". (The Weave of My Life: 5). Experiencing such a brutal physical harassment Women from the Dalit Community were spending their whole life in a desolate condition. Nobody from the family was going to resist the beating. After experiencing harsh beating when the woman returns to her mother and father, they without a single word protests about the beating. They asked the girl to return back to her house after few days stay

with them. Susheela, Urmila's cousin sister was also victim of such a severe beating. Urmila explained her story "I always remembered my cousin Susheela at such times. She was married to a man in Partavane. He was a drunkard and Susheela's mother-in-law was a tyrant. Both beat her up mercilessly at the slightest pretext. They would drive her out of the house with her young children and cross the hills and valleys at night, her face broken, body swollen, bleeding and aching all over, and reach her mother's house at Phansavale. When she came like that, and if Baba saw her, he would bark, 'Who's that? Susha? All right give her something to eat and send her back the way she's come. She must stay with her in-laws!" (The Weave of My Life:33). The men in the family used to beat his wife and the women in the family also join him in beating his wife like above mentioned incident. Victims Mother- in-law and sister-in-law used to join in humiliating the other woman. This other woman is for the day and night serving for the welfare of the family, taking care of all their needs though she has to experience such a severe beating from all the family members. Urmila and her brother-in-law including her mother were the victims of male dominant society.

Urmila from her childhood experienced the oppression and exploitation of Dalit Woman. She herself was oppressed by her husband, Harishchandra when Urmila was engaged in various feminist activities. Harishchandra was a good person. He loves and respects Urmila. He was proud of her because of her qualification. This experience was new for her husband Mr. Pawar. He had not seen such new things. His image of women was stereotypical. He felt that his wife is not under his control and now she is not going to respect him anymore and so on. Urmila Pawar narrates "the picture of our house in Bhirunde floated before my eyes, especially the way it was during the rainy season. The day began very early for women, at four o'clock in the morning. In spite of the heavy rain, they had to fetch water from the well for everybody in the house to bathe in, drink, cook the food and so on. Then they cleaned the pots and plates used previous night and cooked for the whole house. They breakfasted with their men folk and went with them to work in the fields. They planted paddy till their backs broke. They had to carry lunch if the fields were far away. After lunch they worked in the fields once again and returned home in the evening, just half an hour earlier than their men. They lit the stove under an earthen pot, which they had filled up in the morning, to keep the hot bath water ready for their men, returning from the fields. After heating the bath water, they began preparations for the

evening meals. The spices had to be pounded and grains ground. Then there was the cooking to do! Sometimes they had even husk the rice before cooking. Even as they worked ceaselessly on these tasks, the men arrived, bathed and sat smoking leisurely in the verandah; some of them drinking liquor. Women would again go to the well to fetch water, wash the muddied clothes of all the people in the house, hang them out to dry, light the lamps and serve food to the men first. After everybody in the house had eaten, they ate a few morsels from the leftovers.

His wife, listening from the loft above, started shouting, forgetting that she was hiding from him. Then, without waiting for the ladder, she stepped on the plank in the wall and jumped down. Standing in front of her husband, sitting like a spent force now, she fired at him. 'What are you saying? I steal food? What do I steal? Your mother locks up all the food. Even on festival days, when she makes vadas, she counts them before going for a piss, and makes sure their number is the same when she comes back. What is there for me to steal? Why should I wash her sari?' (The Weave of My Life: 154,155). Urmila Pawar through various incidents tried to forefront pathetic and painful condition of women of Dalit community. Men from the community believed that they have the right to treat their mothers, sisters and wives according to their wish. The women did not have any opinion or a say in their family matters. All the women complained 'Bah! What do women have to do with the education? Ultimately she would be blowing on the stove, wouldn't she? Or is she going to be a teacher, a Brahmin lady, the she goes to school? (The Weave of My Life: 18). Dalits' believed that education is not their right. They were born to look after the family. The life of a woman is limited to her home, husband and children only. Her life is not beyond the threshold of the house. Though she got educated she has to look after the family. But Urmila's father neglected such remarks and asked Urmila to attend the school regularly. Education changed the life of Urmila and her sisters. Urmila got the job. She along with her husband shifted to Mumbai where she came in contact with *Maitreen* group and engaged herself in women empowerment movement. She was the active volunteer of the feminist movement. She was invited to deliver lectures in public places on women empowerment and liberation. The Weave of My Life is portrayal of life stories who were illiterate and who are literate.

Conclusion:

Urmila Pawar's ancestors and Dalit community members who were illiterate and not provided any opportunity to their children of

education they had to face poverty and hunger. They were treated inhumane. But those who understood the importance of education and sent their children to school, they were living happily and have honour and pride in the society. Urmila Pawar got educated, got service in government sector and devoted her life for the women empowerment movement and also established herself as a writer. She received various prestigious awards for her creative writing. Her way was full of hurdles like hunger, poverty, oppression. Both the aspects nature and nurture are very aptly described by Urmila Pawar in The Weave of My Life.

References:

1) Pawar, Urmila. The Weave of My Life: A Dalit Woman's Memoirs, Translated from Marathi by Maya Pandit, Stree, 2003.
2) Warren J. Karen. Ecofeminism: Women, Culture, Nature, Rawat Publications, 2018.
3) Miceheline R. Malson & Edts. Feminist Theory in Practice and Process, Rawat Publications, 2019.
4) Rege, Sharmila. Writing Caste/ Writing Gender, Zuban, 2006
5) Jackson, Stevi & Jones, Jackie. Contemporary Feminist Theories, Rawat Publications, 2011.

ISSUES OF MARGINALS IN *THE WHITE TIGER*: A SOCIO-ETHICAL REINTERPRETATION

Dr. Dhanajay Raibole

Kala Varistha Mahavidhyala Harsul Sawangi , Aurangabad

Abstract:

The present research article deals with a literary work that project juggernaut of social and casteist oppression under which the marginals, in India, make a living out their too heavy burden of life. There are causes and circumstances leading to oppression and despair of the lives of marginalized people: self down-gradation, conditions of unhealthy, abject poverty; the belief among them that they are accursed to live such lives; denial of minimum human rights; and closed portals of education etc. Nonetheless, marginals started realizing their down-graded, abject poverty and minimum rights being human after independence in democratic society when they saw education as a key to break the juggernaut traps of oppressions. They started breaking away the normative caste barriers; and now they must confront new issues that threaten their survival in society. This paper attempts to reinterpret the issues confronted by characters Balaram and his master Ashok in The White Tiger from the point of view of ethical undercurrents of their actions. Hence, it is an attempt to locate and analyse the actions of the characters on backdrop of repressive times that compel the changes or break the caste norms without bothering the consequences.

Keywords: *marginality, caste discrimination, socio-ethical issues, poverty.*

Introduction

Marginalization is social disadvantage and relegation to the fringe of society. The concept of 'Marginality' first developed by the sociologist Robert E Park, which has evolved over the decades into multifarious dimensions. Literature is produced by writers who undergo a first-hand sensual experience of, at one hand, ecstasy, excitement and on the other hand, themselves who had experienced the oppression, discrimination as an expression of their bleeding heart. The literature got boost through education and legislation. As a result, a social regeneration process came into being

which created awareness among the oppressed and ignited them to come out of self-down graded mentality and claim rights to life a liberated life. The marginals sections, in this context had to break social restrictions. In other words, the ethical bonding they had with caste system had to be broken. In their awakening and resultant resistant to casteist barriers, they had to make ethical choices. This research paper, thus, aims at reinterpreting the actions of marginals in the novel *The White Tiger* that at once can be categorized into a criminal act and on the other hand ethical explanation for their actions to fit into new social order.

The primary argument is that violent and repressive acts towards downtrodden classes inflicted by feudal lords or upper castes are taken to be just and valid, instead on the contrary a lower class or caste individual if rebukes and stands for his/her rights is taken as a challenge to entire communal, social system. One violent action, of course of any nature cannot be justified as it poses a sever threat to human survival conditions, is sanctified but if the same nature of violent act if committed by lower class, caste individual is termed as criminal by the social system. The actions, thus, undertaken by individuals, especially by the marginals, can be reinterpreted from socio-ethical perspective and situate their resistance towards castes-based oppressions in the parlance of fight for right. The resultant discussion may project a line of thoughts dedicated to initiate appropriate actions to remove the castes-based oppression, violence by restoring to peaceful talks instead of violence. However, if lower castes restore to violence to oppressions, especially, the stakeholders of system – citizens, law and order institutions, administration, etc. waste no time to put marginals behind the bars. On ethical grounds, can such acts be justified to restore dignity of an individual so that none of the marginals need to undertake criminal/violent acts.

In this regard, the novel *The White Tiger* by Arvid Adiga, exemplifies condition of marginal sections. Before elaborating the setting and character in the novel and initiate the socio-ethical reinterpretation, a discussion about marginals and ethical issues of marginals needed to be discussed as a background to actions happening in the novel. To begin with, who are marginals. According to J.M. Waghmare, marginals are the people who live in abject poverty conditions and therefore are segregated from mainstream life livelihood patterns. Any person who doesn't feature at national or social level politics, religious, culture and academic discussions is termed as marginal. In Indian society, such people can be

identified with lower castes who do menial jobs for upper castes who form elite class, higher class, higher middle class. Over the course of many generations, the ontological feature of marginals has assumed an adjective 'marginality'. J.M. Waghmare, further "refers it as a term applicable universally to the people of the world living in abject poverty and as consequences isolated from the mainstream life. The blacks in other countries and Dalits belong to the marginalized groups. A group of people who cannot be included in mainstream media, politics, cultural practices etc. are the marginals because of lower standard of living. Since, the socially, political and culturally dominant groups control all means of living and they plane, execute policies to retain their status quo in society, the marginal groups are compelled to live in abject poverty, impoverished conditions under constant insecure situations.

However, now as the times are changing in a democratic society, these groups are gathering consciousness to seek opportunity for freedom. Being aware about their human rights and civil liberties, they can vote and use it as political means to establish their status among the mainstream livelihood patterns. Education and freedom of expression has infused new zeal for raising voice against injustice. They are, after gathering consciousness of through education, struggling to find answers to questions such as 'Who are we?' 'What is our future?' 'What is our status?'. These hunting questions compel them to restore to aggressive actions. In fact, their ultimate aim is to claim their status in mainstream society. Thus, not able to attain prestige, respect and status in society is their major problem. Every now and then they dream of equal status in society. In order to attain the status, they undertake introspective exploration their past and struggle to attain it by hook-or- crook to secure future. They dig out their past to trace the remnants acts of daring, courage of forefathers, their rebellious actions to plan for present and future. Literature is one such an instrument of creative excavation to search out for heritage.

Conclusion

Aravind Adiga strikes on the Indian democratic ideal of equality that is being shattered by the inhuman relationship of master and servant. The rich are too dazzled by luxuries and therefore they are unaware of the suffering of those who die from hunger and deprivation. The authors skillfully reveal the psychology of people who are born in a poor family who despite their loyalty, are victims of servile attitude towards their masters. They are unable to come out of the mental block of being a servant.

Due to the slavish attitude, instead of thrashing the debacles and the enslavements, people lead a passive life. The affluent urbanites do not regard the poor as human beings with dignity. Balram aspires to be a driver and he proves himself a perfect private car driver in the real Indian sense. He is devoted to his master, Mr. Ashok, serves him and his family as a domestic servant. The goodness of his heart makes him sign this self-sacrificing confession. The red bag with millions of rupees enflames urge to break the barriers of social norm imposed by caste system. In a rage of resentment towards system he kicks off all his goodness, commits the sins- the murder of his master Ashok.

References:

1. Adiga, Aravind. *The White Tiger.* New York: Free Press, 2008.
2. Roy, Ananya. *Poverty Capital: Microfinance and the Making of Development*. New York: Routledge, 2010. Print
3. Seaton, Tony. "Wanting to Live with Common People ...? The Literary Evolution of Slumming." *Slum Tourism: Poverty, Power and Ethics*. Ed. Fabian Frenzel, Ko Koens, and Malte Steinbrink. New York: Routledge, 2012. 21-48. Print.
4. Review : The White Tiger by Arvind Adiga : Peter Robins on an antidote to the Indian dream, 09 Aug 2008
5. The White Tiger, by Arvind Adiga, Tales from the shadowy side of booming India : Reviewed by Soumya Bhattacharya Is published by Yellow Jersey, Friday, 11 April 2008.
6. Adiga's „White Tiger' explores the bloody rise of the outcast : Vikram Johri, Special to the Times. In Print : Sunday, May 18, 2008.

Embedded Marginality in Critical Theory and Literature

Dr. Shaikh Suhel Samad, Dr. Mohammed Ahmeduddin

Associate Professor in English
Sir Sayyed College, Aurangabad

Associate Professor in English
Sir Sayyed College, Aurangabad.

Abstract:

Marginality refers to the status of people who live on the fringe of society. It can be defined as "an involuntary position and condition of an individual or group at the margins of social, political, economic, ecological, and biophysical systems, that prevent them from access to resources, assets, services, restraining freedom of choice, preventing the development of capabilities, and eventually causing extreme poverty" (Gatzweiler et. al. 2011, p.3). The present paper aims to discuss the manifestations of marginality in critical theory and show the way ideologies shape critical theory.

Introduction:

Feminist theory is essentially linked to the political movement for equality of the sexes and end to discrimination against women. Feminist Criticism seeks to uncover the ideology of patriarchal society in works of art. For feminists, the text is a battleground where actual power relations between men and women are played out. Feminists points out that women are stereotypically represented as weak and vulnerable in texts, social biases see the woman as only the "other" of the male with religion and cultural traditions supporting this idea, woman being typecast as 'Mother Nature' thus reducing her to a sacrificing figure with religious doctrines aiding these representations. "Compulsory Heterosexuality" as Adrienne Rich terms it, being imposed on them, and women being forced to use a language which appears 'patriarchal'.

In *The Second Sex* (1949), Beauvoir argues that woman is negative, the 'other', secondary to man. She further says:

[woman] is defined and differentiated with reference to man and not he with reference to her…
He is the Subject, he is
the Absolute - she is the Other." [Beauvoir 1949: 6]

Beauvoir argues that dual representation of woman enables the man to bestow woman with his fears as well as his desires, his loves and his hatreds. This is the "double and

deceptive image [of the woman]. As Beauvoir says, "A woman is not born, but rather becomes a woman". [Beauvoir 1949: 283] Kate Millett defined sexual politics as "the arrangements whereby one group of persons is controlled by another." Violence and coercion are used to sustain the stereotypes of women so that man's control over women is never loosened. So male versions of feminity are deemed as the definitive versions of feminity- there is no female truth except what the male construes it to be. This is unfortunately deeply assimilated into / by the woman too. As Beauvoir rightly remarks: [women] still dream through the dreams of men.

Feminist theory persistently highlights the marginalization of women. Different feminisms offer varied versions of female oppression and each focus in the systematic marginalization of women irrespective of class, race & nationality. Black feminism articulates oppression of black women; Dalit feminism renders the subjugation of Dalit women and Lesbian Theory underlines the sexual orientation of lesbians and relegates them to the margins. Each assumes a subjective position but reiterates the marginalized status of women under different conditions.

Marxism

Marxist theory discusses the struggle between the capitalists and labourers; wherein labour is dominated by capital. The capitalist exploits the worker through his ownership of the means of production but does not extend the domination to the process of production. In the factory system, the labour works under coercive supervision and loses all autonomy and personal satisfaction from his work. He is "deskilled", made to perform fragmented and repetitive tasks but never grasps the entire sequence of production. He is thus alienated that adds to exploitation. However, the labourers are under the illusion that they are free and unexploited, that the capitalist has a legitimate right to the surplus, and that the commodities, money and capital have properties of powers of their own.

The labourers render their services to the industrialists in lieu of 'wage'. But this wage remains miniscule as compared to the revenue generated by the industrialists. The labourers create "surplus value' as they transform raw materials into commodities that become valuable and saleable. They are not remunerated justly for what they truly deserve. Glyn Daly rightly points out that "Capitation is characterized by this systematic "theft" of surplus value from the workers". [Ed. Malpas, Simon & Wake, Paul 2008:29]. Thus, the labourers are a marginalized category in Marxist discourse.

Postcolonial Theory

Postcolonial theory is an attempt to uncover the colonial ideologies implicit in European texts about the 'other' i.e. natives. It explores strategies of resistance and

independence or "counter discourse" in native texts against colonialism. The European colonial produces a category designated as the 'other' or 'the Orient' through certain specific practices of knowledge acquisition and formation: philologic, literary, ethnographic, geographic and so on. This knowledge and representation relies upon a series of binary oppositions, all of which treat the native as the negative / dark opp. of Europe: civilized/barbaric, white/ black, mature/immature, strong/weak, masculine/ feminine, rational/ emotional and progressive/primitive. This knowledge is then used for racial discrimination, political control & economic exploitation.

According to Mannoni, the native suffers from 'dependency complex'. Fanon argues that the white man stands for 'father'. On the one hand, the colonial power tries to recast the native as one of themselves, and on the other tries to remember & reiterate the difference of the other.

Postcolonial theory rejects universalism and seeks to examine the representation of other cultures. It puts forward questions of cultural difference and diversity. The significant aspect is that it signifies colonized or native as marginalized in this discourse. Peter Barry rightly points out that postcolonial critics" develop a perspective, not just applicable to postcolonial literatures, whereby states of marginality, plurality and perceived 'otherness' are seen as sources of energy and potential change." [Barry 2010: 192]

Queer theory

Gay and lesbian theory assumes that sexuality plays a prominent role in the construction of social identity. It points out that gays and lesbians are marginalized and victimized in a society which considers 'heterosexuality' the compulsory norm. Queer theory argues that gay/ lesbian culture is a 'subculture' which has the potential for affecting social changes. It indicates the possibilities where gay/lesbian identities find a voice as gays/lesbians are marginalized in society and side-lined in politics. Thus, the category of gays, lesbians & transgenders are marginalized as characterized by Queer Theory.

Literature

Literature and art can be fully understood only in relation to ideology & class. Art and literature seeks, in general, to implement the ideology of the ruling class.

Ideology is sustained and reproduced through cultural forms such as art. An author unconsciously replicates the dominant ideology in his/ her works and thus "spreads" it among the readers.

Jewish-American Literature

Since the first large immigration of Eastern European Jews into the USA in the period between 1880-1920 there have been various degrees of assimilation into American lifestyles & ideologies: Jewish American literature discusses the marginalization Jews and their culture.

Novelists like Saut Bellow, Bernard Malamud and Philip Roth are constantly engaged in highlighting the status of Jews as cultural community their works.

African-American Literature

African-American Literature deals with the cultural denigration of Africans and blacks in America, blacks regarded as inferior and subordinated. The works of novelists such as Toni Morrison, Alice walker highlight how Africans are marginalized in American society. Toni Morrison's *Sula*, *The Bluest Eye*, Alice Walker's *The Colour Purple* depict marginalization of Africans in American society.

Dalit Literature

Dalit Literature expresses Dalit consciousness and the marginalized status of the downtrodden class of Indian society. It captures the sensibilities of the people oppressed for centuries by the higher caste people. The discrimination of Dalits on the basis of caste was highlighted by Dalit writers. The ban on entry of Dalits in temples, prevention from using public wells, prohibition of mixed marriages and social segregation were some issues that Dalits grappled with. Political exclusion further created barrier between Dalits and other castes in Indian. Writers like Namdeo Dhasal expressed the discontent and angst of Dalits in their writings.

Thus, marginalized literature includes the literature written by Jews, Dalits, women, gays and lesbians and other disadvantaged groups. Thus, it is evident that marginality is the core of critical theories such as Marxism, Feminism, Queer theory and Postcolonial theory. Literature written by marginalized writers represents the issues of minority and marginalized classes.

References

1. Barry, Peter. *Beginning Theory*. Vine Books, Put Ltd, New Delhi 2010.
2. Beauvoir, Simone de. *The Second Sex*. London, England: Vintage Classics. 2015.
3. Gatzweiler F, Baumeller H, Van Ladeburger C. Marginality: Addressing the root causes of extreme poverty. ZEF working paper 77, Centre for Development Research, University of Bonn, Bonn. 2011.
4. Habib, M.A.R. *A History of Literary Criticism*. Blackwell Publishing, USA, 2005.
5. Ed. Malpas, Simon and Wake, Paul. The Routledge Companion to Critical Theory. Routledge, USA, 2006.
6. Namaste, Viviane K. (2000). Invisible Lives: The Erasure of Transsexual and Transgendered People. Chicago, IL and London: University of Chicago Press.

'REVIEWING WOMANHOOD AND WIDOWHOOD THROUGH PATRIARCHAL LENS; A DISCOURSE ANALYSIS OF MOVIE DOR'

MS ZEBA IRFAN

DOCTORAL CANDIDATE D/O ENGLISH
ALIGARH MUSLIM UNIVERSITY

Abstract:

Hindi Cinema is the major source of the popular art culture. It has the potential to influence the audiences from the smallest village to the largest metropolitan cities. Hindi Cinema aka Bollywood has been a paramount of reference for the Indian customs and traditions from the centuries. It has the power to form, contour and break the stereotypes which have been constructed and communicated in the interchanging screenplay of the modern India to a magnitude that no precursive performative art could have ever manifested. Bollywood have heavily impacted the manner in which individual/audience recognize the different aspects of their own social and cultural identity.

Keywords: ***Womanhood, widowhood , Patriarchy***

Introduction:

Hindi Cinema serves as the social facilitator and benefactor for the masses. It appeals the broad audience from every strata of the society urban to rural, men to women, old to young. The digital epoch has convoyed the gendered figurine of Indian women into our homes through the various digital modes such as television sets, computer screens or newspapers etc. Where the masses resolute to look at the Indians films from the viewpoint of gender and culture. For feminism itself the inscribed literature and social advocacy are no longer enough in themselves. Hindi cinema strengthens the stereotypical schemas which are potrayed as the role models while at the same time interrogating and projecting them in given stigmatic biased manner on the screen.

GENDER A FORM OF DISCRIMATION

Gender plays a very important role in determining the position of women in the society. Women have been

contemplated not only intellectually subordinate to men but also are radical cause of enticement to turpitude. They are deprived of properties and land rights, voting rights, education rights and right to freedom within the over arching substructure of patriarchy in the society. The deeprooted subject that transpire violence against women, sexuality and the gender politics. Men from antedulivian wanted to have a control over women's intellect, mind, body and behaviour because they were considered inferior and marginalized part of the culture and society. In the order of social heirarchy men are at greater advantage while women are considered weak, sensitive and dependent. The gendering of the body and sexuality does great dowry system, violence to women neglecting their qualities like intellectual agencies, theological expertise, organizational abilities and leadership qualities. Many evidence of the suppression and ill practices against women happened like female infanticide, child marriage, dowry system, sati , jauhar, they have their roots in ancient India.

Plot of the Movie :

The movie Dor is the tale inspired by the real life event. It primarily deals with the life of the two young married women Meera played by (Ayesha Takia) who is immature, young, sensitive and uneducated whereas and Zeenat(Gul Panaag) another important character rwho is a self reliant, rebellious, educated, and outspoken who hails from the outskirts of the Himachal Pradesh. She is well aware of her social and moral rights and is vocal about her feelings and emotions in a rebellious manner. The theme of the movie revolves around the social issue of Widowhood and the stereotypical stigmas attached to the life of a widow. Meera who is young, immature, uneducated and a sensitive character whereas Zeenat is self determined, rebellious, independent and outrageous. The plot is set in the deep sandunes and the arid suburbans of the Rajasthan, where a rich Hindu family unfortunately had to see the troubled days due to the overloaded debt on them. The movie opens with a scene where Meera a newly married young bride to of a Rajasthani man named Shankar is seen dancing, giggling and enjoying her youth. The couple is celebrating their newly conjugal life through love and romance but soon after this Shankar had to leave for Saudi in search of work to pay the debt of his mortgaged Haveli. The news of Shankar's untimely demise had turned Meera's life upside down, everybody is seen mourning at the death of the only bread winner in the house. This loss is irreparable for the whole family especially for Meera because her life now reduced toa singe color and multiple restrictions. Shankar was not only husband but her lifeline, her freedom and her key to happiness and liberation. This heartbreaking tragic fatal incident intertwined the unfateful

lives of the two poles apart characters Meera and Zeenat who belongs to different geographical locations, cultures sand lifestyles are put into the same cup of loss and stirred together.

SOCIAL STRUCTURE AND THE POSITION OF WOMEN IN THE ANCIENT TIMES

Being a woman in medieval times meant either being submissive and chaste (like the Virgin Mary) or evil, active, and adulterous (A La Eve). As stated by Aristotle, "as regards the sexes, the males is by nature superior and female lower, the male ruler and female subject." the primal sages and philosophers like him held that women were submissive to men. Under the domination of the male devotees, they are portrayed as playing supporting and subjugating roles. They are believed to be the carriers of the traditions and customs that sustain the social norms and cultural values. They are viewed as the stewards of societal ideals and are the embodiment of the integrity and honour of the man. The woman's identity is said to establish within and through her family. They are presumed to fulfill the typical gender roles that are ascribed to them without demanding or retaliating for much. The fundamental tenet on which Hindutva is based implanted preconceived ideas woman is *Matr Shakti*(maternal power). Glorifying the concept of good wife serving and satisfying their husbands) and good mothers-for bearing male child follows from such a deeply embedded stereotypical notions "Men *act women men appear. Men look at women; women watch themselves being looked at."* The afore mentioned phrase sums up pretty well where women are in the world of appearance and how their existence is reduced to a delightful object for sexual gratification.

WIDOWHOOD AND IT'S PLIGHT

A widow is viewed by society as being unfaithful and misfortunate. If a woman's husband dies, her family members in the patriarchal society of India treat her badly and view her as a burden and bad luck for the rest of the life. She is compelled to lead a life in isolation and reclusiveness. When it comes to lower middle class or dalit communities the situation gets worse. According to the 1991 Census of India, there are 32 million widows in the country, or one in every thirteen women, or 8% of the entire population. The Rajput community practiced the evil practice of Sati, which later extended to other regions of the nation, and in the Vedic era widows were subjected to harsh maltreatment, torturous social customs and rituals. Widows were forced to perform self immolation at the death of her husband where she had to jump into the funeral pyre refered as' *Sati Pratha.'* But later due to the dehumanising effect of this social evil on widows it was outlawed. They were forced to leave their homes since

the situation was still appalling, and they had to live in squalor in religious shelter homes. They were subjected to verbal and physical abuses/ violence. Their fundamental human rights to eat, dress, and live a normal were violated. Widows weren't permitted to wear cosmetics, sindoor, mangalsutra, or any flashy adorning ornaments except white. Even after the Hindu Widows Remarriage Act was repealed and made legal by the East India Company in 1857, they were still not permitted to do so under Hindu law. The cliched stigma associated with widowhood was so profound and deeply embedded in the cultural strata of the indian the society that remarrying a widow is still considered to be a sinful activity and is prohibited.

CONCLUSION

The movie Dor makes a strong point on how a woman's life is governed by her marital status. A woman's life is validated and controlled by man at every juncture of life. The opulence comes from being married, but if a lady is a widow, her fate is left to the clemency of her family. In either case, society and the family overthrow a woman in the helpless, tragic and unbearable stage of life. Unfortunately the widows are forced to feel depressed and ill-fated about losing their husbands who are considered as no lesser than gods of their core existence. They are subjected to emotional and physical abuse to the point of exhaustion, they are made to feel incomplete in the absentia of their male partners/spouses, in this case a husband. The society has proven that being a widow is a demeaning and a dehumanising experience. She is disown by her own clan and hurled insults, bad behaviour and insensitivity. The worst stage of any woman's existence is widowhood, when she is reduced to nothing more than a lifeless inanimate object. Sensitizing the widows is thus a challenge for the family, society, and government. They should be informed about their basic fundamental rights as human beings via the government agencies, non-profit organizations, and media such as newspapers, movies, and commercials advertisements raising awareness among the masses. Through the representation of such characters on screen, Bollywood films play a crucial part in dismantling the stigmas that are stereotypically associated with widowhood. Celluloid has the strength and capacity to deconstruct the archaic, harmful customs that are still practiced in the contemporary times.

References:

1) Adeyemo, C. W. (2016). "Widowhood And Its Harmful Practices: Causes, Effects And The Possible Way Out For The Widows And Women Folk": World Journal Of Educational Research. Vol. 3, Pp. 380-386. Web Accessed 1 Feb 2022

2) Singh, I. (2007). *Gender*

Relations And Post Modernism: *Popular Indian Cinema In 21st Century*". 2015. Edinburgh University Press.

Filmography:

1) Dor. Director Nagesh Kuknoor. Perf. Ayesha Takia, Gul Panag, Shreyas Talpade, Girish Karnad, Prateeksha Lonkar, Uttara Baokar, Rushad Rana. 2006. Imdb. Youtube. Accessed 1 March 2022.

Decoding the culture of Marginalized in Select Dalit Writing with the Special Reference to Kancha Ilaiah's Why Iam Not a Hindu

Vicky Sopan Jangle

(Research Scholar)
At.Post.Borwand (BK) Tq.Dist.Parbhani

Abstract:

The discipline of Cultural studies has attracted research scholars, academics as well as students around the world. The reason behind this fascination would its depth analysis and application of different approaches (theories) in order to make an investigation of power, production and consumption of culture in society. The world 'culture' has been derived from the Latin world 'cultura' and 'colere. It means to cultivate as well as to honour and protect etc. The discipline has its origin at Birmingham Centre for Contemporary Cultural studies (Bcccs) in 1960s. The foundational figures of this discipline are as Raymond Williams, Stuart Hall, and Tony Bennet. Culture is an umbrella term which engrosses such as social behaviour, food, rules and regulations, norms, traditions, knowledge, beliefs, customs and all the artefacts of culture. The present study make an attempt to show the culture of marginalized on various grounds.

Keywords: *Caste, Dalit, Dalit Literature, Dalitbahujans, Marginalized culture, Dalitbahujan's culture.*

Introduction:

Culture, being an ubiquitous phenomenon and the field of academic studies deals with the social and cultural construction of cultural artefacts. At the same time it also scrutinizes ideology, identity, power relations and hegemony of particular class of society. It seems that the culture of aristocratic is classic and the culture of downtrodden is considered as test-less and useless. The present study is going to analyze the culture of marginalized section of society who has been considered as inferior on the grounds of caste. This neglected strata of community first time interrogates questions regarding their existence, status, identity through Dalit literature. The author, Kancha

has critiqued and decoded the Braminical culture and shows the culture of the marginalized as well as Dalitbahujans is different than so-called hegemonic Brahminical culture.

Caste and Caste System in the Indian society

According to many ethnologist, anthropologist, the population of India is a mixture of many groups who came from different regions such as Aryans, Dravidians, Mangolians as well as Scythians. Aryans battled with rest of the groups and made a rigid caste system. They created varna system which divides humans into four Varnas such as Brahmin, kshyatriya, vaishya and shudra the classification is based on the maxims of Purusukta of Rigveda which describes According to this hym Bashmins were born from the mouth of primal being, Kshatriyas from his arms, Vaishya from his thighs and Shudras from his feet. After their birth each one was bound to some certain activities viz Karma to maintain the rhythm of the society. Dr. Ambedkar asserts that, '*the superposition of endogamy on exogamy on exogamy means the creation of caste'. (Ambedkr, p 9)*

Dalit: The word Dalit has been derived from Sanskrit word 'Dalita' it means suppressed. According to Sukhdev Thorat, prominent economist, academician and writer, 'Dalit itself is a rich word. It has been come from Marathi language. It means the oppressed, the resource less.

Dalit literature

Dalit literature is a literature written by Dalit about their lives. Dalit literature emerged in the 1960s in the Marathi language, and it soon appeared in Bangla, Hindi, Kannad, Panjabi, Sindhi and Tamil Language, through narrative such poems, short stories, and autobiographies which stood out due to their stark portrayal of reality and the Dalit political scene. It is the literature of explicit social commitment aimed at promoting ideas of social equality, justice and resistance to suffering, discrimination and economic exploitation.

Objectives and Significance of the study

The present study has certain objectives such as to scrutinizes the culture of marginalize communities, relationship between culture and power, ideology behind the culture of marginalized , how Dalits face atrocities on the grounds of social , political and economic dimentions, As well as points out status, identity and representation in cultural artefacts , to focus on the power relation and structure in the Indian society. Dalit writers initiated a realistic, experienced based authentic discourse. In this particular study will be made an attempt to explore their culture on various levels.

Research Methodology

The present study has used different approaches such as Ambedkarites, Marxist, Post Structuralist , post modernist and subaltern etc. At the same time it also utilizes different other methodologies

like analytical, critical, comparative and interpretative with the help of various sources.

Decoding the Culture of Marginalized

Decoding is a depth analysis of what and how has been encoded. As Stuart Hall points out in his esaay, 'Encoding / Decoding which is published in 1973. The term marginalization addresses to the marginalized communities or groups of people that experience discrimination and exclusion of unequal power relationships across economic, social and cultural dimensions. The core of the research is situated at how these group of people/ downtrodden people has assigned as periphery on different levels. As poststructuralist theory suggests that there is no any fix centre at all but centers. In the entire realm of cultural studies there is no any culture of group of not to be considered as classic culture or ideal culture. Every strata of society has their culture and it needs to be considered. As far Dalit or downtrodden communities are concerned they were neither part of the main stream culture nor centre. They were isolated from making the process of culture. They never ever subject of literature but Dalit literature has given them an opportunity to be a subject of their own stories. The group of marginalized people come with their innovative articulation, resistance, discourse and challenged to mainstream culture with consciousness.

Why I am Not A Hindu, A Sudra Critique of Hindutva Philosophy, Culture Anas Political Economy which is published in 23rd April 2001 by Kancha Ilalah, professor of Osmania University, Hydrabad and activist in the Dalitbahujan and civil liberties movement. The present work to be considered as the manifesto of Dalitbahujan. He criticizes caste system which is prevailed since centuries together on the broader levels. Nowadays,to make a comment and scrutinize the evils of caste system and at the same time critique on the that it's a courageous task. So he is subject to many controversies. Kancha Ilaiah writes with passionate anger on the situation in India today. He looks at the socioeconomic and cultural differences between the Dalitbahujans and Hindus in the contexts of childhood, family life, market relations, power relations, Gods and Goddesses, death and, not least, Hindutva.

The author has projected his personal life's experiences in order to bring out reality in a striking way. This method of personal experiences to figure out socio-cultural and economic history is very significant to the Dalit literature. The Dalit writers manipulate this sort of method to narrating and deconstructing the stereotypes of caste in order to social, political and economic consciousness through writings. This typical method has used by Dalit thinkers such as Mahatma Phule, Dr. Babasaheb Ambedkar and Periyar Naicker etc.

rather western methods. This is one of the authentic methods to deconstruction and re- construction of history as well as reading and re-reading marginality on various levels.

As mentioned above Culture is a set of beliefs, traditions, customs, norms etc. in fact its a way of life. The author points out that he is not Hindu, he is not born in that ideology. He declares himself as a Kuruma, who bears sheeps. He is not belonged to the school of Hindutva. His ancestors were the agriculturalists who they love the soil which let them produce food to eat. He makes a systematic comparison between Brahmins, Neo-Kshatriyas , Baniyas and Dalitbahujan in terms of family, religion , language, power relations so and so forth. It's a thorough comparison from birth to death of Dalitbahujan and Hindutva.

Emergence of the Neo-Kshatriyas and the Reorganization of Power Relations in this chapter the author Kancha Ilaiah highlights the power relations of the Indian society and scrutinizes the origin of new strata of the Indian society that is Neo-Kshatriya. He explores how the ideogogy of caste divides humans into different castes and how it inherently carries the character of internal power struggle he tries to find these power relations with reference to the new section of people whom he calls the Neo-Kshatriyas. He tries to locate the binary between the Neo-Kshatriyas and Dalitbahujans in the greater socio-political context. By Neo-Kshatriyas, Ilaiah refers to the 'Sudra upper-caste' people who have recently started to emerge as a replacement for the now mostly dormant Kshatriya or warrior class, *'by establishing hegemony in all structures in which power operates'*. (Kancha,p37)

Conclusion

Thus Kancha Ilaiah minutely criticizes the Brahminical culture and Hindutva's philosophy on the broader levels. He has decoded the culture of marginalized a very systematically on the broader level.

References:

1) Iahaih, Kancha.*Why I Am Not a Hindu: A Sudra Critique of Hindutva Philosophy, Culture and Political Economy*,published by Samaya,Calcutta,1996.
2) Dangale, Arjun. *Poisoned Bread: Translations From Modern Marathi*,Orient Blackswan,1992.
3) Limbale,Sharankumar.*TowardsAn Aesthetics of Dalit Literature: History, Controversies and Consideration*. Ed.and trans. AlokMukharjee. New Delhi: Orient Blackshwan, 2004.
4) Dr. Ambedka-r.B.R.*Dr.Babasaheb Ambedkar Writings And Speeches.-VOL.1*,Education Department Government of Maharashtra,Government Photozinco Press Pune,2016.

Interracial relationship in Andre Brink's An Instant in the Wind

Syed Zahir Abbas
Sir Sayyed College, Aurangabad

Dr. DurraniFarhat
Sir Sayyed College, Aurnagabad

Abstract:

Brink in his creative work not only presented cruelties of the apartheid but also try to give solution for free society with all its democratic values. Andre Brink wrote both in English and Afrikaner languages. He was a translator, poet, essayist, critic and has published many philosophical works which made him famous throughout the world. His two novels Looking on Darkness (1974) and Dry White Season (1979) were banned in South Africa and he was branded in South Africa as, 'Malicious Writer', being Afrikaner, he wrote against Afrikaners. Andre Brink through his work has given voice to the voiceless Africans. Both leading characters in the novel are victims. Adam was a slave. Elizabeth was rebel by nature and her intimacy and dreams to be with Adam and to have children was her attempt to break the established norms of the patriarchal society who regarded white women as its property. However, Adam just wanted to achieve his freedom by helping a white woman reach her destination.

Key words: *Apartheid, Racism, Prejudices, Discrimination, Afrikaner, Mantoor etc.*

Introduction:

Andre Brink (1935- 2015) is a prolific South African novelist, who has written on apartheid and post-apartheid South Africa. He is known as a popular creative writer in South Africa. He has written over twenty novels before his death in 2015. His novels consist of variety of topics such as race, apartheid, history, racial angst, African Native Culture and memories of the Apartheid in the Post- Apartheid era. His three novels: *Rumours of the Rain* (1976), *An Instant in the Wind* (1976), and *Philida*(2012) were shortlisted for Booker Prize. Andre Brink in his novels ponders upon the racial discriminations, ethnic prejudices and injustice meted out to the indigenous Africans by the Afrikaners in South Africa generally and in Cape Town particularly. Andre

Brink has often presented the social and political inequalities and chaotic condition in South Africa as the result of the apartheid ideology.

An Instant in the Wind (1975) is about two major characters Elisabeth, a strong-willed white lady and Adam, a rebellious Hottentots slave. Both of them suffer due to their basic nature and finally they facilitated each other to achieve their desired goals. At first, their assistance to each other was characterized by unwelcomed and unwanted adjustment but as time passed they understood each other and their relationship reflected different colours of human relationship in the unconstraint ambience of nature.

Both leading characters in the novel are victims. Adam was a slave. He was the victim of cruelties and dehumanizing treatment of his master because of his black skin and on the other hand Elizabeth, though seems to be a white woman was not valued by her father and husband due to her female gender. Elizabeth was rebel by nature and her intimacy and dreams to be with Adam and to have children was her attempt to break the established norms of the patriarchal society who regarded white women as its property. However, Adam just wanted to achieve his freedom by helping a white woman reach her destination.

In the beginning, Elisabeth and Adam had prejudices and doubts about each other. Their relation was governed by racial segregation as a master and a slave. But as the days passed, their prejudices gradually faded; they came close to each other and their suspicion was replaced by trust. Both of them acknowledged that they required each other's support to achieve their desired goal of reaching Cape. Elisabeth was pregnant with the child of Erik when Elisabeth and Adam commenced their returned journey after Erik's disappearance in wilderness. Therefore Adam took care of her very affectionately. Adam's tenderness and caring nature ignited the feelings of gratefulness and love in Elisabeth's heart. She realized that she started loving him. Their love began with resentment and doubts then slowly turned into gratefulness and eventually reached the level of passionate love. Elisabeth was quite a rational woman. She wanted to be with Adam but at the same time she doubted whether the relationship between a white woman and a black slave would be accepted by the whites of the Cape or not.

Elisabeth was well aware of their racial disparity. Adam also knew that their relationship would not be pleasingly received by the racist chauvinistic society. Despite the harsh future repercussions and knowing the truth of each other's distinct world, they overlooked it and sustained their relationship during their stay in the

interiors. Elisabeth asks him, 'Do you really think we'll have children some day?' (IW,138) Her intention behind asking this question was very clear. Both of them were cognizant about their social circumstances and racial relations of blacks and whites in eighteenth-century South Africa where the relationship of a white woman and a black man was not endured and considered taboo by the law of the land. But on the contrary, the relations of white men and black women neither affected social customs of the contemporary society nor questioned by authoritarian law. Brink tries to assert that white men would regard white women as their property. In the 18thcentury South Africa, they were not treated as free beings. The possession of a white woman by the black man was regarded as a grave attack on their socio-cultural honour. Brink portrays the sexual encounter of a white woman and a black man as a revolt against apartheid. Being anti-apartheid crusader, Andre Brink constantly endeavors to show black and white relations in his novels to depict that naturally black and whites are equal; only intolerance of race separates them. Adam is very much conscious about his social status and the ideology of white masters who live in Cape. He was equally aware of the white people's strategy to be privileged and superior that would never permit white women and black men to form social partnership and blur the racial boundaries. He tells Elizabeth:

They will never forgive you… If their white women start doing this sort of thing: it undermines everything in which they've got to believe if they want to remain the masters in the land. (IW, 257)

If one race wants to establish its superiority over the people belonging to the other race, it is necessary to inculcate the sense of superiority of their own race and inferiority of other races. The whites had prepared psyche of their people with the help of religion and Eurocentric civilization which had constructed such kinds of rhetoric that whites were assumed superior and their special privilege of superiority directly received from God. On the other hand, they believed that the non-Europeans were uncivilized, oriental, inferior and hence needed to be civilized. Moreover, the blacks in South Africa were made to believe that they were racially, culturally, socially and religiously inferior. This sense of superiority among whites and the inferiority in blacks played a pivotal role in accommodating the notion of white supremacy. This sense of superiority and hegemony could not be achieved by simply granting the sexual relationship of its women with the men of another group of society. Brink exhibits that the sexual relations between black men and white women were restricted deliberately because

apartheid ideology in South Africa was fully aware that permitting interracial relationship would threaten their age old supremacy and dominance and would have far reaching impact on their privileges and future existence and dominion in South Africa. The other effect of such interracial relationships would be merging of racial differences which would reduce the significance of racial superiority. It will break the wall of racial differences.

One of the major reasons behind the affinity between Adam and Elisabeth was their inferior social status on the basis of race and gender. Both these characters were oppressed, marginalized and discriminated owing to either their gender or race. They both were aware of their inferior social status. Elisabeth experienced the sense of inferiority in white society because of her female gender and Adam is humiliated and brutally flogged by his white master due to his race and skin colour. Hunter states, "oppression is not simply additive as in 'race + gender', it is multiplicative in the sense that race and gender multiply and create new systems of oppression [...]" [Hunter ed et. al, 2010: 10]. The race and gender are two different factors which led to utmost discrimination and oppression and have multiplied the exploitation of oppressed person.

Brink demonstrates that whites in eighteenth-century South Africa claimed that they were civilized and cultured and came to the country to civilize the natives. As Edward Said says, "Every empire, however, tells itself and the world that it is unlike other empires, that its mission is not to plunder and control but to educate and liberate." [www.goodreads.com>quotes] Edward Said analyzed the attitude and pseudo reasons of European oppressors for widening the empire. Racial conflict is another important theme in *An Instant in the Wind*. Brink portrays Adam, a leading Hottentots character in the novel as a slave. The novelist brings to light how servitude of indigenous was institutionalized by the totalitarian authority in South Africa.

References:

1. Brink, Andre. *A Chain of Voices*. London: Vintage, 2000.
2. ……. *An Act of Terror*. London: Secker and Warburg, 1991.
3. ……... *A Dry White Season*. London: Vintage Random House, 1998.
4. ……. *An Instant in the Wind*.Napperville, Illinois: Sourcebook Landmark, 2008.
5. ……*Before I Forget*. London: Vintage, 2005.
6. Biko, S. *Black Consciousness in South Africa*. Arnold, M. ed. Random House: New York, 1978.
7. Hunter R, McGlynn C, Rackley

E. "FeminstJugements: An Introduction" *Feminist Judgements: From Theory to Practice*. London: Hart Publishing, 2010.

8. www.goodreads.com>quotes

The impact of media and technology on religious conflicts in India: A review

Dr. Mohd. Rizwan Ahmad Khan

Introduction:

Religious conflicts have been a prominent feature of human history, and in the modern era, media and technology have played an increasingly significant role in shaping the nature and intensity of such conflicts. The emergence of new forms of media and communication technologies has provided opportunities for individuals and groups to express and disseminate their religious beliefs and practices in ways that were previously not possible. At the same time, these technologies have also facilitated the spread of extremist ideologies and fueled tensions between different religious groups.

Religion has always been a fundamental aspect of human civilization and society, shaping the way people views the world and interacts with one another. Media and technology can affect the perception of religious conflicts. Images and videos of violence and destruction can spread rapidly through social media and news outlets, shaping how people view a conflict and potentially leading to biased or incomplete understandings of the situation. This can have consequences for how people respond to the conflict, and whether they support or oppose a particular religious group or cause. In addition, media and technology have facilitated the mobilization of religious groups and their supporters. Online fundraising and crowd-funding campaigns have been used to finance religious organizations and their activities, allowing them to expand their reach and influence.

The impact of media and technology on religious conflicts can also be seen in the way governments and other organizations respond to these conflicts. For example, some governments have used social media and other digital platforms to monitor and control the activities of religious groups, while others have used these platforms to promote religious freedom and tolerance. Finally, media and technology have changed the nature of religious conflicts in some ways. For example, cyber-attacks on religious institutions and their websites have become a growing

concern, and some religious conflicts have spilled over into the digital realm.

In summary, the impact of media and technology on religious conflicts is a complex and dynamic issue that requires ongoing analysis and attention. While there are certainly challenges associated with the use of media and technology in this context, there are also opportunities to promote dialogue, understanding, and cooperation between different religious groups. Ultimately, the key to navigating the impact of media and technology on religious conflicts lies in understanding the risks and opportunities they present and using them in a responsible and constructive way.

Media's Role in Religious Conflicts: The media, including television, radio, print, and social media, plays a vital role in shaping people's opinions and beliefs. In recent years, media has been used as a tool to spread hatred and incite violence between religious communities. The news channels and newspapers have sensationalized the incidents of religious conflicts, thereby increasing the tension between communities. For instance, the Godhra riots in Gujarat in 2002 were fueled by inflammatory news reports that portrayed the Muslim community in a negative light. Cornell (1998) challenges the idea that the Caucasus conflicts exemplify the 'clash of civilizations' by arguing that religion has played a limited role in the ethnopolitical and territorial nature of these conflicts. Ismail (2008) analyzes how the US news media framed Palestinian political violence during the second intifada, while Ahmed (2010) examines the Indian media's coverage of the 1984 Sikh riots and 2002 Gujarat riots. Mufti (2017) investigates how the media contributed to the internalization of religious pluralism in Indonesia, particularly in the context of the Jos conflicts between 'settlers' and 'indigenes.' Danaan (2017) argues that journalists use news framing to impose their own media logic on audiences, while Abdel-Fadil et al. (2018) examine how social actors in Scandinavia engage with mediatized conflicts about religion and contest dominant media frames. Muhammad et al. (2019) find that religious teachers are increasingly using online media such as Youtube for proselytizing. Abdel-Fadil (2019) uses an online ethnography of a Facebook group promoting Christianity to develop a conceptual framework of the politics of affect, and Dulwahab et al. (2021) explore the reporting strategies of two major Indonesian newspapers during the Ahmadiyah religious conflict.

Technology's Role in Religious Conflicts: Technology has also played

a role in fueling religious conflicts in India. The use of technology in the form of hate speeches, fake videos, and doctored images has increased the divide between religious communities. In recent years, there have been several instances of communal violence that were instigated by hate speeches delivered through loudspeakers.

Mitchell (2006) contends that religion and ethnicity often have a two-way relationship in many contexts. Moe (2006) provides an overview of the key categories and hypotheses generated in the literature so far, along with some critical remarks. Lijtmaer (2009) argues that an analyst's personal views on religious beliefs, as influenced by psychoanalysis, may lead to communication breakdowns with patients who express religious themes due to unresolved conflicts. Ahmed (2010) analyzes the coverage of the 1984 Sikh riots and the 2002 Gujarat (Godhra) riots by the Indian media. Eller (2010) shows that violence associated with religion is a cross-cultural phenomenon.

Religious Conflicts and Political Agenda: Religious conflicts in India are often fueled by political agendas. Political parties have used religion as a tool to garner votes, which has led to the polarization of society along religious lines. The media and technology have been used by political parties to spread propaganda and incite violence between communities. Technology has played a significant role in religious conflicts in India in recent years. In this diverse and populous country, religious tensions and conflicts have been present for centuries, but technology has both amplified and complicated these conflicts.

Woodrum et. al. (1997) provide a summary of the demographic parameters of environmental concern and evaluate how religious and political influences affect such concerns and related activities, based on data from General Social Surveys. Den Dulk and Hertzke's conclusion notes that Jenkins (2006) often comes into direct conflict with the "social regulatory" (religious) coalition. Breznau et. al. (2011) analyze differences between Christians and Muslims in their preferences for religious political leaders across eighty six nations using World Values Surveys. Hasan (2018) examines the escalation of ethno-religious conflicts and Islamic radicalism in the political sphere of post-Suharto Indonesia.

Conclusion:

The impact of media and technology on religious conflicts in India is a significant issue that requires a multi-faceted approach. The use of social media platforms and other digital technologies to spread hate speech and propaganda has

contributed to an increase in communal tensions and violence. Political parties, tech companies, and international best practices have all played a role in shaping the impact of media and technology on religious conflicts in India. However, interfaith initiatives and effective digital literacy programs offer potential solutions to mitigate the negative impact of media and technology on religious conflicts.

References:

1) Cornell, S. (1998). Religion as a factor in Caucasian conflicts. Civil Wars, 1(1), 31-54. https://doi.org/10.1080/13698249808402349
2) Ahmed, S. (2010). The Role of The Media During Communal Riots in India. media asia, 37(4), 217-223. https://doi.org/10.1080/01296612.2010.11726761
3) Eller, J. D. (2010). Cruel Creeds, Virtuous Violence: Religious Violence Across Culture and History. Prometheus Books.
4) Hasan, N. (2018). Reformasi, Religious Diversity, and Islamic Radicalism After Suharto. journal of indonesian social sciences and humanities, 10(2), 139-156. https://doi.org/10.17576/JISH-2018-1002-08Top of Form
5) Jenkins, J. A. (2006). Setting The Agenda: Responsible Party Government in The House of representatives. the journal of politics, 68(1), 97-112. https://doi.org/10.1111/j.1468-2508.2006.00379.x

A Study on Social and Economic Stature of Bhil Tribal of Maharashtra

Mahima Singh[1], Gajanan Bonsale[2]

1. Assistant Professor, Pratibha Institute of Business Management, Pune,
2. Assistant Professor, Bharati Vidyapeeth (Deemed to be University) College of Engineering, Pune

Abstract

The charter of India has promised to each and every native of the country to have socio economic equity, uniform positioning, equivalent chances and the guarantee of safeguarding the honor along with other deeds. The Bhil tribe is characterized by their denigrated strata in social and economic arena, geological confinement and low literacy level. Charter of India has confined number of privileges to support and supplement development for the tribal of the country to put them at par with the main stream of the population. In this particular study convenience sampling is used to collect the data. The representative data of the population for the study is 80 which included masculine and feminine gender of the population. For the purpose of grading the responses the 5. Point Likert scale was used and along with it the Pearson Correlation analysis as well as Annovatest was taken to accept or reject the hypotheses made for the study. It was found that the education and better employment opportunities will make a significant change in the life style of the Bhil tribe of Maharashtra.

Key words: *Social-Economic stature, Education, Employment opportunities, Low income level*

Introduction

In India the tribe inhabitants are native residents and are also at the lowest economic level. From ages, these people follows a plain life style which revolves around their physical settings totally adaptable to the natural habitat and even today they are very much dependent on it. They are the integral part of the population but living their life in sheer poverty, illiteracy, unhealthy conditions and so on. The Central and State Government had carried out number of programs for their upliftment. The bureaucratic system had executed number of advancement programs with the objective to upgrade their

educational and income level and provide them with social security. The main purpose behind is to upgrade their standard of living by providing alternate sources of income and reducing dependency on natural settings. Even after so many steps and advancement programs the tribal population fails to achieve the required mark of alleviation and have heterogeneous result of the different schemes of the government. Due to this, a special need was felt to examine the social and economic stature of Bhil Tribal of Maharashtra

Literature Review

Roy (2016) focused on his study that even after decades of Indian independence and so much of privileges and benefits given to them by both the state and central Government, the Indian Government fails to uplift them and merge them with main stream population.

Bulender (2017) was of the opinion that female position in the tribe population is even worse as along with the poverty that have to face the domestic violence. There working hours are stretched to 14-15 hours as there is no bifurcation of outdoor and indoor work for them.

Objectives of the Paper

1. To learn the social-economic stature of Bhil Tribal of Maharashtra
2. To determine the effect of job creation programs on the social-economic stature of Bhil Tribal of Maharashtra
3. To provide few recommendations which can be used a tool to uplift the socio- economic state of affairs of the tribal population.

Hypotheses

Ha1: There is a noteworthy relationship among education and social-economic stature of Bhil Tribal of Maharashtra.

Ha2: There is a noteworthy relationship among the level of income and social-economic stature of Bhil Tribal of Maharashtra.

Ha3: There is a noteworthy relationship among the employment programs and social- economic stature of Bhil Tribal of Maharashtra.

Ha4: There is a noteworthy relationship among the tribal advancement programs and the

social-economic stature of Bhil Tribal of Maharashtra.

Research Methodology

The descriptive research design is used in the research work. In the current work both the type of primary and secondary data was collected. The collection of primary data was done through using the random sample method and as the most of the respondent were illiterate the interview method of data collection was used. The magnitude of the study

is 80 which included both the gender of the population. For the purpose of grading the responses the 5. Point Likert scale was used and along with it the Pearson Correlation analysis as well as Annova analysis was taken to accept or reject the hypotheses made for the paper.

Data Analysis and Interpretation

The test was done to calculate the reliability of the data which was collected through interview. The cronbach's alpha value is 0.812 which proofs that the data collected is having the characteristic of statistical rationality and it is more dependable.

Ha1: There is a noteworthy relationship among education and social-economic stature of Bhil Tribal of Maharashtra. The correlation value is 0.816 and $p=0.000$ ($p<0.05$) at a confidence level of 0.05. Therefore, the Ha1 is accepted.

Ha2: There is a noteworthy relationship among the level of income and social-economic stature of Bhil Tribal of Maharashtra. The Pearson correlation value is 0.812 and $p=0.000$ ($p<0.05$) at a confidence level of 0.05. Therefore, theHa2 is accepted.

Ha3: There is a noteworthy relationship among the employment programs and social- economic stature of Bhil Tribal of Maharashtra. The Pearson correlation value is 0.794 and $p=0.000$ ($p<0.05$) at a confidence level of 0.05. Therefore, the Ha3 is accepted.

Ha4: There is a noteworthy relationship among the tribal development programs and the social-economic stature of Bhil Tribal of Maharashtra. The Pearson correlation value is 0.914 and $p=0.000$ ($p<0.05$) at a confidence level of 0.05. Therefore, the Ha4 is accepted.

The analysis was done that indicates a strong relationship between social-economic stature of Bhil Tribal of Maharashtra and better education facility, increased degree of revenue, employment programs and Tribal advancementschemes.

Conclusion

The present paper comes to the conclusion that the social-economic elements of the Bhil Tribal of Maharashtra put lot of weightage on wholesome social-economic statures. The facets of education, income level, employment programs are making a prolonged effect on the life style of the tribal people. These factors are helping them to become self-reliant are join the mainstream of the population. Especially the tribal development programs which started with the sole objectives in all the crucial areas by implementing the custom made ventures in different fields leads to manifest development of the Bhil Tribal of Maharashtra.

References

- Awais, M. Tosib, A and Mohd,A, 2018, Socio-economic

empowerment of tribal women,: An Indian perspective, International journal of Rural Studies : 16(1).1.

- Bulender. D, 2017, Poverty and Inequality in South Africa: Meeting the challenge, Cape Town, David Philip, pp 98-139.
- Chandra Rath (Ed.) (2006), Tribal Development in India-The Contemporary Debate, Sage Publications, New Delhi, pp.52-91.
- Government of India (2013), Statistical Profile of Scheduled Tribes in India, Ministry of Tribal Affairs, Statistical Division, New Delhi.
- Government of India (2014), Report of the High Level Committee on Socio- Economic, Health and Educational Status of Tribal Communities of India, Ministry of Tribal Affairs, New Delhi.

Saga of Muslim Youths: A Study of AneesSalim's *Vanity Bagh*

Dr.ShaikhParvezAslam

Head, Dept. of English,
LoksevaEducationSociety's Arts & Science College, Aurangabad

Abstract:

The author's description of Vanity Bagh, the fictional mohalla where the novel is set up, can be summed up in the phrase "Inside every huge Indian city, there is a tiny Pakistan."AneesSalim received rejection letters from numerous publishers for 20 years before finally having seven novels published in just over ten years. In 2012–2013, four of his novels—Vanity Bagh (Picador India), The Blind Lady's Descendants (Amaryllis), Tales From a Vending Machine, and The Vicks Mango Tree (HarperCollins)—were accepted and released quickly one after the other. ***The Blind Lady's Descendants*** *won the 2014 Raymond Crossword Book Award for Best Fiction,* ***The Vanity Bagh*** *won the 2013 Hindu Literary Prize for Best Fiction,* ***The Blind Lady's Descendants*** *won the 2018 Kendra SahityaAkademi Award, and* ***The Small Town Sea*** *won the 2017 Atta Galatta-Bangalore Literature Festival Book Prize for Best Fiction.*

Introduction:

When accepting the Hindu Prize for Best Fiction, AneesSalim noted in his acceptance speech at The Hindu Lit for Life, 2013, that the prize was the recognition of the unpleasant things in the world. "Hope is not a topic covered in the book. It is about having no hope. According to the author, who spoke at the event while being represented by his publisher Pranav Kumar of Picador, it is distress and religious intolerance more than anything else that may polarise people and affect elections. In a short period of time, Mr.Salim, a college dropout turned advertising executive who lives in solitude in Kochi, has published four novels. His second book, Vanity Bagh, is mostly viewed as a description of the life of a young person from a minority group that is darkly amusing. Imran Jabbari, an elderly don who decides to start a gang called 51/2 men at the very end of his career, is the protagonist of the film Vanity Bagh. This gang was established in their Vanity

Baghmohalla. Imran and his gang wind up being accused of detonating scooter bombs after what begins as a straightforward chore of distributing stolen scooters to various sections of the city. The city has been severely damaged by these bombs. In Vanity Bagh, the story of Little Pakistan, a mohalla that may be found everywhere in India, is told. As well as Mehendi, a region with a sizable Hindu population that provides Vanity Bagh with a balance and counterpoint.

The title conjures up beautiful images. It describes the "mango" people we have only heard about. The "vanity bag" of such lives, which the urban "us" almost ever ponder, is opened. It explores the egos of various important and supporting characters from the perspective of literary study. Imran Jabbari, the son of the local imam, shares the same name as every other prosperous, successful, and well-known Pakistani in the mohalla. Imran Khan is therefore better known as a cricketer than a politician. There are Wasim, Javed, Benazir, Zia, Zulfikkar, Navas Sharif, and Yahya along with a colourful ensemble of characters. Through Imran's solitary reflections from jail, we get to view the mohalla. And what are residents of mohallas doing? Undoubtedly, they lead an interesting existence, with riots, bombings, and other tragedies interspersed throughout each day. They also marry, have children, and attend school. They occasionally join gangs similar to the "five and a half men," just like Imran and his friends did, strive to become Dons, get into significant problems for alleged minor gang-related offences, and receive 16-year prison sentences, just like Imran Jabbari.

Imran's universe is a miniature representation of small-town India's reality. Religious disputes, joys and sorrows, politics and the criminal underworld, as well as cricket matches between India and Pakistan and their results, all contribute to what we perceive to be a happy life. Imran miss his native place very much as soon as he visit his place the first thing he does when he runs into someone from there is to "sniff like he has a cold," but in really, he is "simply trying to be like a dog, to take in the smell of the mohalla."

They take a lot of inspiration from the neighbourhood don, who is still very much in charge of the community despite being retired, missing a limb, and frequently losing family members (or pieces of them) to his adversaries. Imran and his buddies, who are also jobless, formed the gang because they want to be like him. The Five and a Half Men, however, don't truly do much. On one occasion, Mehendi requests that they "repossess" a car, but that's it. they are asked to drive and park some scooters at various sites in Mehendi by a man who claims that

this is to smuggle gold. The next thing they know, they are found guilty of carrying out the serial bombing attack known as 11/11. The soliloquies of Imran Jabbari grow on you. Even while writing about life in prison, the author strikes the proper balance of pessimism and hope. The book's other characters occasionally appear to us through quotes inserted into the narrative in inventive ways.

A reader will enjoy Vanity Bagh's detailed sketches and ironic references to individuals and locations. The book talks about mohalla life in such a deceptively light manner that one is made to believe this is a "slice of life" novel, which it is not. It offers sarcasm and black humour, albeit it won't make you laugh out loud. The author continues by weaving a story about hope, family, neighbours, and many other things. The book's voice, which is its strongest feature, maintains the tone of detached narration.

Imran, who has been sentenced to 14 years in prison, fantasises of escaping while he binds books at the prison library. Additionally, he sees the words of his life and his favourite Vanity Bagh on the blank pages that he inserts into notebooks, which is somewhat ironic considering how much he has always detested reading. Words that accurately describe the existence of every young man in India who is uneducated and unemployed, but especially those who come from a minority. Words that characterise a manner of life from which there seems to be no escape—endless goals that finally result in disappointed hopelessness.

The narrator, Imran, has a fantastic way with words and a penchant for using quotes from people who live in Vanity Bagh, records the dates of birth and deaths, throughout his story where available. The quotes help to lighten the mood when it threatens to get heavy, but there is nothing profound about this text. They are occasionally topical and other times completely random (including a series of very funny exchanges between the local writer whose work is so terrible that it's good and his hapless listeners.

What about the residents of Mohullas? Undoubtedly, they lead an interesting existence, with riots, bombings, and other tragedies interspersed throughout each day. They also marry, have children, and attend school. They occasionally join gangs like the "five and a half guys," just like Imran and his friends did, strive to become Dons, get into major difficulty for alleged minor gang-related offences, and receive sixteen-year prison sentences, just like Imran Jabbari.

Imran's universe is a miniature representation of small-town India's reality. Religious disputes, joys and sorrows, politics and the criminal

underworld, as well as cricket matches between India and Pakistan and their results, all contribute to what we perceive to be a happy life. Imran misses his mohulla so much that the first thing he does when he runs into someone from his hometown is "sniff like he has a cold," but in really, "I am just trying to be like a dog, to take in the smell of the mohulla."

Vanity Bagh features satire and dark humour, and while it won't make you laugh out loud, it does discuss mohulla life in a way that makes it seem like a "slice of life" story when it's not. The author continues by weaving a story about hope, family, neighbours, and many other things. The book's voice, which is its strongest feature, maintains the tone of detached narration. The tale investigates the lives and quirks of common people by opening the vanity bag to show the vanities of a Bagh and many unheard-of and unfathomable lifestyles. The book contains a fair amount of grim humour.

Reference:

AneesSalim, Vanity Bagh, Publisher, Pan Macmillan, 2013

Issues of Marginalization: A Study of Toni Morrison's Fiction

Dr. Subhash Waghmare

, Associate Professor, Dept. of English, Swami Vivekanand Senior College, Mantha, Jalna

Abstract:

One of the best modern Afro-American female novelists is Toni Morrison. In 1931, she was born in Loraine, Ohio. She is a very talented woman. She battled racial persecution and socioeconomic inferiority while coming from a family of hardworking black folks. In her early years, she was awarded more credit for her participation in storytelling and reading about slaves in war. That is a daily aspect of her life's supernatural theme, in her opinion. In Toni Morrison's book, the victim is depicted. The book highlights the history of African imagination, American history, and the struggle with the realities of slavery. One of the best writers of colour in America is Toni Morrison. She is a black woman who responds to the truth with subaltern audience among the populace. The female author gives herself permission to confront the facts as they stand. Morrison, a female author, emphasises the social, economic, and aesthetic revolution of women.

Introduction:

Through stories that combine elements of the oral tradition, postmodern literary techniques, and magical realism, Morrison's books address questions of racial and sexual identity while giving voice to the realities of Black Americans who live on the periphery of white American society. The challenges of power dynamics between men and women, racism in interactions between black and white Americans, and their problems within the community are all complexly examined by her. Her main focus is on the lives of African American women, whose struggles for personal identification are intricately entwined with their local communities and cultural heritage.

Morrison writes from the perspective of a black woman living in America, where cultural imperialism has been used for generations to restrict and subjugate African Americans. The story in Morrison makes a point. She writes as and for the oppressed and

dominated, and as a result, her act of narrating is a subversion of the paradigm of hegemonic authority. Black American feminist author Toni Morrison's book The Bluest Eye exposes the struggles of the majority of black families. Black society is marginalised as a result of white oppression.

Black people experience many types of depression as a result of being marginalised, which has an adverse effect on people's physical, psychological, and emotional well-being. The study examines the double marginalisation of the black female character in The Bluest Eye via the lenses of feminism and racism. The Bluest Eye's main character, Pecola, grew up in a dysfunctional, impoverished black family. She is frequently referred to as being "ugly" due to her dark colouring and demeanour. She thus experiences inferiority syndrome, which feeds her desire for blue eyes, which she associates with being white. Pecola experiences the death of self-esteem at an early age as a result of ongoing social criticism.

In this book, the main character encounters both gender and racial discrimination. Sexual violence and the subjectivity of women in society are caused by the patriarchal conduct of the black culture with white dominance. In the book, Pecola is sexually assaulted by her own cruel and alcoholic father Cholly Breedlove. Cholly is an abandoned boy, and two white males destroy his first sexual experience. These kinds of traumatic experiences shape Cholly into a violent parent and husband who beats his wife and eventually rapes his daughter. Cholly's aggressive and violent behaviour against women is a result of black people being oppressed and discriminated against by white people.

Pauline Breedlove, the mother of Pecola and another female character in the book, has a solitary and isolated life. She runs away into the realm of hopes, dreams, and fancy, which becomes the movie she likes to watch. The female passivity and suffering of black women are portrayed by the character Pauline. In the book, whiteness and white behaviour are shown as the ideal of beauty in the films that the characters watch. These hypotheses provide an explanation for how the black race and community have been oppressed and destroyed. Black women have an inferiority feeling as a result of these beauty standards. Black women therefore view them as unsightly and in conflict with their own identities.

The suffering of African Americans in the United States is a topic covered in Toni Morrison's novels. Racism, enslavement, oppression, and marginalisation of African Americans in society are the

causes of this misery. The self-worth and self-esteem of the African-American character in the United States are destroyed by racism. Morrison writes about the issues that all human races, but particularly Black Americans, face. Her novels are the essence of this suffering. Her novels are centred on a perceptive vision of the unrelenting, agonising predicament that plagues people of all races. She is frequently recognised as the leading literary representative of modern African Americans in the United States.

She is particularly worried about how African American people and communities are suppressed or denied the right to express themselves in a dominant culture that has historically been intolerant of racial variations in society.

The book Beloved by Toni Morrison should address this issue. During a time when autobiographies could hardly contain all the degrading attitudes one had been put to only because of their skin colour, the novel tells about the horrible atrocities that have been inflicted on the black people. In a situation like this, Morrison's experimental approach does in fact signify a turning point in the manifestation of repression, possibly of the worst kind.

The somewhat fictitious idea that appears in Morrison's writing is undoubtedly helpful for finding the right words to explain anything. The most skillful use of memory is the only way to accurately portray the horrors associated with the idea of slavery, where the treatment of humans was considerably worse than that of animals. Where the supernatural is present, one of its many purposes is to explain away the unbelievable nature of the events that come to light as a result of the appearance of the ghost child.

To conduct her experiment with the technique and see whether fiction based on reality can actually intensify and convey the sensations that would otherwise go unfelt in the plain rendition of a biography, the author only asks that her readers grant her the liberty of a willing suspicion of disbelief. A novel on the subject, however, outlines the complete tale, including all of the misery, escapism, brutality, and denial that people experience over the course of their entire lives. The worst impression is left in the minds of those who faced them for practically half of their lives before fleeing from them.

But, there is a distinction between these two types of persons who have shared the identical experiences: one of them is alive and the other is deceased. This distinction between those who have had similar hardship in the past and have survived it creates the supernatural instrument that effectively defines marginalisation.

Conclusion:

With relation to the novel, racism and gender inequality in black society illustrate the dual marginalisation of black women. According to Toni Morrison, Pecola's struggle in the book The Bluest Eye illustrates the vulnerability of adolescents when faced with uncaring parents, dismissive adults, and a culture that, through its language, rules, and pictures, reinforces hopelessness and seals the path to disaster. Beauty was not just something to look at; it could also be created. Toni Morrison's books The Bluest Eye and Beloved describe how black women are oppressed and mistreated in society on a global scale. Each black character in the book experiences various forms of sadness and white oppression that cause them to lose their sense of self and race. Marginalization results from a loss of identity and ethnicity. Women in the black community experience double oppression as the second gender.

Reference:

Morrison, Toni. The Bluest Eye, United Kingdom, Penguin Random House UK, 2016. www.vintage-books.co.uk

Discrimination against Dalits: A Study

Dr.NitinAher

Incharge Principal, ESPM's College of Arts Bidkin, Tq. Paithan, Dist. Aurangabad

Introduction:

Indian society has been ruled by the caste system of social hierarchy for at least the last three millennia. It is based on the corrupt mindset of "permanent" cleanliness and pollution that is justified in the name of "the divine," as readily understood by the dominant traditional culture. And as a result, one's birth or place of origin is considered to be either "holy" or "impure," and any upward or downward mobility is neither permitted nor made feasible. The minority of the powerful and privileged further assert this abhorrent caste system as the natural, moral, and even divine order because it is presented as the harmonious one.In any circumstance, one must be highly conscious of the social standing of people who freely bestow such titles upon them. But, the same extremely untouchables are required to perform useful work for the benefit of the entire community in exchange for a pitiful wage and scant respect. The untouchables are required for labour, but not as honourable co-humans.

In South Asia, the Dalit minority has faced centuries of discrimination, exclusion, shame, and violence. The Dalit, sometimes known as the "untouchables," are born into a life of marginalisation, exclusion, and human rights violations in India and other South Asian countries. Since they are rigorously "ranked" according to their ancestry, they belong to the lowest social class. In certain countries, where it is firmly entrenched by legislation, race- and ethnicity-based discrimination penetrates societal institutions, organisations, and daily life. A huge quantity of anguish is brought on by dalit injustice and lasts for generations.

Stigma affects every aspect of life, including access to justice, housing, work, and political participation, and it follows a person from birth until death. Girls and women are commonly the victims of human trafficking and sexual abuse, and they are especially vulnerable to early and forced marriage, bonded labour, and harmful cultural standards. According to the International Dalit Solidarity Network, there are 260 million Dalits

worldwide. among South Asia (India, Nepal, Bangladesh, Pakistan, and Sri Lanka), as well as among populations that have immigrated there from other regions of the world, the Dalit people are widespread. In India, caste discrimination is a very delicate subject. Despite constitutional protections and specific legislation for Dalits' protection, widespread violations of their basic human rights still occur.It is not good for India's reputation as the largest democracy in the world when harsh and inhumane acts known as atrocities against Dalits are carried out with impunity.Both birth and inherited factors play a role in the caste system. The social and economic foundation of Indian society has been created by it.Caste is a system of values and traditions that governs society and the economy.

The fundamental freedoms guaranteed by the caste system are uneven and hierarchical, with those at the top, the upper casteenjoying the most freedoms with the fewest responsibilities and those at the bottom, the lowest castehaving the most responsibilities and no freedoms.This system is upheld by the strict application of social exclusion in the event of any violations.

Who are Dalits?

• Dalits are often referred to as the lowest members of the caste system. They are additionally referred to as "outcasts" and "untouchables." Dalit literally translates to "broken" or "ground down." Gandhi referred to them as "Harijans."

Various forms of discrimination against Dalit women In India, Dalit women's lives are characterised by both oppressive patriarchy and caste disparities. Because they are Dalit women, they face discrimination. They consequently frequently become the targets of violence and frequently lack freedom and choice. Due to barriers preventing Dalits and women from getting righteousness and the likelihood that offenders will get away with their crimes, Dalit women are seen as easy prey for sexual assault and other crimes. Very unbalanced social, economic, and political power dynamics are the cause of this pervasive confluence of gender and caste discrimination. Tragically, violence against Dalits occurs on a daily basis. Another major concern and problem that organisations are working to address is hate speech and discrimination against the Dalit community. The phrase "Dalit" refers to people who were originally known by the degrading name "Untouchables," and it might signify oppressed, broken, or crushed. The Scheduled Castes designation has been abandoned over time, and the community now refers to itself as Dalits.

The "Manusmriti" (The rules of

Manu), an ancient Sanskrit literature, is where the Hindu caste system, which assigns identity and position at birth, originates. It uses a theory of purity and contamination to divide individuals into four varnas or castes.Brahmins (priests), Kshatriyas (soldiers/administrators), Vaishyas (merchants), and Shudras (servants/ laborers) are in order of importance from top to bottom. Dalits are not included in this system's purview since it views them as "untouchables."

The majority of the Dalits and Muslims who are killed in lynchings are targeted by vigilante organisations. A lot of these occurrences are recorded on camera and widely shared on social media. A specific statute in India addresses offences against Dalits. The Scheduled Castes and Scheduled Tribes (Prevention of Atrocities) Act was passed by Parliament in 1989. Its existence is a recognition that Dalits experience excessive violence and prejudice, and the law specifically targets offences against the minority. Also, it permits quick trials, unique courts, and severe penalties. This act has been registered in the case of Prasad.According to government statistics, however, less than half of cases are litigated, and the conviction rate has occasionally fallen below 15%.

The Situation of Dalits Right Now Although untouchability was outlawed by Article 17 of the Indian Constitution in 1950, Dalits continue to face pervasive prejudice and mistreatment, especially in rural and village areas. Local law enforcement officials frequently refuse to record, look into, and effectively address Dalit concerns. Dalits who dare to criticise the abuses are frequently threatened and attacked by members of the upper caste. The continuous practise of traditional caste segregation between upper castes and Dalits is one example of ongoing prejudice against Dalits.

To avoid contaminating the utensils of high caste individuals, Dalits are often required to bring their own utensils when eating or drinking in public areas throughout India. In many places, Dalits are not allowed to attend Hindu temples or drink from the same wells as those of higher castes. Despite the quota system in place for government employment, Dalits hardly ever leave their native fields. Quotas frequently feed upper caste contempt for Dalits. Even well-educated Dalits have difficulty thriving in the private sector. Children from Dalits are also victims of violations of their human rights. Despite the fact that bonded labour is prohibited in India, these kids are frequently the victims of such abuses. Dalit households frequently have to struggle to pay off debts incurred when paying for emergency medical care or basic food necessities with moneylenders. These children are

rarely ever able to make enough money to pay off their debts and liberate themselves from their employment responsibilities due to the purposefully low earnings they are paid. Additionally, Dalit women are commonly selected for devadasi, or marriage to a temple god. These young women are required to serve as devadasis and provide sexual services to temple employees.

Conclusion

After gaining its independence, India has protected Dalits to a noticeable extent, but there is still more work to be done. People need to modify their attitudes towards the caste system and the necessity for stricter rules that continue the inhuman order.It is important to emphasise the shared Dalit identity in respect to their history and culture. Building Dalit solidarity for the establishment of a casteless society requires the development of credible Dalit leadership. What matters in this situation is authentic solidarity with the people the leader aspires to guide on their path to universal freedom, not dominance.

Reference:

- Dumont, Louis. Homo Hierarchicus: Caste System and its Implications, Delhi: Oxford University Press, 1998.
- Zelliot, Eleanor. From Untouchable to Dalit: Essays on the Ambedkar Movement. Delhi: Manohar, 1996.

Female Marginalization in D. H. Lawrence's *Sons and Lovers*

Maniyar Abdulkadar Rafik

Assistant Professor

Balbhim Arts , Science and Commerce College, Beed.

The early 19th-century suffragette movement gave feminist voices like Simone de Beauvoir and Virginia Woolf a platform to speak out against the oppressive treatment of women in society. When read through the prism of feminism, D.H. Lawrence's novel Sons and Lovers might be seen as paying more attention to the miserable state of women like Paul Morel's mother. The devastating effects of patriarchy on women in society and the importance of the man gaze in the 20th century can also be seen in this book.

Patriarchy always views women as sexual objects to be enjoyed for their own physical gratification. This paper examines Lawrence's views on gender discrimination as these women characters have raised major issues of 20th-century society and they also present the otherness or marginalization that they had faced in the patriarchal society.

Introduction:

Sons and Lovers was published in 1913 it was D. H. Lawrence's third novel. It was both his first and, arguably, his most well-known novel. Contrary to his later works, this one is relatively simple in its descriptions and action, and many of the plot points are based on Lawrence's own life. D. H. Lawrence has consistently faced criticism for the themes and characters in his books. Because of its graphic references to sexual activity and the intricate web of relationships between mother and son, *Sons and Lovers* was another book that was even temporarily banned. Feminist interest in Lawrence's book has been particularly prominent. In addition, Lawrence's portrayal of women in his book has drawn praise from many readers as well as harsh criticism for its misogynistic male viewpoint. John Middleton Murray first draws attention to the problem that Lawrence's attitude towards women and his own sexuality has been compromised as a result of the overwhelming impact that his mother has had on him throughout his life in Son of Woman.

The fight for gender equality and

an end to actions taken against women that are based on their gender is actually an international one. Men and feminism are related in that all gender-based equality is actually a balance between the sexes with the goal of emancipating the individual. In this sense, all movements and initiatives that aim to gender-sensitize men and boys in order to eradicate gender-based discrimination and achieve gender equality are also included in the concept of feminism.

The analysis of literary works from a feminist perspective is known as feminist literary criticism. In particular, feminist literary critics seek to challenge the patriarchal standards of literature that favours masculine ways of thinking/points of view and marginalises women politically, economically and psychologically. Some critics believe that feminist criticism gives women's voices a platform and actively listens to them when they have been silenced or drowned out by prevailing patriarchal literary-critical practises. To put it another way, what the text omits reveals a lot about the author, literature in general, and society at large.

It is evident that Lawrence had a very strong relationship with his mother, and his loss served as a significant turning point in his life, just as Mrs. Morel's death serves as a significant turning point in Lawrence's autobiographical novel Sons and Lovers, which extensively references the author's rural childhood.

The novel, while primarily focuses on the emotional struggle between Lawrence's mother and Miriam for his affection, also describes Paul's brief, close connection with Miriam, which Lawrence ultimately started around Christmas 1909 and ended in August 1910.in the Christmas of 1909, ending it in August 1910.

The novel concentrates on two themes: gender inequality between Walter Morel and Mrs. Gertrude Morel, and emotional attachment between children and mothers. Gertrude Morel experiences severe bodily and mental suffering as a result of her marriage. Sons and Lovers by D. H. Lawrence tackles a wide range of topics. Here, we focus on Mrs. Morel's struggles as we talk about the gender inequality in the book. Because of the deep and nuanced portrayal of mother and son relationships in the book Sons and Lovers, it was outlawed for a while. D. H. Lawrence made an effort to depict the mother figure in a different way than how society's preconceived ideas of what a mother should be in a family and in society.

As a result of patriarchal culture, Mrs. Morel in *Sons and Lovers* somewhat obstructs Paul's path to success in life. Mrs. Morel is a

knowledgeable woman who hails from the midcapitalist class. She has fought patriarchal culture since she was a very young age because she aspires to be an authoritative, independent, and responsible adult. Her husband cruelly mistreated her in the man-centered, industrial family in England. Mrs. Morel also endured physical, mental, and financial hardships. Her love is therefore directed towards her kids. She wants to instill respect for women, increase her children's intelligence, and ensure their futures are bright. She is confident that her goals and dreams will be realised.

Paul's journey to becoming an artist is solely supported by Mrs. Morel's existence. Paul and Gertrude have an unsettling amount of passion for one another. He despises his father and fantasises about living just with his mother. She supports his pursuit of social, intellectual, and artistic growth. Mrs. Morel embodies the Victorian conception of the perfect mother in many respects. She is devoted to her sons and will stop at nothing to help them succeed in life. By the end of the book, Paul's life is just getting started.

In order to avoid revealing the status and circumstances of women in Lawrence's time and perspective, Mrs. Morel should be left alone. She should not interact with the other female characters. Miriam, Paul's first love, was a lovely but reserved young lady. She was incompatible with mediocrity despite residing in a rural community run by her father and brothers who looked down on her. Miriam desired to give life significance rather than taking the same old tragic path taken by typical country girls.

Conclusion

The goal of D.H. Lawrence's writing appears to be to depict the conflicts and disagreements that modern humans experience at different stages of their lives. In order to portray the various facets of contemporary human life, including an intense awareness of loneliness, a loss of self-confidence, and hopelessness, he tries to describe these challenges as simply as possible. Women and men in Lawrencium typically struggle to find a meaningful existence and its associated elements. This component keeps exposing kids to new issues in their immediate environment.

There is a common notion in art that a true artist should just pose questions rather than offering any firm judgements. Here, one can learn to talk directly to the reader and delegate judgement to them. These kinds of ideas are carried out by Lawrence as an artist in his works.

Work Cited

Lawrence, D.H. Sons and Lovers. Rupa & co, Calcutta, 1981. Print

Higher Education and Marginalization of Madarsa

Dr. Mohammed Mudassir Ahmed,

Librarian, Lokseva Education Society's
Arts and Science College, Aurangabad.
E-mail: itmudassir@gmail.com
Keywords: Higher Education, Madarsa Education, Madarsa

Abstract:

Marginalization of Madarsa education is not a new concept in the field of education. Many of the students who are studying their studies in the Madarsa are not having fruitful future in the Higher education. They are mostly going away from Higher education after studying in the Madarsa for five to nine years. According to Sacchar Committee report more than 4 % of Muslim Community students are studying in the Madarsas. After completion of education they are not having entry in the Higher education easily. The present paper focuses on the need of giving chance to the Madarsa students for acquiring Higher education. In this way these students may get in from marginalized area towards main stream of education.

Introduction:

The right to education is globally accepted without exclusion based on gender, caste, creed or colour. Then also many of countries are facing with this problem in imparting education to the Marginalised groups in different ways. In India Madarsa educated students have been marginalised in the higher education sector. In fact they are marginalised by the policies of the government even, which indirectly mean denying of access to higher education. Many passed out students of Madarsa are unable to access the higher education in many of the Universities. In India there are thousands of Madarsas which are engaged in transferring education to the next. In the several states of the country there are Madarsa Education Boards. They are affiliating Madarsas as also certifying the students of Madarsa by taking examinations at Secondary and Higher Secondary level. But for further education there is no any University specially imparting education to the Madarsa passed out students. Studies show that

there are many Madarsas which are imparting education to the girl students. Equality and non-discrimination are the key human rights which are applicable to the right to education. This is obligation of States to implement the principal of giving equal right of right to higher education. In India there are many laws that prohibit the discrimination based on caste, creed, religion or gender. Promotional measures and affirmative actions are necessary to pull out the existing situation in getting higher education for the students of Madarsas.

Madarsa and Madarsa Education:

Madrasa, an Arabic word, literally means place of *dars* i.e. teaching. In Islamic countries even institutions of higher learning are known as madrasas. In Kolkata there was Madrasa 'Aliyah i.e. higher institution of learning which now West Bengal government has given university status. It is interesting to note that these madrasas were open to students of other communities as well. Raja Rammohan Roy studied in Madrasa Aliyah and was as much scholar of Persian and Arabic as that of Sanskrit and Hindu religion. In many cases thus madrasas in fact fulfilled both religious and secular needs and taught was necessary for secular as well as religious life. These madrasas can be, in a way, compared with Christian seminaries during medieval ages wherein too what was taught was to fulfill both religious as well as secular needs. These institutions served in those days vital scholarly needs.

The structure of society depends on the type of education that is imparted to the younger generation. The early Muslims were pioneers in every branch of knowledge precisely because Islam, from its inception, always laid great stress to learning and the very first word revealed in the Qur'aan i.e. 'iqra' (read) relates to learning. Thus from the very inception of Islam, emphasis on learning and education was laid. The first educational institution was established by the Prophet Muhammad (s.a.w.s.) in Madinah and his students were known as ashab al-Suffah (i.e. the Companions of the Platform) because it was on that raised structure in al-Masjid al-Nabawiy (the Prophet's Mosque) that they received their education.

Madarsa Education Boards in India:

There seven states which are having Madarsa Education boards. The Madarsas of these states may register and affiliate the Madarsa with the respective states. The design of syllabus and certification is given by the Madarsa board and in some states the grant for Modern subjects like English, Hindi, Science, Mathematics etc. The Madarsa has to follow

procedure for affiliation and examinations. Students of these Madarsa get Board certificate and they may continue their education from any university of the country. These are;

Assam:In the state of Assam the Madarsa Education Board was established before independence of the country when it was under the British rule, in the year 1934. The government merged the Madarsa Education Board with Secondary Education Board and the Madarsa Education board started functioning under the Directorate of Secondary education without any change in nomenclature of the Madarsa Education Board. There are 706 Madarsas which are affiliated to the State Madarsa Education board. Among these 706 Madarsas 305 Madarsas are getting financial assistance from the state Madarsa education board.

Bihar: The second state which is having State Madarsa Education Board is Bihar. The head-quarter of Bihar State Madrasa education Board is Patna. It was established during the British period in the year 1920. After independence the old act was repealed and after modifications and necessary changes new act was passed in the year 1981. At present Mr. Abdul Aaiyum Ansari is Chairman of the Board whereas Mohammed Sayeed Ansari is Secretary of the board. The Madarsa Board has formulated the pattern of education which is recognized by the Government.

Madhya Pradesh: The third state which is having State Madarsa board is Madya Pradesh. The Madarsa board in the state of Madhya Pradesh was established in the year 1998. It is a wing of School Education Department and was established when Modernization of Madarsa Scheme by the central government was passed. For effective implementation of the said scheme for the development of backward minorities and smooth functioning of the activities of Madarsa, the board was formed by passing the bill in the Assembly of Madhya Pradesh.

Odisha:In the state of Odisha Madarsa Education Board was established in the year 1971. The board is known as Odisha State Board of Madarsa Education (OSBME). The boards gives recognition to the Madarsa and conducts the examinations for Madarsa students. Since the year 1989 the Madarsa Board has its independent secretariat. The board is recognized by the Delhi based Council of Boards of School Education in India (COBSE) which was formed by CBSE.

Rajasthan:Rajasthan State Board of Muslim Waqf was the key organization in establishing a State Madarsa Board in the state of Rajasthan in the year 2003. The Madarsa board was established under

the department of education. The objective behind establishment of the State Madarsa board was to cater modern education to the students of the religious Madarsas. In the year 2009 the board was brought under department of Minority affairs after its creation. Presently there are 3256 registered Madarsas out of which 386 are of upper primary level. These Madarsas are located in rural and urban areas of the state. The strength of the students in these Madarsas presently is more than 192000 boys and girls.

Uttar Pradesh: The Uttar Pradesh Madarsa Education Council was established under Uttar Pradesh Madarsa Education Council Act-2004. In Hindi the name of the Board is Uttar Pradesh Madarsa Shiksha Parishad. It was established under department of education and in the year 1996 the board was transferred under department of Minority Welfare. The board functions under Uttar Pradesh Government Arabic and Persian Accreditation Administration and services regulations 2016. At the district level District Minority Welfare officer have been deployed for the control over the activities and functioning of Madarsas. The registrar is the Chief Executive Officer of the Madarsa Education board.

West Bengal:West Bengal Board of Madarsah Education (WBBME)was established by British East India Company in the year 1780. In the year 1927 with the initiatives of Maulana Abu Naser Mohammed Waheed an educationalist and administrator and also principal of Dhaka Madarsa, the Central Madarsah Examination Board for Senior Madarsah Education was established to conduct Madarsah examinations till 1947. Later on the Central Madarsah Examination board was converted to the Madarsa Education Board, Bengal and later in 1950 it was renamed as the West Bengal Madrasah Education Board. The board was given status of a statutory autonomous body by government of West Bengal in the year 1994 by passing West Bengal Board of Madrasah Education Act 1994.

Conclusion:

The present study shows that the Madarsa Education Boards in India are functioning effectively and many students are getting benefit of the Madarsa Education Boards. But the students passing out from these boards are unable to get further education in the universities and other higher education institutions. It is necessary to establish the University to impart higher education especially to the students who have completed their course in different Madarsas. Presently some of the students are completing their graduation from some of the universities like AMU, MAANUU and University of Kashmir

etc. But if we see the ratio that it is too low as compare to the students who have completed their education form Madarsas.

References:

- Ali, MD Musa. (2015). An overview of Madarsa Education in India. International Journal of Development Research. 5(3), 3714-3716
- Bihar State Madarsa Education Board, Patna.(2021). Bihar State Madarsa Education Board. Retrieved from http://bsmeb.org/
- Darul Uloom Deoband. (2019). Islamic Library Retreived from: http://darululoom-deoband.com/urdu/books/index.php
- Khaled, Mohammed. (2017). Taleemi Zaviye, New Delhi: Alhuda Publications
- Madhya Pradesh Madarsa Board, Bhopal. (2021). Hamare Bare Mein. Retrieved from https://mpmb.org.in/
- Minority Affairs and Waqfs, Department of, Rajasthan Madarsa Board. (2021).About Department. Retrieved from https://minority.rajasthan.gov.in/Madarasa_Board/Index.aspx
- Mohammed Mudassir Ahmed (2019), "Madarsa Education System In India". Apporv Knowledge, Vol. II, March-2019., pp. 98-100.
- Sachar, Justice Rajinder,(2006) Social, Economic and Educational Status of the Muslim Community of India, A Report, November 2006 Prime Minister's High Level Committee Cabinet Secretariat Government of India Sardar Patel Bhawan Parliament Street New Delhi 110 001
- State Madarsa Education Board, Assam.(2021). About State Madarsa Education Board. Retrieved from http://smeba.in/
- Uttar Pradesh Board of Madarsa Education, Luckhnow.(2021). About Us. Retrieved from https://madarsaboard.upsdc.gov.in/
- West Bengal Board of Madarsah Educaiton, Kolkata. (2021).Welcome to WBBME. Retrieved from http://www.wbbme.org/
- Wikipedia. (2021). What is Madarsa. Retrieved from https://en.wikipedia.org/wiki / Madrasa.

Namdeo Dhasal: An Inevitable Cultural Intervention

Anand Ubale

Professor
Dept. of English
Dr. Babasaheb Ambedkar Marathwada University
Aurangabad

Abstract

The present paper attempts to argue that the poetry of Namdeo Dhasal is an inevitable cultural intervention that raises certain questions regarding imposition of dominant cultural value system and its political consequences. The paper also highlights Dhasal's exclusiveness in creative articulation and his craving for an alternative epistemology that would establish a new socio-cultural and political value system.

Key words: *Dalit literature, egalitarianism, Golpitha, hegemony*

Introduction:

Dalit literature, since its emergence, has been challenging, questioning, rejecting and attacking the scripture sanctioned and god ordained belief system that crystallizes a diabolic cultural construct resulting in dehumanization and extreme suppression of the masses of India. Dalit articulation cannot be relegated merely to a protest literature, as it polemically protests against discrimination and oppression based on caste, class and gender; rather it demands a cultural metamorphosis that guarantees egalitarianism in every sphere of life. Emergence of Dalit literature is not a leisurely activity to amuse and entertain the people; it is not a work of some gifted and blessed creative genius that transcends the readers and provides them a celestial bliss. Dalit literature is a hard hitting critique of hegemonic scriptures. Dalit poetry, one of the sharp weapons in the armory of Dalit literature, has been underscoring the impotency of mainstream poetry to accommodate the issues of the oppressed, and disturbing the deep slumber of the

elites. Specifically speaking, the poems of Namdeo Dhasal were a kind of invasion on the Marathi literary world that scattered the delicate emotions and fragile dreams of middle class poets. In fact, Dhasal's poetry was not the compilation of the rhythmic words and phrases embellished with the middle class images, similes and metaphors and to which middle class sensibility was accustomed to, but an extremely powerful intervention into the whole cultural construct of the elites. The primary intention of his poetry is to juxtapose the hollowness and hypocrisy of the elite culture and its owners and manufacturers, besides making them to introspect and self-criticizeregarding their age old cultural conducton the lines of humanity, brotherhood and equality.The issues Dhasal raised were never touched upon and even imagined by the Marathi literary worldbefore. His poems are actually not poems but the poignant arrows piercing hypocritical fabric of the hegemonic religious structure. The most important characteristic of Dhasal's poetry is that he uses unusual images, metaphors and symbols from the Greek mythology, western philosophic tradition religion and history which make it highly intellectual and sometimes incomprehensible for even a learned reader.Eleanor Zelliot has rightly pointed out while quoting Tendulkar's introduction to *Golpitha*, Dhasal's first anthology, "Dhasal's poetry is too complex for me to even start to translate."(From Untouchable to Dalit, 276)

So far as the description of poverty, cruelty, caste and class structure, religious riots, value of human life in the slum, etc. is concerned, how Dhasal writes in his poetry is aptly mentioned by Vijay Tendulkar in his introduction to *Golpitha*. He puts:

…. and it is here that the world of Namdeo Dhasal's poetry of Bombay's Golpitha begins. This is the world of days of nights; of empty or half-full stomachs; of the pain of death; of tomorrow's worries; of men's bodies in which shame and sensitivity have been burned out; of overwhelming gutters; of a sick young body, knees curled to belly against the cold of death, next to the gutter; of the jobless; of beggars; of pick-pockets; of Bairaga swamis;of Dada bosses and pimps; of Muslim tombs and Christian crosses; of film star Rajesh Khanna and the gods on the peeling wall above the creaking bed; …. and of hot sticky blood running at the price of water at any moment; …. Dhasal's *Golpitha*, where leprous women are paid the price and fucked on the road, where children cry nearby, where prostitutes waiting for business sing full throated love songs,

from where one cannot run to save his life, or if he runs, he comes back—that Golpitha.(Qtd. in Zelliot, 277)

Tendulkar's comment on Dhasal's poetry is an attempt to encapsulate the world Dhasal has lived, experienced and portrayed. Dhasal brought those social realities on the surface which are so disgusting and guilt arousing to the white collar audience, a horribly condemned life of a major chunk of society which was conveniently ignored by the political rulers and the boasters of culture. Arrival of *Golpitha*, was actually a shattering blow on the hypocritical culture and progress of Indian which trembled the Marathi literary world. Dilip Chitre writes about the aftermath of Golpitha as, "…. Golpitha, his first collection of poems- burst like a bombshell in the placid precincts of Marathi poetry" (A Current of Blood, 110). Namdeo Dhasal not only broke the parameters of poetic articulation and diction but, as an individual he lived an extraordinary life breaking all the socio-cultural norms and ethical religious value system which upholds the dominant caste/class worldview and cherished and respected for centuries.

Marathi poetry, for the first time in its history, witnessed the use of slangs, abuses, derogatory symbols, nude imagery, symbols of sexuality etc. in the poetry of Dhasal. There are many poems by him which raise epistemological issues for the true humanity to prevail. Man –You Should Explode, is a poem in *Golpitha* which, probably the most extraordinary poem about the new world where just humanity, fraternity, liberty and equality exist. He imagine the end of current world stuffed with hypocrisy, deception, exploitation, robbery, dirty politics, religious supremacy, terrible inequality and caste/class discrimination where real humanity is lost. This poem is in real sense a masterpiece in world literature. Dhasal ends this great poem with these words:One should regard the sky as one's grandpa, the earth as one's grandma/ And coddled by them everybody should bask in mutual love/ Man, one should share each morsel of food with everyone else,/ one should compose a hymn/ To humanity itself, man, man should sing only the song of man. (A Current of Blood, 11)

Works cited

Dhasal, Namdeo. *A Current of Blood*. Poems selected and translated from Marathi by Dilip Chitre, Navyana Publication, New Delhi, 2019.

Zelliot, Eleanor. *From Untouchable to Dalit*. Manohar publishers, New Delhi, 2005.

Female Marginalization in Monica Ali's *Brick Lane*

Ms. Syeda Shaheda Afreen Sultana
Research Scholar, Dr. BAMU, Aurangabad

Monica Ali's first and most popular book is Brick Lane. Ali was raised in England after being born in Bangladesh. This book follows the development of a Bangladeshi woman in England. Nazneen, the primary character, transitions from submission to independence. It is a woman's means of taking control of her own future. The protagonist Nazneen Ahmed is introduced in the opening pages of the book. She was born and raised in Bangladesh's Mymensingh District, got married to Chanu Ahmed at age 18, and moved to London after her marriage. Chanu Ahmed struggles early on to adapt to and integrate into British culture because the Asian couple is completely unfamiliar with the country's cultural norms and social structure.

Nazneen Ahmed and others may feel socially and culturally isolated because they are caught between their original Bangladeshi identity and their new one in England. All a lady needs through such a trying moment as an identity crisis is her husband's unwavering love and emotional support. However, Chanu Ahmed continues to hold and profess the same conservative, parochial, obscurantist, and typically Bangladeshi ideology of keeping the woman marginalised or under male hegemony rather than understanding this unprecedented situation and assisting Nazneen in understanding and adjusting to the neo-natal identity both as a diasporic Bangladeshi and as a woman. Perhaps this is the reason why Nazneen resorts to an extramarital affair for which critics have often condemned Nazneen's character with a young Bangladeshi boy Karim, who poles apart from Chanu Ahmed.

The migratory experiences of Bangladeshi women in the book Brick Lane are very different from those of the men. These women must not only adjust to new social or cultural contexts, but also to gender bias and discrimination from their spouses both at home and in the wider community. Even in England, the rigid male Diasporas failed to alter the gender beliefs of the Bengali population. In reality, these ideals were still being

practised in Tower Hamlets and in the homes of these immigrants. The work is particularly intriguing since it examines the difficult situation that female migrants find themselves in when they are considered as commodities by the men in their own communities and as aliens by their host country.

Razia puts on the Union Jack jumper and trousers as part of her attempt to appear more British. Although she is still far from being British, her Bangladeshi pals start to feel awkward about it. They believe Razia to be insane. In Bangladeshis' eyes, deciding to wear the white people's clothing instead of their sari is certainly not a wise decision. Even if they would want to wear clothing other than Saris, the culture of women's clothing prevents them from changing.

Nazneen puts the garments she is secretly crafting through various iterations. She is not the only one, as may be inferred. The Bangladeshi women mock Razia in satire while being envious of her bravery. Bangladeshi women view the wearing of saris as a sign of moral perception, whereas the wearing of British-style clothing is seen as a sign of moral inadequacy. Bangladeshis' perceptions of British dress culture are prejudiced by racism. Bangladeshi women are expected to be well-covered by their attire, but western females frequently opt for skirts. Chanu, however, finds it intolerable when Lion Hearts pamphlets draw attention to the Bangladeshi women's dress code and show contempt for it. He demands that his girls dress precisely in accordance with the Bangledeshi dress code in order to express his indignation. Yet, Chanu does not permit his daughter to wear jeans like young people in the west, even if he believes that his own country's clothing code is foolish. He finds it impossible to accept the notion of ignorance after seeing the nicely dressed girls. Chanu utilises his girls' fashion sense as a tool to fight against the white people's bias towards the Bangladeshi clothing code. Women are not permitted to appear in public alone in Bengali culture. They are not supposed to leave their home unless absolutely necessary. Nazneen spends the first few months cooking and cleaning the entire day.

Women in Bangladesh are not permitted to work, in the same way that they are not permitted to go out, and they also bring this custom to London. Many worry what happens to Jorina's spouse when she leaves for work. They believe it to be the only circumstance in which women must labour. It appears that Razia finds it difficult to comprehend Mrs. Islam's explanation that Jorina's husband has not changed and is still employed. Women's freedom and

gender concerns have been topics for a long time:

"Clearly female and male roles are neither equal nor fixed. They differ from place and this spatial variation is most marked in the Third World"(Momsen, 1996).

In the Third World, the plight of women in particular becomes increasingly urgent. Take Nazeen as an example; she is nearly completely deferential to men in her life. She was raised in Bandladesh, where the social climate informed her. "the fact" that "it is customary or cultural practice" (Dalrymple,2005). Before getting married, Nazneen obeys her father, and after getting married, she obeys her husband. She is expected to be a decent wife and daughter. She is forbidden from working outdoors and from interacting with anyone from the outside world. But, Nazneen and her spouse have been residing in London since their wedding. The old-fashioned notions of women's standing are significantly impacted by the western concept of personal liberty. The resultant confusion and doubt about her prior existence enable Nazneen to battle towards independence. Nazneen believes it is her destiny and duty, nevertheless.

She is being restrained physically and mentally, much like a prisoner. Hence, in order for a woman to become independent, she must first have a consciousness of freedom and mental freedom. Nazneen is a Bangladeshi native. She has been heavily infused with such conventional ideas. She is greatly influenced by her mother, who has a strong sense of fate. Nazneen is heavily inspired by the idea of fate as a result. She experiences the loss of her mother, her son, and herself throughout her life. She experiences the bad marriage and difficult life when she is in London.

Her marriage lacks affection, and she has no enthusiasm for life. She misses her sister terribly and is constantly concerned for her wellbeing, but she is unable to see Hasina or bring her to London. She struggles with the absence of Hasina but puts up with it. Nazneen believes that she must endure everything in life since it is her destiny. She doesn't finally change her fate until she encounters the destined lover. She has a lot to deal with in life, including the challenging lifestyle in London, the unfulfilling marriage to Chanu, the longing for her sister, etc. She still has a lot of goals to pursue in life, and this is what life is all about. Nazneen has now gained the awareness to go after the things she wants, including love, a life free from dependence on men, and a new life in London with her daughters. Life is about enduring and pursuing.

In a broader sense, "Brick Lane" is a tale about Nazneen's freedom and

destiny, about acceptance and defiance, and about the untapped potential of power. Nazeen is scarcely representative of her values and qualities at the book's outset. Nazneen demonstrates her qualities as a strong, independent, and proud woman towards the end of the values. Once Chanu departs for Bangladesh, Karim intends to marry Nazneen, but she declines. She also rejects his request that she leave with him and carry out his life's agenda.

Nazneen eventually has the courage to control her own fate. Together with her girls, Nazneen stays in London and begins collaborating with Razia. They do not enlist the assistance of any men since they simply collect orders from the English boutique. The story concludes with a picture of Nazneen, a woman skating on an ice surface while donning a sari and getting ready for her new environment.

Reference:

Ali, M. (2004). Brick Lane. London: Black Swan.

Dalrymple, Theodore. (2005). "Wrong from Head to Toe." National Review

Momsen, Janet Henshall. (1996). Women and Development in the Third World. London and New York: Routledge.

Fatima Sheikh the Untold Legend: Re-reading Marginality in Post Colonial Perspective

Dr. Mehrunnisa Pathan

Professor, Department of English
Dr. Babasaheb Ambedkar Marathwada University

Abstract:

The present research paper is the outcome of my reading on Fatima Sheikh and especially a book written by Syed Nazeer Ahamed entitled 'The First Muslim Woman Teacher of Modern India: Fatema Shaikh which is translated by B.V.K. Purmanandam Azad House of publications, Undavalli. This book is dedicated to the parental uncle Shaikh Kalesha the writer mentioned as 'The man who worked day and night for Socialism which allows no economic disparities'. The writer Mr.Syed Naseer Ahamed as per official records is born in 1954 in a farmer's family in Purini, a village in Nellore district, Andhra Pradesh. He also served as Siti Cable Network Private Limited Vijayawada's legal coordinator. He later joined Vaaratha, a Telugu daily, as a News Bureau In -charge of its Guntur edition. He took voluntary retirement from his job in 2004 and dedicated himself completely to travel, Research, writing, publication, and Campaign activities. In 1975, he wrote poetry in the handwritten monthly journal Maro prapancham. Later, in 1976, he began penning short tales for Telugu monthly publications including Prajathi, Jaysree, and Jyothi. In 1988, he began penning novels about the part played by Muslims in India's fight for independence. In addition to this one, he has written 14 novels. Just a few examples of "Azad hind Fouz" are Ashfaqullah Khan, Pandit Ramprasad Bismil, and Muslim associates and admirers of Mahatma Gandhi, among many more. Near about 5000 copies of 'The First Muslim Woman Teacher of Modern India: Fatima Shaikh are distributed throughout the country.

Keywords: *Marganality, post colonial perspective*

Introduction:

To understand the term marginality in the global context, we can take up issues of marginality on one hand and various marginal groups on other hand. Literature of marginality deals with the sociopolitical, cultural, and human

problems of people belonging to various sections of society such as Dalits, Blacks, Slaves, Parsis, Muslims, Native Americans, and many others like even those Americans who are in peripheral positions and due to their marginal position and place in the country. The realities of their life are more or less the same poverty, ignorance, oppression, suppression, and ultimate alienation. Marginalized groups of people are all over the world, and writers who are at the periphery try to occupy a marginal or borderline position sit on the periphery of the past, causing the future to take shape.

Marginality can be defined as:

The temporary state of having been put aside of living in relative, isolation, at the edge of a system, cultural, social, political, or economic in mind when one excludes certain domains or phenomena from thinking because they do not correspond to the mainstream philosophy. (International Geographical Union IGU), 2003).

The discourse on marginality is based on exploitation, humiliation, inequality, injustice, agonies, pain suffering, and so on. Discourse on marginality can broadly be divided into two broad categories: societal and spatial and again these broad categories can be based on Societal, Environmental, Infrastructure, Economic, Health and Hygiene, Education, Empowerment, and so on. The societal framework focuses on human dimensions such as demography, religion, culture, and social structure for instance: caste, hierarchy, class, ethnicity, gender, economics, and politics in connection with access to resources for individuals and groups. Emphasis is placed on understanding the underlying causes of exclusion, inequality, social injustice, and spatial segregation of people. Spatial marginality is primarily based on physical location and distance from centers of development lying at the edge of or poorly grated into the system. Societal marginality is interpreted according to social conditions and disparities are often a result of exclusion from the mainstream. Marginalized people are usually discriminated against, stigmatized, ignored often suppressed based on race, gender, age, culture, religion, ethnicity, occupation, education, economy, and so on by the mainstream.

Their literature is based on exploitation, humiliation, inequality, injustice, marginality, agonies, pains, injustice, and sufferings at the subterranean level. The writers at the periphery are trying to subvert, remap, redefine, and re-identify the socio-political economic, geographical, and historical aspects of life, which are deeply rooted in their consciousness

with their past, present, and future those which are present in the perpetuity of time. Marginality is generally used to describe and analyze the socio-cultural, political, and economic spheres, where marginalized people struggle to gain access to resources and full participation in social life. The term resistance was first applied in a description of Palestinian literature in 1966 by Palestinian writer and Critic Ghassan Kanafani in his study of literature on resistance in Occupied Palestine (1948-1966) Literature of Marginality is based upon Representation and Resistance'. Let me go back to the terms such as commonwealth literature. It was Aime Cesaire who mentioned in his essay *"Discourse on Colonialism'* that ***Colonialism not only exploits but dehumanizes and objectifies the colonized subject, as it defends the colonial himself. (Cesaire,* 1999:22)**

There is a need to liberate the discourse from the hegemonic connotations and neocolonialist entanglements of such terms as commonwealth Literature, New English Literature and New Literature in English, or the third world literature. The colonial world was divided into three world theories, the first, the second, and the third world. Owing to the three-world theory, binaries such as colonizer / colonized, first world/ third world, the West and the rest came into existence. It has been the ideological view of Eurocentric critics who believed in such a categorization of the world. Aijaz Ahmed, the famous critic in his book *Theory Classes, Nations, Literature,* remarks that:

***The Social collapse of the common countries has, of course, complicated this matter of the three-world theory a great deal, and it is likely that the category itself may now be abandoned together more out of confusion; than anything else, to be replaced simply with eclectic play, thus refurnishing the already hegemonic academic philosophies of "Difference".(*Ahmed,1999:92)**

The three-world theory based on colonial countries and once-colonized countries has no more relevance in the present times; where the world has emerged into a global village. Critics on various grounds of economic and political advantages accruing to the developed nations via globalized capitalism referred to the colonized countries as Neo colonialists and see these countries as a continuation of the domination and exploitation by the colonizers merely utilizing different means. Despite decolonization in the 1960s, and 1970s many former colonies remain under the strong Western influence thereby giving birth to Neocolonialism.

There are two things that should

be taken into consideration; one is Commonwealth Literature and the second are Marginality as a Discourse. As far as commonwealth literature is concerned no term exists as it is supplanted by Colonial and Postcolonial literature. Colonial and Postcolonial literature basically deals with resistance and representation. The basic question is Resistance to what? And the probable answer to this would be resistance to class, racism, gender inequality, suppression, and Marginality. Thus, it is imperative to address marginality by fully exploring options to reduce social, economic, cultural, linguistic, economic, geographical, and political disparities among and between marginal regions and people. There has been systematic marginalization of women in the pre-colonial, colonial, and postcolonial eras. As we are aware of the sati system and later reform movements that brought about changes in Indian society in its customs traditions and various rituals. Fatima Sheikh worked alongside Savitribai Phule and Jyotiba Phule. Fatima Sheikh and her brother Usman Shaikh provided shelter to the couple and Fatima became the first Muslim teacher of modern India.

'Fatima Shaikh along with the Savitribai and Sagunabai, was deeply committed to light the lamps of education among girls in spite of the traditions, customs, that restricted the girl child education. In that way Fatima Shaikh became the first Muslim woman to teach in modern India.'(Ahamed, 2021:33)

Society in those days did not encourage women's education. People used to think that it was enough for girls to learn whatever they can at home. They sent their boys to schools but girls did not have that opportunity. Fatima Shaikh was the first to get training at the Teacher–Training Institute of Ahmednagar. It is also mentioned that there was a dearth of teachers. She also worked as the Head Mistress. There is also mention of the letter dated 10th October 1856, where Savitribai Phule discussed the social conditions of her native village. She also mentions not worrying about her health and Fatima was taking care of teaching and administration. It was not easy for them as they were restricted by the upper caste not to take education ***'the leaders of higher castes questioning Fatima and Savitribai when they were taking girls to school? (Ahamed, 2021:44)***

Later on, we can see exhibiting Fatima Sheik's picture beside the pictures of the Phule couple with great respect and this actually helped Fatima Sheikh's history become known to people slowly and gradually. The writer also mentioned that there is a paucity of files on Fatima's history. The authenticity of the photograph is that, Mr.Nasuruddin a journalist working in the Hindi

department of BBC News, acknowledged how he got the photograph while narrating the story of Fatima Shaikh in Hindi under the caption ***'Fatima sheikh, Savitribai ke sath vanchithon e sikshith karnewalli mahila on 13 September 2020. (Ahamed, 2021:47)***

The writer mentioned how he struggled hard to collect information on Fatima Sheikh. The text on Fatima Sheikh is full of pictorial representations of various historical events that took and through original photographs that have validity, authenticity, and reliability, the author got from these painted photographs and depicted them in the text. I had an opportunity to work as Director at Tarabai Shinde Women's Studies Center, Dr. Babasaheb Ambedkar Marathwada University, Aurangabad, during these two years I noticed that the seminar hall is named Fatima Sheikh Hall and that actually made me seriously think about two very important and crucial questions how were Fatima Sheikh and the hall is named after her? While I was in search of these questions, fortunately, I was in receipt of the original text entitled As the *First Muslim Woman Teacher of Modern India: Fatima Sheikh by Sayed Naseer Ahmed.* When I read it I could see how difficult it was for the author to collect all the relevant information and prove its authenticity and then write a book on Fatima Sheikh.

Conclusion:

Very honestly the writer mentioned the scarcity, and paucity of material on Fatima Shaikh, when I had a discussion with the writer, he mentioned that it is so unfortunate that no one from Maharashtra or Pune thought of writing a book on Fatima Shaikh and mentioned that it is only after 170 years that a book has been published in the name of Fatima Shaikh. It is in this sense that the *untold legend has been re-read from a Postcolonial perspective.*

References:

1) Ahamed, Syed Naseer. T*he First Muslim Woman Teacher of Modern India.*(Translated:BVK Purnanandan.) (Azad House, Undavali A.P. India, 2021).

2) Ania Loomba.*Colonialism / Post Colonialism*. (London: Routledge,1999) .

3) *Aime, Cesaire. Discourse on Colonialism.* Monthly review press New (York.1972 .Reprint .2000).

4) Aijaz Ahmed. *In Theory: Classes, Nations Literatures*. (New Delhi: Oxford UP. 1999).

Impact of Marginalization on sports

Dr. Karandikar Prasad Prabhakar

Assistant Professor and Head
Department of Physical Education and Sports
E.S.P.M's College of Arts
Bidkin,Tq- Paithan, Dist.- Aurangabad

Abstract:

"Gender" refers to the socially manufactured disparities between women and men, whereas "sex" refers to the biological and physical differences between males and females. The issue of the unfair societal division between femininity and masculinity is brought up by gender. While masculinity refers to the numerous acts and feelings of the male sex, femininity refers to a woman's particular behaviours and emotions. Although the terms "sex" and "gender" are frequently used interchangeably in common language and cognition, they are analytically distinct in studies of gender and sports. The disparities between men and women are not solely biological. However, justifications for women's exclusion or limited participation have historically been offered using justifications based on the effects of biological differences between men and women.

Keywords: *gender, sex , masculinity*

Introduction:

Since the 1970s, gender has gained significance as an analytical concept in sport sociology. Boys and males are reportedly more actively and fervently urged to participate in sports than women and girls. This is true since sports are a social and gendered activity. There is evidence that males outweigh women who participate in organised sports, and that this male dominance also applies to sports administration and coaching. A certain (heterosexual) masculine identity that is oriented on physical dominance, aggression, and competitiveness is claimed to be indoctrinated, upheld, and celebrated via sports.

Sports are utilised to support the notion that men are naturally superior to women and to justify the sense of male natural superiority since they are connected with such macho imagery.

Social changes that reflect the position of women in society have an

influence on our understanding of how groups of women and men engage in sports. Those who study gender and sports claim that these modifications have resulted in ongoing challenges in For more than 35 years, studies on gender and sport have been theorised. One of the oldest initiatives to conceptualize and develop theories on gender in sport sociology is feminist studies.

Physical educators began to examine how women participate in sport in the 1960s. The focus of feminist research has shifted as well as political and theoretical feminisms. Depending on the theoretical and methodological stance of the researcher, different themes and narratives concerning gender and sport predominate. The conversation around the gendered aspect of athletic practises has changed as a result of increased feminism awareness and more sophisticated application of these principles. For instance, most of the early studies on gender and sport highlighted inequities without addressing how the dominant sports organisation prioritised the physical experiences of boys and men.

More recent scholarship has made an effort to address the limitations of earlier research and theory by taking into account differences and diversity between and within groups of women as well as theoretical and methodological approaches that view women as active agents in the construction and reconstruction of their sporting experiences.

There is no one feminist movement or notion that has had an impact on the corpus of academic research that already exists on gender and sport. Liberal feminist viewpoints on sport are based on the notion that women should have an equal opportunity to acquire resources, participate in activities, and hold decision-making positions, just like men. Three main concerns have dominated debates of sport and gender. First, renowned scholars in sport sociology have emphasised how sports have promoted characteristics and ideas that have historically been connected to males, boys, and masculinity. Problems with the body, physicality, and sexuality have been brought to the fore in order to understand gender relations in sport. Third, it is emphasised that there are distinct ways in which men and women support and disagree with the dominant gender ideology in sport. In this sense, academics have rejected the notion that men and women are monolithic categories and have instead acknowledged and investigated variation and diversity in how different people experience gendered sports on a subject level as well as in terms of institutional politics and practice. Recent studies have examined how gender is

produced and reproduced in sport via the sports experiences of men and women from varied sociocultural origins.

Sports innovations and athlete sexism

Sport sociologists have shown how the historical development of modern sports laid the foundation for how gendered sports are now. The assumptions, beliefs, and ideologies connected with males, maleness, and masculinity have been reflected in sports across time. Changes in social life in the late nineteenth and early twentieth centuries had an influence on gender relations in athletics. The use of physical force in the workplace decreased during this time, young men spent more time with females at home and in the classroom, and social connections between women and men became less violent in both British and American culture.

Women had more opportunities to participate in athletics in the early 20th century, but their rates of engagement were still far lower than those of males. Many sports were suitable for women as long as they weren't as demanding or competitive as their male counterparts. Women's sports have been the subject of intense debate for a long time because they reflect and support the Victorian view that women are physically inadequate.

Gender, power, and sport

Many scholars have advanced our understanding of gender and sport by finding and examining the connections between physicality, power, and the formation of gender. Many scholars believe that by improving their physical strength and athletic aptitude, women are less empowered than men. Common sense tells us that powerful women are not ''real" women and that being physically strong is unfeminine. More and more studies demonstrate how these concepts are portrayed in media imagery that prioritises female heterosexuality at the expense of physical prowess. The sexualization of female athletes in the media contributes to the replication and maintenance of idealised images of the female form.

There are further strategies for controlling female physicality in sports. Some writers claim that through objectifying and sexualizing women's bodies and feminising the bodily rituals, practises, and processes that women follow, bodybuilding and aerobics perpetuate entrenched gender beliefs. Some individuals think that the sexual harassment and demonization of women by male athletes demonstrates how the construction and justification of masculine identity through the use of strength, aggressiveness, and violence in athletic situations. A small amount of academic research has also examined how sports contribute to the continued stigma towards lesbians and

gay men. It is said that homophobic society, which despises and rejects homosexuality, is supported by the sports industry.Lesbians and homosexual men are discouraged from revealing their sexual inclinations by threatening homophobic comments and actions. Sports successfully stifle gay identities and promote a heterosexual culture.

Conclusion:

In contemporary work on gender, sport, and physicality, the concept that the empowering experience of sport for heterosexual males is not universal, fixed, or unchallenged is a significant position. Robert Connell exemplifies the inherent contradictions of hegemonic masculinity. What defines masculinity is more than just physical and mental toughness, ability, and strength. Not all sports place a high value on the physical violence and domination that are connected to culturally established ideas of masculinity. is also true that both the majority of women and some men may find the stereotypical portrayal of masculinity, which is most typically seen in athletics, to be restricting and restrictive.

References:

1. Birrell, S. (1988) Discourses on the Gender/Sport Relationship: From Women in Sport to Gender Relations. Exercise and Sport Sciences Review 16: 459-502.
2. Coakley, J. (2004) Sports in Society: Issues and Controversies, 8th edn. McGraw-Hill, New York, pp. 202-41.
3. Connell, R. (1995) Masculinities. University of California Press, Berkeley.
4. Dunning, E. (1999) Sport Matters: Sociological Studies of Sport, Violence and Civilization. Routledge, London, pp. 219-40.
5. Hall, A. (1996) Feminism and Sporting Bodies. Human Kinetics Publishers, Leeds.

Marginalization of Women in South Asian Literature

Neha Nikhat

Research Scholar, MGM University, Aurangabad (MS) India

Abstract:

*The present research paper makes the case that marginalization of women and the plight of diaspora women are related in some way, and that the multicultural idea of identity is absurd to for the South Asian women. The research is specifically centered on the Bangledeshi author Monica Ali' **Brick Lane** and and Pakistani novelist Nadeem Aslam's **Maps for Lost Lovers**. This study focuses on the issues of marginalization dicpicted in the writing of the above mentioned novelists with specific framework and feministic approach in the search of equal rights in a foreign land.*

Keywords: *Marginalization, Gender, South Asian Literature*

Introduction:

Migration and gender inequality are two important trends that are causing global changes on many different levels. The purpose of this essay is to analyse global migration, particularly the emigration of women from South Asia. Additionally, it will look at how the feminist goal of gender equality influences and is impacted by global migration.The nations included in the South Asia region include India, Pakistan, Bangladesh, Sri Lanka, and Nepal. The vast majority of these are relatively recent countries that achieved independence from British colonial rule in the late 1940s or somewhere around there. The recent literary developments in South Asian nations coming out of colonialism have been termed as "New Literatures in English," which has been judged fitting. The reality is that literature acts as a spokesperson for feminism campaigners in South Asian nations, which has a history of frequently silencing women in public areas.

Similar concerns are highlighted in ***Maps for Lost Lovers*** by Nadeem Aslam from a feminist viewpoint, as women experience physical abuse, subordination, and oppression, which confuses and undermines multiculturalism. Even in the cosmopolitan "West" or "East," they are marginalised and never treated fairly or even as human beings. They

continue to exist on the periphery of their cultural environment. Aslam shows the two main social institutions that are culpable for violence and prejudice against women in an ironic way. They are customs and culture.

Jugnu and Chanda, who had lived in a sinful relationship against explicit holy mandates and cultural norms, went missing and were allegedly killed in the novel's major plot. However, their situation does not go against the liberalism, freedom, and self-actualization values of the Western social order and multiculturalism. Particular feminine concerns are the foundation of a web of subplots, especially in the context of the South Asian diaspora. The concerns raised are a result of how ethnic culture affects female lives in opposition to multicultural standards.

The situation's most evident victims are women. Chanda, Suraya, Mahjabin, and Kaukab are disturbed in the name of culture and serve as perfect illustrations of the suffering that women must endure in that order. In the broadest sense, masculinity is that a male must exhibit his egoism in respect to women; he must be oppressive, aggressive, and harsh. This kind of manliness is exactly what Surraya's husband embodies. The husband of Mahjabin is another example of a creature who loves to use pain, both physical and psychological, in his relationship with his wife. These categories have an adversely substantial impact on women's life and demonstrate the cultural transfer of violence from the public to the domestic sphere.

In the secular, multicultural English society, the cultural clashes take on a new dimension. These immigrants, split between the East and the West, are fighting for their mental stability and a modicum of normalcy in their stressful lives. According to ***The Maps for Lost Lovers***, this feeling of fear and marginalisation is mirrored in diaspora families where women take on the brunt of all annoyances. Instead of blending into the multicultural world, diasporic families remain on the periphery of the urbane/civilized world of enlightenment, secularism, and liberalism as ethnic minorities. However, the situation for the female diaspora continues to deteriorate as they are made to bear the brunt of all the frustration that their male counterparts have experienced in society. Kaukab, one of the main characters, is an example of the cultural divide between the East and the West.

She is the one who suffers in England's multicultural society because she finds white people and Western culture repulsive. She frequently criticises Shamas and holds him responsible for the arguments she has with their kids, saying, "You

brought me here, to this accursed country." You caused me to lose my kids. My children despise me, and I hold you accountable for that (Maps, p. 328). According to feminism, all suffering is caused by men. In the cosmopolitan society of England and the West as a whole, South Asian women frequently lose all emotional, psychological, and interpersonal security.

Maps for Lost Lovers appears to be an embrace of cultural hybridity, as it is practised in Salman Rushdie and his forebearers' works and as advocated by Bhabha. In his arguments, Nadeem Aslam comes quite close to these two well-known authors. The book is full of examples, concepts, and illustrations of this kind to support the author's assertions that the future of humanity is safe and happy when it is based on art and love rather than violence and stubbornness regarding cultural identity; when cultures are united rather than clashed; when people are given the chance to develop rather than when they are prevented from doing so; and when people are given the chance to do so.

Brick Lane, a 2003 novel by Bangladeshi author Monica Ali, which portrays the Islamic culture within a secular country and the migrant experience in London, is one of her many notable works. The novel, which is set in Tower Hamlets, a neighbourhood of London that is largely populated by Bangladeshis, addresses the search for one's distinct self in a strange nation, especially as it relates to female lives and spaces. It follows the diasporic predicament of Nazneen, the female protagonist, and Chanu, her husband. Brick Lane explores the diasporic existence of Bangladeshis in an English country as a result of exile, immigration, and movement. The purpose of the research is to better comprehend and interpret women's search for belongingness by introducing readers to the idea of diaspora and their position in a displaced land. With the decolonization of London's spaces by immigrant populations, London's status as a post-colonial metropolis is lessened as a city that loses its imperial edge and Englishness narrative.

As a result, no city still has its authentically English or imperial identity. Even while the power connections between the immigrant classes and groups and the native English may not be equalised, it is becoming more and more of a zone where colonial and postcolonial converge in a particular sort of immigrant colonisation. In what is a fluid act of mutual alteration, such a process, of course, imparts a duality, a mental illness, to both native English speakers and the immigrant. The most frequent circumstance that a diasporic

person faces involves social, philosophical, and psychological dimensions. Immigrant women are the biggest victims of displacement inside the so-called patriarchal system since they are marginalised on account of both their gender and culture. In a distant country, Nazneen internalises her inferior identity because she prefers to remain unnoticed and inactive in contrast to Chanu, who is stuck in a state of conflict between wanting to belong and not wanting to.

Nazneen attempts to fit in with the new English culture but feels disconnected, which makes her feel even more alienated. She believes she can only connect with one society, and that is the group of Bengali ladies in Brick Lane. As a result, the yearning for belongingness as a woman and as an immigrant is persistently apparent throughout the book.

Conclusion:

As a result, ***Brick Lane***, the novel is Monica Ali's rewriting of the double marginalisation that immigrants encounter in the diasporic community, particularly among women, and it rather creates room for the recreation of a courageous, developed, and strong-minded autonomous selfhood brought on by the experiences they are exposed to. The researcher eventually comes to the conclusion that Nadeem Aslam has depicted the challenges of the Pakistani diaspora brilliantly after summarising the various aforementioned aspects in his book Mapes for Lost Lover based on the aforementioned textual analysis and literature review. Being a diaspora himself, Nadeem Aslam can relate to what he says.

References:

Ali, Monica. Brick Lane. London: Black Swan, (2004).

Aslam, Nadeem. Maps for lost lovers . London: Fabre and Fabre (2004).

DAMODAR MAUZO'S *KARMELIN*: TRIALS, TRIBULATIONS AND STRUGGLE FOR BETTER FUTURE

Dr. Govind Digambar Kokane

Associate Professor
Department of English
Dr. Babasaheb Ambedkar Marathwada University Subcampus, Osmanabad

Abstract

Damodar Mauzo is an eminent Konkani writer. For him, language and literature are means for the achievement of quality human life; they are not an end in themselves. He has not written literary works for name and fame but for the improvement of the readers and their ways of living life. He has presented mostly the lifestyle of the Goan Catholic community in a realistic manner. His first novel, Karmelin won him, Sahitya Akademi Award. He described the sorrow and sufferings of the Goan women working as babysitters in the Gulf countries. According to Mauzo, the description of human life is innovative in the novel.

Key words: *Konkani, lifestyle, Goan Catholic, trials and tribulations, babysitters*

Introduction

Damodar Mauzo is a Goan short story writer, novelist, critic, and script writer in Konkani language. He received the Jnanpith Award, India's highest literary award in 2021. He is awarded Sahitya Akademi Award in 1983 for his novel, *Karmelin.* He is felicitated with Vimala V. Pai Vishwa Konkani Sahitya Puraskar award for his novel *Tsunami Simon* in 2011. He wrote famous collection of short stories *Teresa's Man and Other Stories from Goa*. It was nominated for the Fran O'Connor International Award in 2015. He was born in the coastal village of Majorda in South Goa on 1st August 1944. He has written short stories in Konkani language. Some of these are translated into English and published. He runs his family shop in Goa. His business has kept him close to the people of his village. His experiences of village life influenced him a lot. People of his village are predominantly Catholic. He has depicted the lives of Catholic people in Goa with authenticity. The novel

Karmelin deals with the suffering and the sexual exploitation of the ayahs (house maids) working in Persian Gulf countries. The novel, Karmelin has been translated into twelve languages, Assamese, Bengali, Maithili, Nepali, Gujarati, Marathi, Sindhi, Punjabi, Tamil, Kannada, Hindi and English.

Methodology

Interpretative and analytical methods have been used in the process of research for the exploration of themes of trials, tribulations and struggle to escape from the poverty of the protagonist, Karmelin. Damodar Mauzo, a famous Konkani writer has been awarded with the 57th Jnanpith Award 2022. Mauzo is the second Konkani writer to receive the highest literary award, presented annually by Bhartiya Jnanpith. Litterateur Ravindra Kelekar had won the 42nd Jnanpith Award in 2006. A number of his short stories have been translated into many languages, including Portuguese and French, besides English. Vidya Pai has translated the novel into English.

Karmelin is the moving story of a young orphaned girl. She faces many obstacles in life. She becomes free from poverty with her hard work and good spirit. She has brought up her daughter in a small gossip-ridden village in south Goa with dignity and self respect. It is about the fortune of the protagonist, Karmelin, crushed by a drunken squanderer of a husband. She bravely creates her own destiny. She is compelled to work as a maid in Kuwait to ensure a better future for her family and to pay the old debts. It is a tale about sexual exploitation, machinations within the family, caste conflicts within the Christian community, sexist Arab bosses, and above all the bitter-sweet triumphs of Karmelin. It has been set in the metropolitan location of modern day Kuwait and the flourishing, lush landscape of Goa. The novel is aptly named after its protagonist.

Study Area

It is the exploration of the life of a girl who faces adverse circumstances in life. It is the study of the relationship of protagonist with various characters in the novel. The problems faced by the protagonist are explored. It is proved that fortitude is important to survive in the world.

Karmelin is the story of a young, orphan girl. It describes her trials and tribulations and her struggle to break free from the shackles of poverty. Karmelin was a very intelligent child like her brother Francisco from early childhood. Mauzo has graphically described the poor health condition in the village and the struggle to survive in the circumstances of fever. The villagers suffered from fever. The whole village depends just on one person for comfort, Padre Manuel, the priest at the local church. He comes forward to comfort the people not only

through his sermons, but also through actual deeds. He goes to Margao to meet the doctor and he brings the medicine to save the lives of people who were suffering from fever. By some miracle four to five people survive the ordeal. One day priest also falls ill. Not a single man goes to enquire about his health. People are terrified of fever. Like an army on the battlefield, frightened at the sight of their fallen general. The villagers realize that the fever is too strong. They believe that no one can escape from its grasp. The novelist has described the need of health facilities in the village.

Damodar Mauzo a Konkani writer has set tender stories in Goa. He has created a world far which is different from the tourist destinations and picnic spots in Goa. We meet in his stories the characters who face moral choices. Children become aware of the realities of the contemporary world. It is about men who mediate on guilt. We come across women who live a life of regret. We come to know the bond of communities in the age of polarization of the world because of economic inequalities due to wrong framing and implementation of financial policies. He is one of the greatest writers of Konkani literature. He has presented vivid glimpses of the richly diverse, cosmopolitan reality of contemporary Goa.

They named the child after Paai – Camilo Xavier. There is no rice in the house. They have been living on gruel for the last six months. When they got back from the baptism, they saw two men were waiting for them. Karmelin didn't know them. But later she comes to know that one of them was the landlord, Pedro Miranda. Karmelin knew that Jose's father had borrowed a huge amount from him. He had mortgaged the house to them. Pedro Miranda tells Jose that he has not paid any interest for the last two years. He told that he could not wait any longer. Miranda asks him to wither pay the interest or give him the house. Listening this, Jose loses his temper. Jose requested Pedro to give him the time of one month for repayment. Pedro Miranda is a kind hearted man; he gives Jose three months time to return the amount. Jose has to pay fifty rupees as a rent.

Results and Discussion

In the foreign country, Karmelin suffered because the rules favored the Arabs. Karmelin felt as if she suffocated. She dreamt of working there for a few more years. All those dreams had turned to dust. She spends an uneasy night in the jail. Thieves and murders had been lodged there before her. There was no hope of getting justice. What was she charged with? She had unlocked the room and answered the phone. Karmelin had hoped Nissar would come to her help. But he had not come, and now it was too late. She appeals to Lord Jesus

that only he can now save her. Because of a small offence, she was kept in jail. Her journey of life is thorny. His stories are based on real life experiences.

According to Damodar Mauzo every writer is an activist. He has described the issues of environmental damage, and social problems such as loneliness, old age, gender exploitation. We see activism in his stories. He has championed the cause of freedom of expression which is a fundamental right which enhances our humanness. He has described the life of the protagonist, a lower middle class Goan from childhood to adulthood. We come to know her relationships with the various people in her life. Joao Philip is the loving uncle who brings her up after the death of her family. Agnel, the cousin she loves who leaves her to marry the rich girl of his mother's selection. Jose is her drunkard and abusive husband. Nissar is her Arab boss who sexually exploits her when she is forced to work as an aayah in Kuwait to support her family.

Karmelin rises from the ashes. She hopes that she will provide her daughter with a secure future and higher education. Karmelin's experiences represent the suffering of women in the society which is far away from economic inequality. She has faced the trauma of displacement. The book presents a beautiful canvas of the culture and life style of Goan Catholics, the festivals they celebrate. The protagonist rises above the misfortune with her will power and struggle.

Conclusion

Damodar Mauzo has presented a moving story of s young orphan girl, in *Karmelin.*

The protagonist, Karmelin faces trials and tribulations in her life. She rises above the problems and suffering through her inner spirit and fortitude. She brings up her daughter with dignity and self respect. She creates her own destiny. She is obligated to work as a maid in Kuwait to ensure a better future for her family and to pay the old debts. She provides her daughter security and higher education which are important for the quality human life. With her courage and determination she not only survives in this world but also provides her daughter a secure future and a perspective to live a life of self respect and freedom. The novel gives us the important message that economic empowerment and quality higher education are essential to fight against any type of problems. The novel has expressed the discourse of liberation. The protagonist represents the experiences of women across the country and the world. It is an valuable character study of the life experiences of a lower middle class Goan woman who is the protagonist

of the novel. The themes are universal. The novelist has presented the themes of exploitation, vulnerability, a mother's fierce love, survival and grit, we can relate with all. It gives us the knowledge about the contemporary economic, social and cultural problems faced by people and we can visualize the ways to solve those problems. It aims at sustainable and equitable development of the world which is the basis of democracy. The system of democracy should be based on the values of freedom, equality and social justice then only people will get the universal fundamental rights which are necessary for the life of freedom and self respect.

References

- Mauzo, Damodar. *Karmelin.* New Delhi: Sahitya Akademi, 2014.
- Mauzo, Damodar. *The Wait: And Other Stories.* New Delhi: Vintage Books, 2022.

Literary Reflections on Marginalization of Academicians: An Analytic Study on Two Selected Poems of Dr. Mubarak Al-Yaduomi

Dr. Khaled Ahmed Ali Al-Swmaeai

Associate Professor, Department of English, Faculty of Education /Yafea and Director-General of Educational Affair, Lahj University, Yemen

Abstract

Marginalization has become a global phenomenon affecting a large number of social classes in which literature has played a major role in showing it. Several Yemeni academics have carried out the suffering of academic and living marginalization caused by the civil war in their poetry. Thus, this study explores an example of literary creativity resulting from the marginalization of a large number of Yemeni academics due to the Yemeni war. That is by all means, the intellectuals and academics have been badly suffering from such type of cruel and dead-ending marginalization.

Keywords: *Marginalization, scholarship, job future, academician, poetry.*

Introduction

Marginalization has been explored widely in literature. This study explores an example of the consequences resulted from marginalizing Yemeni academicians amid the war. The study found that academicians suffered from miserable situations resulted from the war. Some of them try to resist and find work to meet the expenditure of their families. They work in different occupations which may not be suitable to their statues; others travel to gulf countries to work at their universities which left Yemeni universities ghosted. Still some travel to Europe and face their fate there. Marginalized people don't necessarily belong to one particular demographic: Marginalization occurs due to ethnicity, gender, sexual orientation, disability status, socioeconomic level, political, education and age. Marginalized groups are often at a disadvantage when it comes to obtaining health care, decent education, and employment that would improve their well-being.

Who is the marginalized?

In general, the marginalized

are groups who deliberately experience discrimination and exclusion (social, political and economic) from a predominant social, cultural and human entity. We can clarify that the marginalized person is different from the exiled one; the exiled person may have chosen the exile location by his/ her purely human choice, but the marginalized person is deliberately isolated. The marginalized one is present but is absent from the mind of society for several reasons. Such reasons are: The lack of sense of the importance of the individual; and this is the lesser of these reasons, and the rest of the reasons are ranging between envy, jealousy, competition for a certain position in the society, and fear of the marginalized person's cognitive authority. So he/she is excluded so as not to uproot those who see themselves a superior caste. The marginalization may be the result of difference, where the distinguished person is not desirable among human groups. Let's think and have a clear norm that those persons who are marginalized, because the others are afraid of their power of influence. Consciousness only isolates what it considers to be the force that threats and shakes persisting self, except rare and weak creative states, where they cling to their places and do not isolate (Al-enzy,2013).

Reasons and types of marginalization

In Yemen, due to the war that has been being erupted since seven years and until now, no clear sight is seen. People fight in behalf of other regional and international power. The society is reclassified according to the benefits that sectarian groups received due to their supremacy of the political scene. Teachers and instructors are the ones who received marginalization in this mad war. No one pays any attention to their miserable conditions. This category is divided into two types in Yemen. In North Yemen, they did not receive their salaries from four years. They on the other hand, receive half a monthly salary every two months (World Bank, 2020). Many university teachers try to get any work to feed their children. They work in street to support their families (Rreliefweb, 2021). Many are obligated to work without receiving salary since 2015 (Alqadasi, 2021).

On the other hand, many teachers travelled fleeing the miserable conditions in a mind drains which left the universities ghosted (Bin-Hady& Al-Tammi, 2021). It has been found that brain drains are the consequences of "ineffective application of sabbatical leave regulations; failure to equalize returning teachers' salaries with those of their colleagues; lack of resources to support research; and the presence of internal and external conflicts." (Muthanna& Sang, 2018, p. 296). Still some other Yemen academicians tried to travel illegally

to Europe. They face worse situation while passing into the borders of European countries. Some lost in the forest while other draw in the see. Lately, a Yemen PhD carrier drew by the coast of Spine while their boat capsized (Al-Batati, 2022).

Analysis:

Mubarak Ali Ahmed Al-Hammadi, Al- Yadoumi (08 July 1986) was born in Daf village, Maber city, Thamar governorate, the Republic of Yemen. He is originally from De Yadoum village, Khulan province, Sana'a_ the Capital of Yemen.He is a poet, literary and academic writer, social activist, and a college teacher of English literature. The poet did his M. A. in English at S.R.T.M. University, India. His Ph. D. Degree had been from BAMU, India. He has published 13 research papers in Literature. His book titled Shackles on the Ladder of Light is the second poetry collection in English and having one more unpublished collection in Arabic. His first poetry collection in English is Hell of Shebaland(6 June 2018) in which the poet pictures the hard circumstances in Yemen in the second decade of the twentieth century. In addition, he has published four novels, three short stories, and two literary books. Nowadays, he has been teaching at some private universities and Sana'a University. However, he has not been given any formal position and he has been teaching on an hourly teaching contact.

In his poems Alyadoumi(2018) writes about the suffering of the people in Yemen because of war in all fields, social, political, economic and education. In the poem named "The Scholarship": the poet reveals out the hard circumstances and harsh conditions of the Yemeni students studying abroad. He describes how the aspired and inspired youth are being shocked and confronted by the political figures. The poet draws the picture of the brilliant students full of hope and aspiration but with the flavor of struggles and sufferings from the financial backlessness. He declares in the second stanza of the poem, "The Scholarship":

Tremendous rivers over livers
Flowing wavers with some quavers
I had the license to see such scenes
In financial sense wearing sharp lens
I was ready but so steady
I was heady but so needy. (Alyadoumi, "Scholarship", 2018)

By means, the youth are not poor of knowledge, abilities or ambitions; however, they are poorly supported or rather badly disappointed. The poet painfully expresses the case of the ambitious students who is deprived from his own rights as human before

national. However, the political parties and religious groups do not value and estimate anything or anyone but those who are sincere and having references in the governing regime. He means to say that the highly educated and highly homeland-dedicated are victimized and neglected and prohibited to have their rights or from any support. Whereas, the sons of officers and political leaders, even though they are fools and have nothing to do education, they are granted grants and scholarships as well as supported from several sides.

Conclusion :

The inferential conclusion of the analytic study on the two selected poems of Dr. Alyadoumi is but to have a mirroring show to the world through literature and on the tongues of the marginalized how marginalization has been snapping the minds to get the society light off. It is merely a sample of the severe condition of the intellectuals and academics in Yemen during the political conflict in these early decades of the 20th century. The present study is critical one in the sense that it reflects on the burdens and sufferings the Yemeni scholars and intellectuals has been struggling with due to the deteriorating situations in the political and economic levels. In fact, this is because the absence of the aware leaders that understand well how disastrous the future will be in such a country due to the marginalization of the academic and creative elites. That is to say, the study has illustrated the current crisis facing the most important part of the society and what will have its consequences (if not has been) with the minds drains of Yemen that may double the size of loss and marginalization in the future generation in various other fields.

References:

1) Al-Batati, S. (Dec 15, 2022). Yemeni Academic Drowns off Spanish Coast After Boat Carrying Illegal Immigrants to Europe Capsizes. Arab News. Al-Enzy, Suaad.(Octo 30,2013) The Marginalization in Literature. Thaqafat.
2) Al-Yadoumi, M. A. (2018). Shackles on the Ladder of Light: A Narrative Poetry. Createspace Independent Publishing Platform
3) Liberties EU, (October 05, 2021). What is Marginalization? Definition and Coping Strategies.

Trauma Endure: A Study of African American People

Dr. Farhat p. Durrani

Ph.D. Guide

Shaikh Zeba Farheen
MD. Moosa

Research student.
Prof and Head
Maulana Azad College
Dept. of English
Dr. Rafiq Zakaria college.
Sir Sayyad college.
Aurangabad.
Aurangabad

Abstract

The trauma faced by Afro-American people. The poor black people who had to suffer a great terror for being black and poor among the whites. The suffering and trauma which had been continued from generations to generations as a slave. This article outlines how the impact of slavery was a significant trauma to African American people, which was carried forward through successive generations: providing an explanation of their current conditions, poor health, and underlying behaviour.

Introduction

The history has shown the negative social and psychological condition of Afro-Americans which, clearly forewarning of a nationwide problem with range of manifestations and possible causes. Almost 400 years Men, Women and children had lived the tragic lives of slave. Afro-American's experience had showed higher rates of poverty and a less financial security compared to Americans. The trauma of an African slave was heart-rending. The study of metaphysical knowledge on the relationship between multi-generational culture trauma and the social, psychological, and physical health of fellow African -American. The slave was unwillingly played a major role in the economic foundations in United States. The slave was hired mainly for the Tobacco, Rice and Indigo plantations.

"In 1807 Pres. Thomas Jefferson signed legislation that officially ended

the African trade of enslaved peoples beginning in January 1808." (Britanica.com)

Who are Afro-American people?

African-American a Black Americans whose ancestors was Africans. The ''African-Americans ''generally denotes descendants of enslaved Africans who are from the United States.

Afro-American voices

Apart from poverty, racial bias is a censorious factor to consider in the trauma of Afro-American health. Although research also shows that prejudice has been related to negative health outcomes among Afro-Americans. Afro-Americans are mainly of African ancestry, but many have non-Black ancestors as well. They were largely brought from their homelands to work as a slave. Their rights, freedomswere limited and they hardly got paid. The chance in the economic, social, and political progress below limit. Never the less, African -American had made basic and long contribution in the history and culture of Americans. The white holds the laws to control the blacks. Slavery that signifies the injustice and being carried out against humans since long whenever it is about slave or slavery, usually white people is landlords and going to rule over the black people. Slavery always happens, due to the colour levels amongst human in the society.This practise still exists in the various parts of the world. It is one of the starting points behind racism in most of the cultures. From many generations Black people have been reminding the world that we as a people matter-through protest. The demonstration was triggered by the death of 46-year-old George Floyd, a black man, died while a white police officer knelt on his neck for almost nine minutes. Afro-American are facing challenges in this uncertain condition which often showed oppression. Cities are burning, not just with fires but with anger. Black people says that they are frustrated, fearful and fatigued.

In order to survive those people must integrate into a system in a structure in a structure which is brutal to their lives, dignity, and health. Which was long term in impact? Those struggles of every slave which they had endured haven't forgotten in their whole life and the experience generation to generation it is being narrated. Many African-American men, women and even all children were either stolen from their families or sold by their own people to traders who would bring them to the United States and sell them to white owners. The Sold peoples are called slave which means that he or she is a property of an owner who had paid for them. Black people were treated less than human, some experienced monstrous punishment for little mistakes. These people mostly as a

labour in agriculture. The slaves struggles was too heart breaking that the women's unwillingly kill their children to save them from the line or slavery or else they sends them far away from themselves. The slave trade was provided for political power, social and wealth. The female slaves were most of the time got raped by their masters. Some of the times masters forces the slaves to marry each other for their own benefits. And if the slaves revolts their winning chances were less and when they lose its consequences was brutal so, they endure being a slave and wait for help for someone. Many slaves got free but with the long struggle.

CONCLUSION:

Time is changing and so the people's mindsets, one needs to be socially aware of these evils lurking in our society in different forms. We must come together as one to fight it off. Every citizen has a duty to make the world a safer place for every human being to live in.

REFERENCES:

- *Gilyard, K., and A. Wardi. African American Literature. Penguin, 2004.*
- *Gorden, M., and M. Krieswirth (eds). "African-Americantheory and criticism" from the Johns Hopkins guide to literary theory and criticism.*
- *Greenberg, P. "I hate that (The rise of identity journalism)".*
- *Warren (2011, what was African American Literature? Archived May 16.*

- Dr. Farhat p. Durrani Shaikh zeba Farheen MD. Moosa
- Ph.D. Guide research student.
- Prof and Head Maulana Azad College
- Dept. of English Dr. Rafiq Zakaria college.
- Sir Sayyad college. Aurangabad. Aurangabad

Reading Myths and Re/Telling Naga Culture in Easterine Kire's When the River Sleeps

Prachi C. Randive,

Research Scholar, V. N. I. A. S. S., Nagpur
Dr. Somnath Barure, Research Supervisor
Assistant Professor, Department of English,
V. N. I. A. S. S., Nagpur

Abstract

When the River Sleeps, like many other books by writers from North-East India, portray the rich oral tradition, various myths, legends and folktales that have been passed down from generation to generation from different tribal groups, highlighting the rich culture and tradition of north-eastern India.. The paper focuses on the importance of the myths, legend, folktales and culture of Nagaland. This paper aims to study how myths as important cultural entities can be instrumental in shaping and reconstructing identity. The paper attempts to show a life that is strongly connected to nature by bringing out the mythical pattern. It will also claim that mythological structures can be used by writers to recover their identities and restore their lost culture.

Keywords– *Tribal, Myth, North-East, Nagaland, Culture, Custom, Legend.*

Introduction

Northeast Indian literature is distinctive from other forms of literature because it comprises a range of myths and folktales, festivals and cultures, customs and people, religion, and rituals. When their works are thoroughly examined, two themes become apparent: myth and nature on one hand, and violence and bloodshed on the other. Thus, they convey the idea that the spirits of trees, rivers, mountains, and other natural elements are the path by which we can discover our ancestral roots. Nagaland is one such land which seeks to draw attention to its sociopolitical situation in the face of the mainstream to reestablish its identity and rebuild cultural formation. Nagaland was formed on Dec 1, 1963, and is sharing its border with Assam, Myanmar, Manipur and Arunachal Pradesh. There is a lack of written evidence which explains their history and origin. Thus, myths and folklore aid

the Naga people in establishing their identity by educating them about their history and culture. New Naga authors like Temsula Ao and Easterine Kire attempt to concentrate on topics like the value of oral tradition, identity, politics, cultural dynamics, political influence, the fight of the Nagas during the insurgency, and so forth.

Easterine Kire, Nagaland's first writer, was born into the Naga "Angami" tribe in Nagaland, India. As a novelist, short story writer, poet, and author of children's books, Easterine Kire's works are firmly based on Naga's identity, culture, and the value of oral tradition. The majority of her writings are based on the lived experiences of Nagaland's residents. When the River Sleeps, her most recent book, awarded The Hindu Prize in 2014 and another novel, Son of The Thundercloud (2016) was shortlisted for this prize well. Vilie and Pele, the protagonists of these novels, take on an expedition to revelation, the journey that explores the spiritual nature of the state while illuminating Naga culture. The Nagas revere Kepenuopfu as their birth spirit, and they regard Rutzeh, Maweno, Terhuomia, Telepfu, Ayepi, and Tsukho as sub-deities who descended from Kepenuopfu. It is believed that all these deities are having special abilities. Ayepi is responsible for bringing prosperity, and Maweno is responsible for bringing fertility.

Research Methodology

The methodology is analytical, interpretative, critical and evaluative. The study undertook a thorough critical examination of Easterine Kire's *When the River Sleeps* based on theories of Aboriginal knowledge and mythology. Additionally, secondary sources will be used as critical books, research journals, and interviews for meaning and interpretation.

Area of Study

Tribal literature from northeast India is the foundation of the current study. The study is conducted among the Anagami tribe of Nagaland, which is located in Northeast India.

Results

The study highlights the myths, legends and culture of Nagaland in general and the Angami tribe and their cultural practices in particular.

Myth and Mythmaking

In contemporary literature myths and legends are profusely used by writers, novelists, playwrights, poets, etc. All countries, societies, and cultures have different types of legends and myths practised in oral and written forms. A myth is an old tale, especially one that was told to explain natural events or to outline the early history of mankind, according to the eighth edition of the Oxford Dictionary (Oxford Dictionary, 1012). Myth is more common than exact truth. Creative inspiration and innovation come from myth and legendary images. According to Jacques Barzun, a cultural historian, "What links myth with Literature are the imaginations." (David K. Abraham,1). In the oral narratives of

Nagas, myths and folklore are entrenched. It is often worried that ours is a post-human world where human skills and talents are enhanced with technological innovations. In further words, we have to plan human beings as practical beings. But along with the benefits, the messes of modernity frequently plunge man into a state of blankness and worthlessness. This mostly forces him to go back to and re-enter his roots. In this returning adventure, myths and legends become the edge of marvellous wisdom and knowledge that guide humanity forward and through which mundane and banal activities become quite meaningful.

When the River Sleeps's mythical importance

When the River Sleeps (2014) is situated in the breathtaking and picturesque Nagaland hills. Readers embark alongside Vilie on a grand adventure as he seeks out the river of his dreams during a significant portion of the book that takes place in the forest. The main character of the book, Vilie, is a forest guardian employed by the Forest department to take care of the Blithe's tragopan, an endangered bird. Readers are taken to the villages where Vilie seeks refuge to get a sense of their way of life. Kire exalted the Naga culture that is untouched by modernity and unaffected by technology. The unique title of When the River Sleeps and the novel's distinctive plot dazzle the reader. This is the tale of a man who possesses the mystical heartstone, which is believed to meet all the desires of the person who possesses it. Vilie, the 48-year-old hero of this tale spent 25 years of his life in the wilderness and has no thoughts of marriage because he feels truly wedded to the forest and declares the forest as his wife. The spiritual knowledge rooted in the heartstone unveils the soul of righteousness in Ate. Kire limits the Nagas' belief in the supernatural in her works. Kirhipfimia is where Ate comes from, which is inhabited by women who are regarded as having evil powers and are isolated by the villagers, such as Zote, who was held for murdering a fetus just by pointing her finger towards the womb of the pregnant woman. The character of Ate allows the readers to gain a deeper understanding of Naga culture along with the spiritual elements and universal wisdom. Vilie and Rhalie both murdered the weretiger by using a spiritual weapon. The Angami community of Nagaland does not praise the notion of weretigers. The depiction of weretigers in the present novel is not overpowered by the heterogeneity among the Naga communities and portrays Naga culture as a whole. Although Vilie's trip initially appears to be a physical one, it ultimately advances his understanding of Naga spirituality.

Conclusion

Naga culture is revealed in Kire's novel When the River Sleeps, which is considered to be sensitive to

modernisation and globalization in the modern world. Naga culture is spoiled by the views of Christianity and Western education. The present novel unravels the divinity of Naga culture along with their blend of the supernatural and natural world. When the River Sleeps genuinely depicts the rich oral heritage of the Anagami and captures the cultural beliefs and way of life of an indigenous group, makes the community's culture vibrant and Kire's effort in recording these stories for future generations is worthwhile. The current book demonstrates that North-East literature is capable of addressing numerous overlooked issues that are important to the life of the Anagami population in Nagaland, as opposed to just bloodshed and terrorism. Nowadays, when the modern generation of Nagaland, rejects their tradition and culture, the above-mentioned characters from Kire's novels work as a medium to disperse the supernatural knowledge of the world of Naga people along with its universal wisdom; therefore fulfilling the obligation of the author to persist the Naga culture. The present novel plays a fundamental role in revealing the culture of Nagaland for global recognition and understanding.

REFERENCES:

1) Kire, Easterine: When the River Sleeps. New Delhi: Zubaan, 2014.
2) Babar, Aniruddha: 'A Peek into Spiritual World of the Nagas through the eyes of Easterine Kire'
3) Biju, A.M: 'Myths and Legends from Netherworld in Mamang Dai's Novel The Legends of Pensam.
4) Buragohain, Porishmita: 'Re/ Reading myths and Re/ Constructing identity in Easterine Iralu's When the River Sleeps', Dibrugarh University. Vol.5, Issue 8, August 2017.
5) Dasgupta, Pallabee: 'Myth, Mystery and Animism: A reading of the Animal presence in select short stories in English from North-East India', Bhatter College Journal of Multidisciplinary Studies. Vol. 8, No. 1, 2018.
6) Ghosh, Papiya:'Myth, Memory and Mamang: Writing Orality and Voicing the Marginal', An International Multidisciplinary Research e-Journal. ISSN 2350-109X, Vol. 6, Issue IV June 2020.
7) Kumar, T. Jeevan: 'Easterine Kire's When the River Sleeps: A Perspective', Research Review International Journal of Multidisciplinary. ISSN 2455-3085, Vol. 4, Issue 1, January 2019.

The Agony of Alienation and Estrangement in the Own Motherland as Reflected in E. R. Braithwaite's "To Sir, With Love"

Dr Jagruti S Vyas

Department of English
Smt Kesharbai Lahoti College
Amravati(MS)

Abstract:

Literature is a means to give voice to our creative expression. However, it is more than just creative impulse that makes a person write The history is full of cultural repression, racial discrimination, marginalization of the down trodden and underprivileged minorities. There are a number of authors who use literature as the platform to give rise to a discussion on things that matter and E.R. Braithwaite is one of them. The novel underlines a number of important themes such as the impact of education, poverty, and relationships. However, the most prominent theme in the novel is the prejudice against the blacks and racial discrimination. The paper attempts to highlight the gravity of colonial repression and racism in post world war England.

Keywords: *Racism, Discrimination, Marginalization, Prejudice, Protest*

Introduction:

British culture is a considered as one of the oldest Western cultures. When one reads "*Beowulf*", written during the eighth century, one can have the Norse and Anglo-Saxon experience. The Norman invasion of the eleventh century can also be witnessed in literature making the readers realize the richness of British culture. With two millennia of historical memory, British literature displays a great cultural enrichment. However, beyond this richness there lies the worst kind of human experience. Literature is a means to give voice to our creative expression. However, it is more than just creative impulse that makes a person write. Literature gives rise to the awareness regarding numerous issues of life and the society. It serves to express, inform, educate, philosophies and protest against injustice. There are a number of authors who use literature as the platform to give rise to a

discussion on things that matter and E.R. Braithwaite is one of them. His novel "*Paid Servant"* (1962), tells the story of a black social worker appointed to supervise the adoption of black and children of other races in London. His novel, "*A Choice of Straws"* (1965), narrated by a white racist who kills a black teenager also tells the story never heard of.

Study Area:

E.R. Braithwaite's autobio graphical novel "To *Sir, With Love"*, is about the bitter experiences of a black man in the so called modern society of Britain. In its 22 chapters, the novel records the scenario of the postwar society of London. The book is set in post World War II England. Many black people, alongside their white compatriots fought and died in the war. But when they returned from the war, they find that racism was still prevalent. Braithwaite realizes that in spite of being a British and working for the Royal Air Force (RAF), the English people have not accepted him as one of them.

The protagonist, Ricardo Braithwaite, is a qualified engineer and worked as a pilot in the Royal Air Force. He bravely fought for his nation during World War II .When he was a pilot, he had never experienced racial prejudice. However, it was after the war that he faces the heat of being black. In spite of being highly qualified he is rejected for getting employed only because of his colour. Despite having put his life at stake for the country and dedicating his life for 'the ideal of the British Way of Life' he is regarded as an alien. As a last attempt, a stranger suggests Braithwaite to apply for a job at a school as a teacher and he gets employed at the Greenslade School which is in London's East End and is notorious for its ill mannered students who were sacked out of all the other schools. It is a challenging school for him where again he is exposed to racist attitudes from some of his students. The story focuses the constant, institutionalized racism faced by the protagonist. The hues of racism are introduced at the very outset of the novel, when Braithwaite is riding a bus from Aldgate to Greenslade .He is the only man on the bus besides the conductor, and more important is the only black man. As the bus moves on through various parts of the city, the women get down one by one with their shopping bags. At one stop, a "slim, smartly dressed woman" embarks the bus. As she is about to sit down she notices that the man she would be sitting next to is black. Her aversion for the black makes her to stand rather than sit by his side. The woman's denial to sit with Braithwaite hints at the gravity of the issue of racism during the 1950s. Braithwaite's soliloquy reflects the pain and agony in his heart. He

says that the people belonging to elite society were more rigid and refused to co-operate the black people as compared to the people of middle or the lower social class.He reflects, "In Britain I found things to be very different." When he gets down from the bus and stands at the corner of London's East End, he is utterly disillusioned. Because of his readings of the writers like Chaucer he had romanticized that place, but the reality is much different from his imagination. The noisy streets with all dirt and flies repel him. The smell is "a sickening, tantalizing discomfort."

Braithwaite's teaching career at Greenslade School in London's East End was also not smooth. The students in his class were uncultured, rash and disinterested. They did not give due respect to their teacher. There are numerous instances of racial discrimination in the novel. Two significant incidents can be cited as example for it. One was the event at one restaurant was when Braithwaite went for the job interview, as an engineer. In the incident at the restaurant, the waiter deliberately dropped the soup on him. One of the interviewers even said it bluntly: "Some of the supervisors working here are people we know and they do not like to be bossed by another man of colour". This clearly means that, "We do not want Blacks to control us, Whites". Braithwaite conti nuously goes through implicit, explicit and verbal attacks of racism.. "I was always subject to explosive anger, but for years I have been making a determined attempt to exercise control of my temper". Gradually his endurance is spent and his anger is converted to bitterness and hurt. This is reflected when everyone in the class thought about Potter's reaction to his own actions of insulting and humiliating a teacher. Braithwaite wanted Potter to ask for forgiveness, whereas the other students of the class did not feel the need of it. This shows that the acts of humiliation which he had easily ignored, or overlooked earlier, struck a chord on him, in the long run. As the novel reaches the end we find Braithwaite giving vent to his suppressed feelings.

Conclusion:

Racism was a significant and very present issue in London of 1950s, than it is today. It restricted careers and shattered the aspirations of the marginalized people living in the city. The novel "To Sir With Love", truly gives voice to the agony of a native turned into an alien in his own land due to the racial discrimination prevalent in the so called modern society of London. Racism is an important topic to be written about on the literary platform. Giving voice to racial discrimination through literature raises much awareness among the people who might not have

seen it or experienced it. It is a long-standing problem and a number of people from the entire world face the heat of it. This form of exploitation and injustice as well as the marginalization done on the basis of race is still seen in the society must be eradicated. Expressing it in literature definitely helps in making us see the negative impact of this kind of oppression. It is nothing but a call for justice and raising the voice against injustice.

References:

- https://www.goodreads.com/work/quotes/2147453-to-sir-with-love
- (http://literarylondon.org/london-fictions/braithwaite-to-sir-with-love)

Muslim Women Predicament: A Study of Hannan Al Shaykh, Fadia Faqir and Leila Abouzeid Fiction

Mayyadah Hashim Ahmed

Ph. D Researcher Gujarat
University, Ahmedabad
Dr. Rupal Patel
Professor and Head of E. Department
Umiye and Commerce College for girls Sola,
Ahmedabad

Abstract:

'Muslim Women: Lost and Quest for Identity in Selected Novels of Hannan Al Shaykh' is the title of the current research paper. Beirut Blues is one of the Arab novels by Hannan Al Shaykh that Fadia Faqir and Leila Abouzeid chose to focus on in their attempt to analyse, discuss, and apply the Existentialism theory to interpret the idea of the identity crisis of Muslim women's existence with existential themes. Hannan Al Shaykh's Zahra: A Woman of Sand and Myrrh. Leila Abouzeid's memoir, Year of the Elephant: A Moroccan Woman's Journey Towards Independence and Return to Childhood, is a contemporary Moroccan woman's memoir. By Faqir, Fadia, are Pillars of Salt and My Name Is Salma. Hannan Al Shaykh. Fadia Faqir and Leila Abouzeid are the notable Arabic novelists who turned from general social issues to the existential and identities problems.

Keywords: *women issues, identity , existential problems*

Introduction:

Hannan Al Shaykh was created into a Shi'ite Muslim household in Beirut, Lebanon. In 1966, she received her diploma from the American Girls College in Cairo. She eventually worked as a journalist in Beirut, first for the prominent newspaper al-Nahar and then for the women's magazine al-Hasna. She is the author of the short story collection I Sweep the Sun off Rooftops and several novels, including The Story of Zahra, Women of Sand and Myrrh, Beirut Blues, Only in London, Nisanit, Pillar of Salt, and My Name is Salma. She left Lebanon

for Saudi Arabia in 1976 due to the Lebanese civil war.

Her writing has been published in 19 different countries and has been translated into 15 different languages. Her fourth book's prologue, At the Midnight Kitchen, was made public in Weber Studies and was awarded their 2009 fiction prize. Author Leila Abouzeid is from Morocco.[1] She is the first Moroccan woman author of literature whose works have been translated into English; she writes in Arabic. Her writings deal with people's identities and the nature of having it or not. Abouzeid repeatedly displays her disgust with the French and their language. Women, class, and gender concerns in Arabic society are discussed in these works.

They have produced numerous novels. Existentialism and identity are two of the many themes present in their books. Existentialism addresses the individuality of each person. It covers topics like the pursuit of self-realization, the existence of the individual as a free and responsible agent, the need for each person to define their own purpose in life, the meaninglessness of the world, existence coming before essence, alienation, and loneliness. It also acts as a protest against the traditional philosophy's rationalism, as well as the false assumptions of bourgeois culture and the dehumanising ideals of industrial civilization. The authors' focus on people and the psychological intricacy of their inner lives sets them apart from other Arabic authors. Reading works of literature with existential and identitarian undertones teaches the reader the value of liberty and equality for all people. Such a study of oneself while reading a writer's work helps the reader form opinions about life and living. The main characters' choices in writers' novels provide existential experiences for readers; an existential reading of authors' fiction enables everyone to consider their own sense of self-worth. These works by the authors of "Lost and the Search for Identity," "Muslim Women's Identity and Alienation," and "Religion, City, and Village Life" used the main terms and concepts of existentialist. The current study will be useful in raising awareness of Muslim women's identity crises, addressing the issue of who they are, and applying these theories to the subject matter of the authors' works.

Fadia Faqir, Leila Abouzeid, and Hannan Al Shaykh have all conducted extensive study on their respective works. However, it is noted in the literature assessment that nobody has, to date, made a thorough and exclusive attempt to examine existentialism in their books. As a result, the current study makes an effort to fairly and critically examine chosen works by authors that deal with existentialism and identity. In the contemporary Arabic setting, when man struggles to understand the

meaning of life and the significance of his existence in a harsh world, writers' lost and quest for identity with existential pondering is highly essential. There is a crisis in every significant facet of life, society, and culture.

Rationale and Significance of the research:

The existential topic and search for identity are central to the current article, which examines the books by Hannan Al Shaykh, Fadia Faqir, and Leila Abouzeid. Through the decisions taken by the main characters in the novels of the writers under examination, it gives readers existential experiences. The aforementioned research also examines the remedies put out by authors to deal with characters' existential, lost, and quest for identity issues.

Methodology and Technique

The method used in the current study paper is analytic and illustrative. After analysing every work, the major existentialist, loss, and quest for identity paradigms are examined, judged, and assessed in light of the authors' perspectives on these themes and their significance in the current environment. Existentialism's central tenet, "existence precedes essence," emphasizes that every person is born into a world where suffering, illness, disease, scorn, alienation, anxiety, and death predominate.

The existentialists place a strong emphasis on a person's obligation to create his or her own meaning and uphold his or her own values. Individuals are solely accountable for the choices, deeds, and beliefs they make. By denying or dismissing their freedom and responsibility, they attempt to flee this worry. However, denying or ignoring their true position amounts to self-deception. This retreat from freedom and accountability into self-deception is criticised by existentialists. No matter how challenging, they stress that people must take full accountability for their actions. The analysis of these existential and identity-related themes found in a few of Hannan Al Shaykh's works. Academicians would undoubtedly find Fadia Faqir and Leila Abouzeid to be helpful in reducing our issues with identity, alienation, rootlessness, dislocation, despair, and other related issues. It will raise consciousness about several existential issues that are to blame for people's miserable conditions in today's society. Additionally, this will represent a fresh development in Hannan Al Shaykh's knowledge. The novels by Fadia Faqir, Leila Abouzeid, and all English-language literature in general. The research study would be useful in raising awareness of societal ills among intellectuals and society as a whole. In contrast to the notions of retaliation and hostility, Hanan Al-Shaykh builds her Arab female

protagonist characters with the goal of achieving independence with the help of the Western man and bridging the gap between the two divergent civilizations. Many Arabic works, including the one above, were created in the postcolonial era and reflect the views and attitudes of Easterners towards the West. These authors created their works during the postcolonial era, which is why they gave their heroes an antagonistic attitude. Arab guys who have affairs with Western women are the main characters in these novels. They represent the idea of the colonised exacting retribution on the coloniser by doing this. Rasheed El-Enany points out that authors like these have a "very rational and appreciative" perspective on the Western "other" in his book Arab Representations of the Occident. Their interpretation of the Western turns it into "an object of love and hate, a shelter and a threat, a usurper and a giver, an enemy to be feared and a friend whose help is to be sought"(2). In an interview, Al-Shaykh insisted that he belonged to a younger generation. The West is always the foreign woman that those [aforementioned] writers' protagonists yearn for and that they seek to exact retribution for colonialism on (qtd. in Jaggi). Al-Shaykh does, in fact, use a sexual encounter to examine the link between East and West, but she deviates from the precedent set by earlier male authors. In her artwork, a lady represents the East and a guy the West. Al-Shaykh's detractors haven't thoroughly discussed the implications of this role reversal. The author demonstrates her progressive perspective towards the relationship between men and women by refusing to fall into the trap of reverse sexism, which equates the coloniser with the feminine and the colonised with the masculine. The characters in Al-Shaykh's works are real individuals. She tries to paint a picture through their physical interactions that tries to perceive the other not as such but as ultimately comparable, as ultimately not different from the self, as a companion instead of an enemy. In her own words, "it pleases me to think that I [am contributing] to the removal of misunderstanding between East and West if only by as much as an iota" (quoted in El-Enany 200). Al-Shaykh thereby conforms to her age as her forebears conformed to theirs. Hussein, Ideris, Salih, Al-Hakim, and other Arab authors wrote during or after colonialism, a time when the European other served as the self's adversary in its quest for liberation. In contrast, Al-Shaykh writes during a time when Arab cultures and their governing regimes have failed to provide their inhabitants with liberty and dignity in the post-independence era. In the era of the Arab diaspora in the West seeking opportunity and freedom, she writes. It is no surprise that we find in her

art this conciliatory attitude to the issue given that Europe had evolved from a colonial power to a haven and protector.

References:

1) Al-Shaykh, Hanan. *Beirut Blues*. Newyork: Doubleday-Anchor Books, 1995.
2) ——- *The Story of Zahra*, trans Peter Ford. New York : Anchor Books, 1994.
3) Abouzeid, Leila. *Year of the Elephant: A Moroccan Woman's Journey Toward Independence,* Trans. Barbara Parmenter. Austin: Center for the Middle Eastern Studies, University of Texas at Austin, 2009.

Thematic study of Arun Joshi's fiction

Mr Mujahed-Ur-Rahman

Assistant Professor, Dept. of English,
Chitiya College, Khuldabad, Dist. Aurangabad

Abstract:

Arun Joshi is a distinguished Indian English novelist who has really impressed us with his profound statements, deft handling of existential topics, and deft use of narrative devices. He uses the shifting post-independence Indian landscape as the backdrop for his works. He pays close attention to the tension between modern materialism and traditional ideals. He observes the disarray and hollowness of the young people of today's society. With his extensive knowledge of Indian philosophy, he offers a completely Indian solution to the spiritual issue facing young people in his novels.

Keywords: *human predicament, hollowness*

Introduction:

The Strange Case of Billy Biswas, Arun Joshi's second book, appears to be a sequel to The Foreigner, his first book about a wandering hero who seeks isolation from the outside world but eventually learns the true significance of the Gita's philosophy of detachment. It is concerned with identity issues, self-identity crises, and the pursuit of happiness. The main character, Billy Biswas, travels a great distance from New Delhi to the Maikala Hills in pursuit of his spiritual roots and inner serenity. Despite the word "self's" complex semantic nuances, it has gained widespread acceptance among philosophers and psychologists.

Some people believe that intelligence is an attribute of the self; yet, the term "intellect" used here is broad enough to encompass thought, concept, memory, perception, reason, and will. Although the ego can use intellect, there is an innate connection between the two. Joshi's books delve deeply into the most troubling aspects of the human psyche and shed light on the characters' innermost physical and psychological quirks. Joshi does his utmost to depict the plight of the contemporary man who is challenged by the self and the question of his existence in his fictitious world.

Joshi, who writes novels that

expose human plight, visualises the inner crises of the modern man and discovers and becomes persuaded that the most troubling issues that man faces today are problems of the self, such as alienation, identity crisis, sense of void, and existential dilemma. These issues are so prevalent that they pose a threat to consume every aspect of human endeavour. Man as a result is unable to understand the meaning of life itself and the significance of existing in a hostile environment. Joshi is careful enough not to say goodbye to our cultural legacy and inviolable moral ideals when he addresses these difficulties of the self.

The Strange Case of Billy Biswasis a compelling chronicle of the hot shot, sleazy modern culture, and an expressive defence of the prehistoric way of life, and Joshi has illustrated this aspect of cultural interaction through the character of Billy Biswas. Billy's journey to fulfil his desire to discover who he really is takes him out from the matrix of Westernised culture and into the most pure, native, and even anthropological past of Indian civilization. The process is effectively embodied in Billy Biswas' retreat from the contemporary wasteland of Delhi to the old Garden of Eden in the Maikala jungle, from Meena's suffocating embrace, which represents western culture in India, to Bilasia's primal possessiveness.

Billy Biswas comes from a household with traditions and values. Despite having traditional roots, he feels out of place. He experiences a sense of being a fish out of water. Here, Mr. K.R.S. Iyengar's observation is pertinent: Arun Joshi has taken his investigation into the mind of helpless, rootless people one step further in The Strange Case of Billy Biswas, revealing to our eyes new gas chambers of self-forged anguish. Despite being with family members, he does not feel at ease among them. He doesn't fit together. He is a stranger, all by himself. Since Billy was a young child, his situation has been peculiar. He visited Konark in Bhubaneshwar when he was only fourteen years old. There, he observed tribal dance, drinking, and singing.

He began to experience an odd feeling. Since then, Billy has developed a restless nature and experiences time travel anytime he hears a drum banging or hears folk music. Billy is, in actuality, a stranger not to the indigenous people, but to the civilised world. Billy's contempt for dogs and the traits he believes they possess is evident in the images of canines with big teeth and furry paws. He no longer feels any affection for contemporary society. Billy discovers the ideal woman in Bilasia who can revitalise his soul. Meena dulls his senses, Rima defiles him, and the materialistic society destroys his

primal instinctThe correct conduit to the soul is the explosion of sensations, which Bilasia is to blame. Billy rejects Meena and Rima as representations of the modern world. Billy's life has expanded from sex to sympathy and from sympathy to sublimation as he went from Meena to Rima and then from Rima to Bilasia. In actuality, Bilasia embodies the primal force. Billy's interest in primitivism now gives way to an experience and a realisation. He now understands why he waited and what he realised. Liberated from the weird grip of monetary society, Bilasia knows how to find delight in communion with Nature, in the raw passions of the primal, and in the beat of unified and harmonious hearts. No place for money.

With regard to Billy Biswas' peculiar case, Bimal, the sole child of a judge, is a lecturer of anthropology at the University of Delhi. He received his education in England and America. He is a member of a sophisticated, affluent society. He is a happy family man with a lovely wife and a son, but he undergoes a sea change and flees to the barbaric land of Bilasia. It's almost mysterious why he left the contemporary, civilised society. Suspense is generated by his estrangement from his sophisticated family and culture. His situation exemplifies the issue of post-independence Indians receiving education abroad. People who have been uprooted experience spiritual voids, the negative effects of materialism, identity crises, and a loss of faith in human values. However, it also applies more to the current situation. Only the civilised, who have forgotten their actual selves and consciousness in the world of modernity, find these happenings unusual. Numerous instances of these folks attempting to flee the drudgery of life might be cited. Romi, Billy's friend, the witness narrator, tells the tale from his point of view.Billy chose to reside in New York's black colony of Harlem because he thought it was the most welcoming community. Romi considers him to be a man with unusual obsessions. Romi admits right away that he lacks the ability to comprehend the enigmatic primal drive that drove Billy to flee his own advanced society. The entirety of the book reflects Billy's extraordinary nature.It is split into two sections. The first section focuses on Billy's social and intellectual life and reveals that he has strong primal urges. It makes an effort to demonstrate his spiritual decline and his rejection of social norms.

The second section focuses on his change as a result of his encounter with organic life, his subsequent reunion with Romi after a 10-year absence, and his eventual passing.

Based on this assertion, the first section of the book uncovers Billy's inner life in particular and gives the reader a close-up look at both life at the time and life afterwards. The author of the book catches up with Billy's innermost thoughts in minute detail. Billy is one of those exceptional individuals who has poise without pose, making his inability to understand himself and his wife Meena's failed attempts to do so. He suddenly leaps into the shadowy, unfathomable primaeval world. Billy's parents and him don't understand one another.

We find out right away that Billy's father wanted him to be an engineer, but he ends up being an anthropological. Arun Joshi's fictional works are predicated on the tensions between the alienated ego and sociocultural influences. The main characters in all of his works experience intense social, cultural, and psychological constraints. Sociologically speaking, the "Cultural Lag", the generational conflicts, and the shifting ethos place an increasing pressure on the life of the person. It produces emptiness, which accurately reflects the chaotic circumstances and solitary life, and it haunts the minds of men. The core of Joshi's survival-theory of the plight and exploitation of the modern man has been described as the consciousness of loneliness and the anxiety that results from it. The characters explore the gloomy, mossy labyrinths of the soul in order to learn the purpose and worth of existence. The core of Arun Joshi's novels is this quest for identity.

References:

1) Joshi, Arun. The Strange Case of Billy Biswas Delhi: Orient, 1971.
2) Ghosh, Tapan Kumar. Arun Joshi's Fiction : The Labyrinth of Life. New Delhi: Prestige Books, 1996.
3) Iyengar, Srinivasa. K.R. Indian Writings in English, Bombay: Asia Publishing House, 1973.

Repercussion of Homeland in Agha Shaid Ali's "Post card from Kashmir and other poems"

Dr. Pravin Bhaskar
Asst. Prof.
S.G.Arts, Science and G.Pawar
Commerce College, Shivle
Dist: Thane (MS)

Abstract:

Migrate to various countries many of them have been suffered than while some of them others could not adjust to be there. Being the migrants many of them suffered from nostalgia, loneliness, exile and homeland memories. The dilemma of migrants is at center of works written by Agha Shahid Ali. As migrant Agha Shahid Ali records image of homeland in his poems. The research paper elaborates on homeland ties reflected in the poetry of Ali. The attempt has been made to understand the solitude and alienation.

Key words: *homeland, nostalgia, homeland memories.*

Agha Shahi Ali is a key figure in Indian diasporic literature like great constellation of Indian diaspora Salman Rushide, V.S.Naipaul, Bharati Mukherjee, Amitav Ghosh ,Anita Desai, Anita Desai and Jhumpa Lahiri. Ali was born in Delhi. He was moved to United Stated of America in 1976 to obtain his Ph.D degree. As a diasporic voice of India, he pencils his diasporic consciousness in his poems. He has written some commendable works. His other volumes of poetry include *Rooms Are Never Finished* (2001), *The Country Without a Post Office* (1997), *The Beloved Witness*: *Selected Poems* (1992), *A Nostalgist's Map of America* (1991), *A Walk Through the Yellow Pages* (1987), *In Memory of Begum Akhtar* and *Other Poems* (1979), and *Bone Sculpture* (1972).

He proved himself as a translator translating the poetic collection of Faiz Ahmad Faiz. Ali is always concerned with his homeland and

culture. The image of homeland is strongly found in his poetry collection *The Half-Inch Himalayas.* The picture of nostalgia is center at her poetry collection *The Half-Inch Himalayas*. In "Post card from Kashmir and other poems" Ali expresses his strong homeland ties. 'Post Card from Kashmir' and 'Snowman' are deal with diasporic consciousness of Ali.

Ali is not fascinated by alien culture. He admits that 'Kashmir is my home' After moving to America he writes about India. As migrant He speaks of his native people, past memories. Ali Shahid Ali seems hungry for sketching his native land. He is not rooted in an alien land. He appreciates his home land and cries for it. After receiving a mail from his people. He feels stunned and loses himself in thought of homeland. Kashmir is still everything for Agha Shahid Ali. He has umbilical cord with his homeland. Agha Shahid Ali loves his homeland and confesses that even though Kashmir is small as compared to America. Kashmir is incomparable and a place of belonging. Kashmir is not just a place but it is reminded the poet all memories that never evaporated.

He speaks nostalgically:

Kashmir shrinks into my mail box

My home a neat four by six inches.

I always loved neatness.

Now I hold the half-inch Himalayas in my hand. (*HIH* 1)

Agha Shahid Ali primarily tends to various aspects of the life of his homeland. For him Homeland is a not only a physical border or geographical place but it is a place of belonging, security , love and affection. For Agha Shahid Ali "Home is a place where one belongs".(Felicity Hand 65) Home is a subject of emotions and memories. Agha Shahid Ali kindles the image of Kashmir and understand his exile. The poet is a victim of migration. He is uninhabited to United States of America. He does not feel like home in America. Whenever the poet returns his homeland, he realizes that Kashmir is never cut off from him. He spent his childhood seeing the enchanted beauty of Kashmir. He feels reluctant and dislocated. Despite living in America he can not separate from homeland.

What is home for the poet is unbroken relations with his native country. He is deeply saddened and tried to imagine the Jhelum and its fathom, holiness and he thinks that day by day his love is growing towards his native country as if it was his beloved.

He gets overjoyed when as he reminds the beauty of Kashmir.

The poet intends to live with sweet memories of Kashmir. The poet pencils his ancestors who are buried under Himalayan glacier. He draws out the hardships of his ancestors who

has spent their lives in Kashmir. The poet sheds a light on the challenging journey of his ancestors. The poet addresses the struggle of his ancestors for survival. He feels empty as he thought of his ancestors. The poet is occupied with memories of his ancestors. His ancestors came from Samarkand with bags of whale bones, heirlooms and rooted slowly in Kashmir. The poet feels shuddered to think of that what will happen if he can not understand the scarification of the Himalayan snow man who lost everything in his prolonged journey. He realized that he may only the messenger who can keep alive the Himalayan man forever. The memories of his ancestors can not easily wipe out and it will go on and go on. As a son of Kashmir he has to pass on the colors of culture to next generations. He has to stick his Indian identity until his death. The poet cries with whispering that Years passed but the blood of ancestors are running in his vein and he never distances from his homeland. The Poet's roots are not buried and depleted in alien land. He is blessed with past memory in foreign land and tries to know that Is he the last heir of his ancestors? he knows his path is fully filled with thousands of barrier. He promises that he never turns American. Even after vices of forefathers silenced in the ice the poet has to become voice of them. The lost homeland is regained by overthinking of the people of his homeland. The homeland is not just a physical place for the poet but the memories that can be erased.

His diasporic existence lines in between adoptive country and original homeland. Hand acknowledges "The concept of Home is tied with the notion of identity". (67) The poet fully recognized his identity and promised ancestors he will only die in Kashmir like his descendants. The Poet thinks that he was distanced from his motherland for many years but if he does lie peacefully in Kashmir. He seems to be a successor of his ancestors. For Agha Shahid Ali Home is matter between here and there.

Conclusion:

The poet is fall prey to changing location. The poet's journey from Kashmir to United States of America is blending of suffering of exile and memories. The Post Card from Kashmir and other poems are given a kaleidoscopic picture of diasporic consciousness of the poet.

Work cited:

Agha Shahid Ali. *The Half -inch Himalayas*. Wesleyan University Press: Middle

town ,Conn, 1987.

Hand, Felicity. Deceit , Disappointments and Desperation : Abdulrazak

Gurnah's View of Migrancy. Sheobhushan Shulka and Anu Shukla.

Ed .Migrant Voices in Literature in English. New Delhi: Sarup

and Sons, 2006.

Mythical Resolution to Modern Environmental Crises: 'Kantara' as a Tribal Microcosmos

Dr Rajashri Barvekar

Assistant Professor,
Department of English
Shivaji University,Kolhapur

Abstract:

The present paper attempts to explore resolution to modern environmental crises through the Tribal cosmos rendered in Rishab Shetty's movie Kantara(2022). Kantara is an eclectic combination of folklore, traditions, lust for land, tribal cosmos and class struggles. In his attempt to recreate a mythical resolution through lived experiences film maker Rishab Shetty, creates a cinematic extravaganza that is haunting and mesmerising at the same time and successfully transcends space and time. The paper explores how Shiva, the hero in his endeavour raises issues such as forest land encroachment and exploitation of poor tribal people by local lords in the guise of being benevolent for their development. It further explores the conflict within the forest community between greed and divinity within the culture where Daiva itself is the cinema.

The present paper examines *Kantara* as the important conversation about Indigeneity and cultural survival in Indian cinema in post-colonial era. *Kantara* is a story about perpetual conflict between human and nature. Its engagement with regional content is experimented with much discussed issue of feudalism, environmental protection and forest land encroachment in general and in costal Karnataka in particular. The movie is set in costal Karnataka and dabbles with several traditional elements. 'Kantara' which means mysterious forest in 'Sanskrit' is rendered through three timelines and deals with the issue of Man vs Nature which is steeped in the culture and rituals followed in the South Indian coastal region. This mythical and mystical movie opens in the 18th Century showing a King handling over a piece of land to the native tribes in the coastal region. It briefly informs the viewers how a descendant of the King tries to reclaim the land, and finally reveals the strategies of the next

generation feudal (Achyuth Kumar) to regain the land from the tribal community. In the meantime viewers find Shiva's(Protagonist's) father who is a *Kola* ritual performer known as *Bhuta* disappears mysteriously in the forest. After a fight with a feudal landlord who demanded the land to be given to the tribal community, he provokes a DFO named Murali. Shiva is trapped by the feudal lord and picks up fights with Murali. He thinks Murali as a smuggler who uses native culture to loot the forest wealth. The tribal girl Leela (Sapthami Gowda) who is the love interest of Shiva joins the forest department as a forest guard and performs a duty and helps the department in surveying the Government forest land. Shiva's brother, Guvurva who dosen't want to support the feudal lord in grabbing land granted to the natives, gets killed in the successive politics. Shiva who is forced to fight with Murali because he is caught in crossfire and finally both Shiva and Murali comes together to fight against the deep rooted feudal forces in costal Karnataka. Kishor, a law abiding forest officer is another important character who is with the protection of the oppressed tribal community. He gets caught in a tussle between the system, politics and the problems of the people. The movie brings an indigenous tell rooted in Indian culture and mythology when a lot has been said about how Indian cinema is losing touch with its roots and not finding the original stories from the home land. It views elements from costal Karnataka's culture and mythology in the story so seamlessly and fluidly. In the first timeline the land was given to the tribals, 150 years ago. The second timeline is in 1990 when the story is set, an upright forest officer trying to curb tree felling and hunting in that land which is now a reserve forest. To complicate plot the villagers believe that the land was given to them as boon from their *Daiva* – the demigod protector of the forest. They are hence in no mood to listen to these outsiders. The village strong man Shiva is supported by King's descendent but the final fight between natives and feudal gives a poetic justice.

The success of the movie brings the confidence in the local with its universal relevance because of substance and treatment. *Kantara* demonstrates in its subject and experience that divinity is an integral part of our life. Both *Panjurli* and *Guliga* deities simultaneously exist in the movie.

Native American writer Vine Deloria in his book *God is Red* severely criticises that religious colonialism contains the seeds of global indigenous spiritual revival which might help ease the deeply polarized situation around religion and politics in South Asia. The wide

popularity of *Kantara* gives us a good and timely example to begin this process in South Asia. The Local and tribal traditions are valorised in the movie. *Kantara's* characters also show us a world that we are clearly yearning to see.

The movie teaches a lesson about 'what you dig from the nature and what you give to nature'. The movie gives progressive message about the relationship and balance between human and nature and ownership of land. It is brilliantly directed by Rishab Shetty by using mythical elements. There is constant tussle between the three parties- the state-landlord and the tribals who live in the forest. The undercurrents of this cinema such as folk tales, vedic and non-vedic practices and folk culture are more important. In the beginning of the movie we watch the ancient King who reaches at one stone in the mysterious forest in search of peace of mind after experiencing it he feels to carry that stone but he can not carry that stone with him as it was the 'God of the Adivasis' of the forest. However, with certain terms and conditions he carries that stone but is forced to sacrifice his land to the Adivasis. The local, nov-vedic deities of folk culture like *Panjurli, Guliga* which are not known to majority of the people but possessing the god is commonly known to all. In South Karnataka there are practices of *Bhutakola* where the dancer paints his face and dresses in typical way and dances at night and in that period there is entry of *Daiva* spirit. But in movie *Kantara,* the hero, Shiva does rowdy than *Bhutkola* performances such as hunting of animals, curbing of trees, smoking Ganja, fierce fighting and his routines. Even his romance with Leela is regressive and not sophisticated and cultural.

The movie has focused on folklores and native cultures including *Yakshagana, Paddana, Bhoota Kola, Daivaradhane, Naagaradhane and Kambala.* The protagonist Shiva is an accomplished *Kambala* athlete. *Kambala* is an extremely popular buffalo race that is played in the Tulu Nadu region comprising a couple of districts in South Karnataka and one district in North Kerala. Respect for Nature is common in all Folklores across the world just like we have *Buta Kola* and *Theyyam* in the South India. There is a similar story about the relationship between man and demigods or deities, from Northeast India as well as Southern India.

The name of the character Murali meaning *Vishnu,* the vedic God is interesting reference in the movie. Murali in the movie is persuading the people to leave their uncivilised practices. Though seemingly villainous character, Murali is the actual protector of the forest. Murali

does the work of forcing the transformation of protagonist and community. The cultural conflict between Murali and local people reflected in the movie is very effective when he wants to stop the celebration of *Bhutakola*. The character of Shiva represents 'Macho' personality which we watch in Bollywood films of 1990s. He is presented as very impulsive character and finds masculinity in drinking alcohol all the time, looking for some kind of meat to eat, getting into fight, fond of smoking. But in the end sequences of the film the transition happens in Shiva. In the end the way he fights rather it's a dance. The intensive action scene in the climax part of the movie twists the plot in benevolent ending. Beside buffalo race, water splashing, fight sequences have mesmerising effect on the community.

Thus, the movie is reverence for the gods of the forest in India. *Kantara's* treatment of deities and their attitudes towards its humans is profoundly sensitive. The locations of the movie are colourful and vivid and represent the ethos of the land. Cinematography of the movie showcases the native culture and captures the grandeur of rustic locals. The movie signifies the unending battle for forest rights in India and with the brilliant combination of mythical elements and realities tries to evolve the solution to modern environmental crises.

References:

***Kantara,* Director:** Rishab Shetty. **Cast:** Rishab Shetty, Kishore, Achyuth Kumar,Sapthami Gowda, Pramod Shetty, and Manasi Sudhir. (2022)

Deloria, Vine. *God is Red.* North American Press, Colorado, 1992.

''औरंगाबाद महानगर पालिकेतील सफाई कर्मचाऱ्यांच्या आरोग्यविशयक स्थितीचा अभ्यास''

अक्षय देविदास मोरे
एम.फिल. अर्थशास्त्र विभाग
डॉ. बाबासाहेब आंबेडकर मराठवाडा विद्यापीठ, औरंगाबाद मो.नं. 7030408138
akshaymore2326@gmail.com
मार्गदर्शक
प्रा. डॉ. सी.एन. कोकाटे अर्थशास्त्र विभाग
डॉ. बाबासाहेब आंबेडकर मराठवाडा विद्यापीठ, औरंगाबाद

गोशवारा :

भारतामध्ये उपजिवीकेच्या संधी कमी होत असताना ग्रामीण भागाकडून शहरी भागाकडे स्थलांतरीत होणाऱ्यांची संख्या

झपाटङ्काने वाढू लागली. यामुळे शहरीकरणामध्ये झपाटङ्काने वाढ होऊ लागली व यामुळे शहरातील स्वच्छतेचा प्रष्न निर्माण झाले व

यामुळे शहरामध्ये अस्वच्छतेचे प्रमाण मोठङ्गा संख्येने वाढून रोगराईची समस्याही वाढू लागली व यावर नियंत्रण ठेवण्याचे काम औरंगाबाद महानगर पालिकेतील सफाई कामगार करताना दिसुन येतात व याच अस्वच्छतेच्या कामात असल्याने सफाई कामगारांना आरोग्य

धोक्यात घालावे लागते. या सफाई कामगारांकरीता महानगर पालिकेची भूमिका काय असते याचा अभ्यास करण्यात आला. सदरील संशोधनासाठी औरंगाबाद महानगर पालिकेतील सफाई कामगारांच्या आरोग्यविशयक स्थितीचा अभ्यास करण्याकरीता 202 सफाई कर्मचाऱ्यांची नमूना निवड केली असून त्यांचे वेतन, राहणीमान, आरोग्य व समाजातील वागणूक इत्यादी बाबी समोर ठेवून अध्ययन केले आहे. या अभ्यासातून असे दिसून आले की, औरंगाबाद म.न.पा. कडून सुरक्षा साहित्य व आरोग्य तपासणी वेळोवेळी न झाल्याने सफाई कामगारांमध्ये विविध रोगांचा प्रादूर्भाव दिसून आला व त्यांना या कामातून मिळणारा मासिक पगार हा आजच्या वाढत्या भाववाढीच्या युगात परवडणारा नव्हता. हा अस्वच्छ व्यवसाय असल्याने समाजामध्ये त्यांना स्वच्छतेची व हिनतेची वागणूक मिळालेली दिसून आली.

मुख्य शब्द : सफाई कर्मचारी, आरोग्य, सामाजिक वागणूक, सुरक्षा साहित्य, उत्पन्न.

प्रस्तावना :

देशातील वाढते औद्योगिकीकरण आणि शहरांची वाढती लोकसंख्या यामुळे शहरांच्या स्वच्छतेवर होणारा परिणामही मोठा होत चालला

आहे. तथापी केरकचरा विल्हेवाट लावण्याची

योग्य तरतूद नसल्याने गलिच्छपणा व आरोग्यविशयक समस्येमध्ये उत्तरोत्तर वाढ होत गेली. अशा शहरांची स्वच्छता करण्याकरिता स्थानिक स्वराज्य संस्थांची निर्मिती केली गेली. यामध्ये शहरी भागामध्ये 3 लाखापेक्षा अधिक लोकसंख्या असणाऱ्या शहरांमध्ये महानगर पालिकेची स्थापना करुनप सफाई कामगारांची नेमणूक करण्यात येते व अशा अस्वच्छ कामे करण्यासाठी भारतामध्ये एका विशिश्ट वर्गाकडे पाहिले जाते. जो वर्ग पूर्वीपासून चालत आलेल्या या व्यवसायाचा बंदिस्थ स्वरुपात नावारुपाला आला. प्राचीन काळामध्ये वर्णव्यवस्थेचे रुपांतर जातीव्यवस्थेत झाले. याच वर्ण व जाती व्यवस्थेवरुन व्यक्तीचा व्यवसाय ठरविण्यात येत. भारतामध्ये जाती व्यवस्थेमुळे काही जाती श्रेश्ठ तर काही जातींना कनिश्ठ ठरविण्यात

येते. आजही कित्येक लोक या व्यवस्थेत दिसून येतात. त्यातीलच एक वर्ग म्हणजे सफाई काम करणारे जे आजही निकृश्ठ व खालच्या प्रतिच्या कामात आहेत. यामुळे त्यांच्या जीवनावर त्याचा विपरीत पदिणाम होतात. यामध्ये त्यांना होणारे आजार हा मोठा प्रष्न आहे. सफाई कामगारांत अशिक्षितपणा असल्याने या व्यवसायात पडतात.

वाढत्या महानगरांचा विस्तार यामुळे त्यांच्यावर कामाचा अतिरिक्त ताण पडतो पण शहरांच्या अस्वच्छतेवर तेथिल आरोग्य अवलंबून असते. कचऱ्याचा निचरा करणे, सांडपाण्याचे विसर्जन करणे, पर्यावरणीय स्वच्छता सांभाळणे या सर्व जबाबदाऱ्या सार्वजनिक आरोग्यांतर्गत मोडतात. परिसर स्वच्छतेची जबाबदारी जशी प्रत्येकाची वैयक्तीक आहे तशीच ती सार्वजनिक स्वरुपात स्थानिक स्वराज्य संस्थेचीही आहे. यातुनच शहरांच्या विकासाची वाटचाल सफाई व्यवस्थेच्या विकासाशी अपरिहार्यपणे जोडली गेली. त्यामूळे स्थानिक स्वराज्य संस्थांना सार्वजनिक आरोग्य सांभाळण्याचे कर्तव्य हे सफाई कामगारांना पार पाडावे लागते. शहरीकरणाच्या प्रचंड वेगामुळे व त्यातुन निर्माण झालेल्या वस्त्या, झोपडपट्ट्टा, बाजारपेठा इत्यादीमुळे सार्वजनिक स्वच्छतेचा प्रष्न गंभीर बनला आहे. हे व्यवस्थापन करणे औरंगाबाद महानगर पालिकेसाठी आव्हानात्मक बनले आहे.

प्रस्तून संशोधनासाठी उदिदश्ट औरंगाबाद महानगरपालिकेतील सफाई कर्मचाऱ्यांच्या आरोग्यविशयक स्थितीचा अभ्यास करण्यात आला.

संशोधन पध्दती :

प्रस्तुत संशोधनाची उदिदश्टे औरंगाबाद महानगर पालिकेतील सफाई कामगारांच्या आरोग्यविशयक स्थितीचा अभ्यास करणे असून संशोधनासाठी संशोधन पध्दती सर्वेक्षणात्मक, पध दतीचा वापर करण्यात आलेला आहे. प्राथमिक स्त्रेत औरंगाबाद

महानगर पालिकेतील 202 सफाई कामगारांची नमुना निवड केली.

यात 101 कंत्रटी सफाई कर्मचारी तर 101 कायमस्वरुपी सफाई कर्मचाऱ्यांची निवड करण्यात आली. यात त्यांच्याकडून मुलाखत, प्रष्नावली आणि चर्चेच्या माध्यमातून माहिती संकलित करण्यात आली. व्दितीय स्त्रेतामध्ये संशोधन लेख, पुस्तके, संकेतस्थळ इत्यादींच्या सहाय्याने माहिती संकलित केली गेली आहे. या माहितीचे विष्लेशण ैचै 16ण्0 या सॉटवेअरच्या सहाय्याने करण्यात आले.

उद्दिश्टे :

1) औरंगाबाद महानगर पालिकेतील सफाई

कामगारांच्या आरोग्यविशयक स्थितीचा अभ्यास करणे.

2) औरंगाबाद महानगर पालिकेतील सफाई कामगारांची व्यवसायामुळे समाजात मिळणाऱ्या वागणूकीचा अभ्यास करणे.

औरंगाबाद महानगर पालिकेतील सफाई कामगारांची स्थिती :

औरंगाबाद शहर हे ऐतिहासिक शहर म्हणून ओळखले जाते व याच ऐतिहासिक शहरामध्ये दिवसेंदिवस वाढत्या लोकसंख्येमुळे मुलभूत पायाभूत सुविधांमध्ये भर पडत चालली आहे. 2011 च्या जनगणनेनुसार जिल्ह्यातील लोकसंख्या 37,01,282 इतकी आहे. जिल्ह्याचे क्षेत्रफळ 10,100 चौ.कि.मी. आहे. जिल्ह्याचे उत्तर रेखांश 19 आणि 20 व पूर्व रेखांश 74 ते 76 आहे (समालोचन 2021). अशा शहरांचे व्यवस्थापन करण्यासाठी औरंगाबाद महानगर पालिकेची स्थापना 8 डिसेंबर 1982 रोजी करण्यात आली व महानगर पालिकेव्दारे 9 झोन व 115 प्रभागामध्ये विभागणी करण्यात आली आहे. या 9 झोनमध्ये मनपा व्दारे अनेक नागरी सुविधा पुरविण्यात येतात. त्यापैकी एक म्हणजे सफाई कामा करीता महानगर पालिकेमध्ये कायमस्वरुपी 1335 स्त्री पुरुश कर्मचारी तर कंत्रटी स्वरुपातील कर्मचारी 668 एवढे आहेत. या सफाई कर्मचाऱ्यांच्या सहायाने शहराच्या स्वच्छतेचे काम करण्यात येते.

सफाई कर्मचाऱ्यांविशयी मुलभूत माहिती :

औरंगाबाद महानगर पालिकेतील 9 झोनमधील 202 सफाई कामगारांची नमुना निवड केलेली असुन यात एकुण 101 कंत्रटी तर 101 कायमस्वरुपी कर्मचाऱ्यांची निवड करण्यात आली. अशी कंत्रटी व कायमस्वरुपी कामगारांची विभागणी करुन त्यांच्यातील फरकाचा अभ्यास करण्यात आला आहे. एकंदरीत त्यांच्या या व्यवसायामुळे त्यांच्या आरोग्यावर होणारे परिणाम जाणून घेण्यात आले आहे. त्यांच्या या व्यवसायामुळे त्यांच्या आरोग्यावर होणारे परिणाम जाणुन घेण्यात आले आहे. त्यांचा या व्यवसायात येण्यामागचे कारण महानगर पालिकेकडून त्यांना दिल्या जाणारे सुखसुविधा सुरक्षा वस्तू इत्यादींची माहिती पुढीलप्रमाणे घेण्यात आली आहे.

नियुक्ती प्रकार	स्वच्छतेचे काम करण्यासंदर्भातील कारणे			एकुण
	बेरोजगारी	अशिक्षितपणा	आर्थिक समस्या	
कंत्रटी	उत्तरदात्यांची संख्या	63	44	48 155
	उत्तरदात्यांची एकण टक्केवारी	40.6	28.4	31.0 100. 0
	एकुण टक्केवारी	31.2	21.8	23.8 76.7
कायमस्वरुपी	उत्तरदात्यांची संख्या	20	1	26 47
	उत्तरदात्यांची एकण टक्केवारी	42.6		
	तक्ता क्र. 2.1 01 55.3 100. 0			
	छतेएकचुणे टकक्ककमेवकाररीण्या संद9भ.9ार्तील0.क5 ारण ांच1ा2.त9पशील 23.3			
एकुस्णवच	उत्तरदात्यांची संख्या	83	45	74 202

एकुण टक्केवारी 41.1 22.3 36.6 100.

0

स्त्रेत : सर्वेक्षण पाहणी (जुलै 2022)

औरंगाबाद महानगर पालिकेतील कर्मचाऱ्यांच्या स्वच्छतेचे काम करण्यासंदर्भात माहिती घेतली असता निवड केलेल्या एकुण 202 कर्मचाऱ्यांपैकी 41.1 टक्के कर्मचारी बेरोजगारीमुळे या व्यवसायात आले तर अशिक्षित असल्याने 22.3 टक्के कर्मचारी व आर्थिक समस्येमुळे 36.6 टक्के कर्मचारी या व्यवसायात आहेत.

यावरुन असे स्पश्ट होते की, वाढती बेरोजगारी, अशिक्षितपणा व आर्थिक समस्यांमुळे आपली दैनंदीन उपजिवीका भागवण्यासाठी

या अस्वच्छ सफाई कामामध्ये येताना दिसुन आले. मिळेल त्या कामात पडल्याने व आपल्या परंपरागत चालत आलेलाच व्यवसाय असल्याने त्यांनी

या व्यवसायात पाऊल ठेवल्याचे दिसून आले.

तक्ता क्र. 02

सुरक्षा साहित्याबद्दल माहिती दर्शविणारा तपशील

नियुक्ती प्रकार	सुरक्षा साहित्य		एकुण
	होय	नाही	
कंत्रटी	उत्तरदात्यांची संख्या		
	78	23	101
	उत्तरदात्यांची		
एकण टक्केवारी	77.2	22.8	100.0
एकुण टक्केवारी	38.6	11.4	50.0
कायमस्वरुपी	उत्तरदात्यांची संख्या		
	33	68	101
	उत्तरदात्यांची		
एकण टक्केवारी	32.7	67.3	100.0
एकुण टक्केवारी	16.3	33.7	50.0
एकुण	उत्तरदात्यांची संख्या		
	111	91	202
एकुण टक्केवारी	55.0	45.0	100.0

स्त्रेत : सर्वेक्षण पाहणी (जुलै 2022)

औरंगाबाद महानगर पालिकेतील सफाई कर्मचाऱ्यांना महानगर पालिकेकडून दिल्या जाणाऱ्या सुरक्षा साहित्याबद्दल माहिती

घेतली असता, कंत्रटी कर्मचाऱ्यांना सुरक्षा साहित्य मिळण्याचे प्रमाण 38.6 टक्के तर कायमस्वरुपी कर्मचाऱ्यांमध्ये सुरक्षा साहित्य मिळण्याचे प्रमाण 16.3 टक्के इतके होत. एकुण 202 कर्मचाऱ्यांचे सुरक्षा साहित्य मिळण्याचे प्रमाण 55.0 टक्के

होते. यावरुन असे दिसुन येते की, सुरक्षा साहित्य हे पुर्णपणे दिले जात नाही. यामुळे त्यांना आरोग्याचा धोका निर्माण होण्याचे प्रमपाण वाढते व त्यांना त्वचेचे रोग, ष्वसनाचे रोग, डोळ्ह्या संबंधित रोग इत्यादी अशा रोगांचा प्रादुर्भाव होताना दिसून आला.

तक्ता क्र. 03

सफाई कर्मचाऱ्यांना कामामुळे होणाऱ्या आजारांचा तपशील

नियुक्ती प्रकार	सफाई कामामुळे होणारे आजार	एकुण

होय नाही

कंत्रटी उत्तरदात्यांच ी संख्या

18 83 101

उत्तरदात्यांच ी एकण

टक्केवारी 17.8: 82.2: 100.0:

एकुण टक्केवारी 8.9: 41.1: 50.0:

कायमस्वरुपी उत्तरदात्यांच ी संख्या 80 21 101

उत्तरदात्यांच ी एकण 79.2: 20.8: 100.0:

टक्केवारी

एकुण

टक्केवारी 36.9: 10.4: 50.0:

एकुण उत्तरदात्यांच ी संख्या 98 104 202

एकुण

टक्केवारी 48.5: 51.4: 100.0:

स्त्रेत : सर्वेक्षण पाहणी (जुलै 2022)

महानगर पालिकेमध्ये सफाई कर्मचाऱ्यांना सफाई कामाच्या ठिकाणी दुर्गंधिच्या प्रादूर्भावामुळे होणाऱ्या आजाराविशयी माहिती विचारण्यात आली आहे. त्यामध्ये आजार होणाऱ्यांचे प्रमाण एकत्र 202 कर्मचाऱ्यांपैकी कंत्रटी कर्मचाऱ्यांमध्ये आजार होणाऱ्यांचे प्रमाण 8.9 टक्के तर कायमस्वरुपी कर्मचाऱ्यांमध्ये आजार होणाऱ्यांचे प्रमाण 36.9 टक्के इतके दिसून आले. एमुण 202 सफाई कर्मचाऱ्यांपैकी आजार होणाऱ्यांचे एकुण प्रमाण 48.5 टक्के दिसून आले. त्यामध्ये ष्वसनाचे रोग, त्वचेचे रोग, कॅन्सर, डोळङ्कांचे इत्यादी विविध प्रकारचे अनेक आजार होत असल्याचे आढळून आले.

या आजारांमुळे काही सफाई कर्मचाऱ्यांना वेळोवेळी आरोग्य तपासणी करणे, सुरक्षा साहित्य पुरविणे जेणेकरुन विशारी जंतुंपासून संरक्षण होईल. अशा विविध गोश्टींवर भर देऊन सफाई कर्मचाऱ्यांच्या आरोग्याची निगा राखली पाहिजे. आज सफाई कर्मचारी कोरोना महामारीच्या काळामध्ये आपल्या जीवाची पर्वा न करता घनकचरा व्यवस्थापन करुन तेथिल परिसर स्वच्छ व निरोगी वातावरण तयार करतात. अशा सफाई कर्मचाऱ्यांकडे आज महानगर पालिकेने विशेश लक्ष देणे महत्त्वाचे आहे.

तक्ता क्र. 04 मासिक उत्पन्नाचा तपशील

नियुक्ती प्रकार मासीक उत्पन्न एकुण

5 ते 7 8 ते 10 11 ते 25 26 ते 30

कंत्रटी उत्तरदात्यां ची संख्या

98 3 0 0 101

उत्तरदात्यां ची एकण

टक्केवारी 97.0: 3.0: 0.0: 0.0: 100.0:

एकुण टक्केवारी 48.5: 1.5: 0.0: 0.0: 50.0:

कायमस्वरुप ीउत्तरदात्यां

ची संख्या 0 0 52 49 101

उत्तरदात्यां ची एकण टक्केवारी

0.0: 0.0: 51.5: 48.5: 100.0:

एकुण

टक्केवारी 0.0: 0.0: 25.7: 24.3: 50.0:

एकुण उत्तरदात्यां ची संख्या

98 3 52 49 202

एकुण

टक्केवारी 48.5: 1.5: 25.7:

24.3: 100.0:

स्त्रेत : सर्वेक्षण पाहणी (जुलै 2022)

औरंगाबाद महानगर पालिकेतील नमुना निवड केलेल्या 202 सफाई कर्मचाऱ्यांना त्यांच्या मासिक उत्पन्नाबद्दलची माहिती विचारली गेली आहे. त्यामध्ये 48.5 टक्के कर्मचाऱ्यांचे मासिक उत्पन्न हे 5 ते 7 हजार सर्वाधिक उत्पन्न असणारे कंत्रटी कर्मचारी आहेत. तर कायमस्वरुपी कर्मचाऱ्यांमध्ये 11 ते 25 हजार उत्पन्न असणारे कर्मचारी 25.7 टक्के आहेत. यावरुन असे स्पश्ट होते की, कायमस्वरुपी कर्मचाऱ्यांचे उत्पन्न अधिक तर कंत्रटी कर्मचाऱ्यांचे उत्पन्न कमी आहे. आज वाढत्या महागाईमुळे शहरात राहणे खुप कठीण आहे. दैनंदिन गरजा, मुलांचे शिक्षण, आरोग्यावरील

खर्च, मुलभूत गरजा भागविताना शिल्लक एकही रुपया राहत नाही. त्यामुळे त्यांना शेकडा प्रमाणे व्याजाने पैसे घ्यावे लागतात.

यातुन कर्जबारीपणा वाढतो व बचत कमी होताना दिसून येते.

यामुळे त्यांना मानसिक ताण वाढतो व व्यसनाधिनतेकडे वळतात.

या सर्व समस्यांमधून सफाई कर्मचाऱ्यांना बाहेर काढायचे असल्यास त्यांच्या पगारीमध्ये वाढ करुन इतर सुखसुविधा देणे गरजेचे आहे. जेणेकरुन त्यांनी दैनंदिन उपजिवीका व मुलभूत गरजा सुरळीतपणे भागवल्या जातील.

निश्कर्श :

औरंगाबाद महानगर पालिकेकडून सफाई कर्मचाऱ्यांना या अस्वच्छतेच्या कामात लागणारे साहित्य वर्शातून केवळ एकदाच पुरवल्याचे दिसून आले. त्यामुळे हे साहित्य गरजेनुसार पुरविण्याची आवष्यकता आहे. तसेच महानगर पालिकेतर्फे आरोग्य तपासणी वर्शातून केवळ 2 वेळा केली जाते. त्यामुळे त्यांच्या आरोग्याकडे मनपा विशेश लक्ष देत नसल्याचे आढळून आले. त्यामुळे त्यांच्या आरोग्यासाठी किमान महिन्यातून एक वेळा आरोग्य तपासणी करणे गरजेचे आहे. यातून त्यांच्या आरोग्याची

योग्य निगा राखली जाईल. तसेच त्यांना होणाऱ्या दूर्धर आजारापणामध्ये पगारी रजा तसेच उपचाराचा पूर्ण खर्च महानगर पालिकेतर्फे पुरवण्यात येणे गरजेचे आहे. जेणेकरुन त्यांच्या खर्चावर ताण येणार नाही तसेच त्यांचे आरोग्य उत्तम राखले जाईल.

मनपातर्फे दिला जाणारा मासिक पगार हा वाढत्या महागाईच्या काळात अपूरा असल्याचे आढळून येते. या तुटपुंज्या पगारातून त्यांच्या दैनंदिन गरजा भागवणे जिकरीचे होते. यातून त्यांच्या सामाजिक व आर्थिक तसेच आरोग्यविशयक स्थितीवर त्याचा परिणाम होताना दिसून येतो. यामुळे त्यांची बचत कमी व कर्जबाजारीपणाचे प्रमाण वाढताना दिसून येत.

वंश परंपरागत चालत आलेल्या या व्यवसायात आजही अनुसुचित जातीचे प्रमाण सर्वाधिक आढळून आले. तसेच सफाई काम हा हिन म्हणून गणले जाते त्यामुळे त्यांना समाजामध्ये हिनतेची व तुच्छतेची वागणूक मिळते. या सफाई कर्मचाऱ्यांमध्ये कर्जबाजारीपणा आणि व्यसनाधिनतेचे प्रमाणही जास्त असल्याचे आढळून आले. त्यांच्या उत्पन्नाचा मोठा खर्च हा व्यसनावर होत असल्याचे आढळून आले. यातून मुलभूत गरजा भागवण्यासाठी सफाई कर्मचारी कर्जाच्या विळख्यात अडकतात. यातून त्यांच्या जीवनमान आणि मूलांच्या शिक्षणावर त्याचा परिणाम होताना दिसून येतो. या सर्व बाबीचा गांभिर्याने विचार करुन महानगर पालिका आणि शासनाने उपाययोजना करणे गरजेचे आहे.

संदर्भ :

1) रायखेलकर ए.आर. (2005) : आर्थिक विचारांचा इतिहास, विद्या बुक्स पब्लिशर्स, औरंगपूरा, औरंगाबाद, पृश्ठ क्र. 107.

2) देशपांडे विजय आणि बर्दापूरकर मोरेष्वर (1998) : भारतीय सामाजिक संरचना विद्या बुक्स पब्लिशर्स, औरंगपूरा, औरंगाबाद, पृश्ठ क्र. 209.

3) देशमुख प्रभाकर (1983) : श्रमाचे अर्थशास्त्र, पार्टनर विद्या प्रकाशन, रुईकर मार्ग, नागपूर, पृश्ठ क्र. 209.

4) मुळे रा.श., उमाठे वि.तु. (1998) : शैक्षणिक संशोधनाची मूलतत्वे, विद्या बुक्स औरंगाबाद, पृश्ठ क्र. 98.

5) डॉ. आगलावे प्रदीप (2002) : संशोधन पध्दती शास्त्र व तंत्र, विद्या प्रकाशन, नागपूर, जानेवारी 2000, पृश्ठ क्र. 48.

6) अरुण ठाकुर व महमद खडस (2007) : नरक सफाईची गोश्ट, सुगावा प्रकाशन 562, सदाशिव पेठ, पुणे.

7) औरंगाबाद जिल्हा सामाजिक व आर्थिक समालोचन 2021, सांख्यिकी विभाग, महाराश्ट्र.

8) Swarup Abhishri and Gupta Agrim (2019) : Analysing the working Conditions of sanitation Workers with Special Reference to urban ,slum dwellers in a post Covid -19 Riality , International Journal of policy sciences and law , Vol.1,Issue-01,P.P.332-351.

9½ Bhosale Shivani , Bobade Aishwarya and Ghorpade Vilasrao(2022): Studies on Bacterial Islolates From street Sweepers Workers Skeen of Satara Municipal Corporation , International Journal of Recent Scientific Research ,Vol.13,Issue- 05,P.P.1339-1344.

10) https://www.aurangabadmahanagarpalika.org , Department wise information, Solid west management department.

स्त्रीवादा समोरील समकालीन आव्हाने

प्रा.डॉ. राजेंद्र गायकवाड **कविता रामहरी फुगे**

इतिहास विभाग प्रमुख
संशोधक विद्यार्थीनी
संशोधन मार्गदर्शक,
पुण्यष्लोक अहिल्यादेवी होळकर
विठ्ठलराव शिंदे कला महाविद्यालय, टेंभुर्णी सोलापूर विद्यापीठ, सोलापूर
मो.नं.-9850168955 मो. नं.-8669092680
म्उंपस.तंरमदकतंहंपांक55/हउंपसण्बवउ म्उंपस. iंअपजंचीनहम064/हउंपसण्बवउ

प्रस्तावनाः-

1875 हे वर्श 'आंतरराष्ट्रीय स्त्रीमुक्ती वर्श' म्हणून साजरे केले गेले. त्यानंतर 'स्त्रीवाद' किंवा 'स्त्रीवादी' या संकल्पना जगभर रूढ झालेल्या दिसतात. समाज तयार होण्यासाठी स्त्री व पुरुश या दोघांची गरज असते. अर्थातच दोघांनीही समान महत्त्व असायला पाहिजे. परंतु, पुरुशसत्ताक व्यवस्थेमध्ये स्त्रीला मिळणारे स्थान, तिचा दर्जा, अधिकार यामध्ये असमानता आढळून येते. ती स्त्री आहे म्हणून तिला कमी लेखणे ही ङ्कवृत्ती समाजाला घातक आहे. पुरुशङ्कधान समाज व्यवस्थेत स्त्रीला देवता, दासी यांच्या उपमा दिल्या गेल्या. सामाजिक संकेत आणि मूल्यांच्या नावाखाली तिला माणूस म्हणून स्थान नाकारण्यात आले आहे. तिच्यातील मानवतत्व नाकारून तिला वस्तूरूप दिले गेले. स्त्रीशोशणास अनुकूल अशी व्यवस्था समाजात निर्माण करण्यात आली.

उद्दिष्टेः-

सदर अभ्यासाची पुढील उद्दिष्टे निश्चित करण्यात आलेली आहेत.:-

1.स्त्रीवादी संकल्पनेचा आढावा घेणे.

2.स्त्रीवादासमोरील आव्हानांची स्थिती अभ्यासणे.

3.मानवी विकासातील महिलांचे महत्त्व याविशयी उपाय सुचवणे.

गृहीतकेः-

1. भारतात लोकांवर संस्.ती, रूढी, परंपरा, चालीरीती यांचा ङ्कभाव आहे.

2. महिलांना समाजात दुय्यम स्थान आहे.

3. स्त्रीवादासमोर अनेक पुरुशङ्कधान संस्. तीची आव्हाने आहेत.

संशोधन पद्धतीः-

ङ्कस्तुत शोध निबंधासाठी ऐतिहासिक संशोध ान पद्धतीचा वापर केला आहे. त्याचबरोबर

समाजशास्त्रीय संशोधन पद्धतीचाही अवलंब केला आहे. सदर शोध निबंध हा ङ्काथमिक व दुय्यम साधनांवर आधारित आहे. यासाठी विविध संदर्भ ग्रंथ, पुस्तके, विविध लेख, नियतकालिके व मासिकातून ङ्ककाशित केलेले लेख, इत्यादी. त्याचबरोबर विविध संकेतस्थळांचा उपयोग करून सदर शोध निबंधाचे लेखन कार्य केलेले आहे.

स्त्रीवादा समोरील समकालीन आव्हाने

स्त्रीवादः-

स्त्रीवाद वा थ्मउपदपेउ या शब्दाची व्युत्पत्ती लॅटिन भाशेतीलं थ्मउपदं या शब्दापासून झालेली आहे. फेमिनाचा अर्थ स्त्रॅवउमद असा असून एलिसी र०सी यांनी फेमिनिझम हा शब्द ङ्कथम 1895 साली जेम ।जीमदंमनउ या नियतकालिकेत ङ्कथम वापरला. स्त्रियांना समाजात, कुटुंबात दुय्यम स्थान ङ्काप्त झालेले आहे. समाजाने आपल्यावर लादलेली भूमिका आपण स्वीकारणार नाही अशी घोशणा करणाऱ्या स्त्रियांच्या विचारातून स्त्रीवादाचा जन्म झाला. स्त्रीवाद म्हणजे पुरुशांच्या बरोबरीने स्त्रियांच्या समतेसाठी केलेला विचार होय. स्त्रीवादी संकल्पना स्पष्ट करताना तिला तिच्या अस्तित्वाचा, समानतेचा, स्वातंष्याचा अधिकाराचा हक्क ङ्काप्त करण्यासाठी तिने उभा केलेली व्यवस्था म्हणजे स्त्रीवाद होय. इंग्लंडमध्ये 17व्या शतकाच्या मध्यानंतर फर्ग्युसन यांनी सुरू केली ती धर्मनिरपेक्ष स्त्रीवादी चळवळ होय. त्यानंतर मेरी वुल्सटन क्राट, जे एस मिल, फ्रान्सच्या सीमा-दी-बोव्हा अशा अनेक स्त्रीवादी विचारवंतांनी स्त्रीविशयक परखड मते मांडून स्त्रीवादी जनजागृती करण्याचा ङ्कयत्न केला. भारतात राजा राममोहन र०य, महात्मा फुले, सावित्रेबाई फुले, महर्शी धोंडो केशव कर्वे, ड०क्टर बाबासाहेब आंबेडकर, छत्रपती शाहू महाराज अशा अनेक महान समाज सुधारकांनी आपल्या विचार व .तीतून स्त्रीवादी भूमिकेस ङ्काधान्य देऊन स्त्री-पुरुश समानता व स्त्रीविकास यासाठी कार्य केलेले दिसते.

स्त्रीवादी संज्ञाः-

1. स्त्री ही माणूस आहे, तिची स्त्री म्हणून होणारी पिळवणूक नष्ट करून स्त्री-पुरुशांनी मिळून येथील अन्याय करणाऱ्या व्यवस्थेविरुद्ध संघर्श केला पाहिजे. त्यातून स्वातंत्र्, समता, परस्पर ङ्केमभाव, सामाजिक न्याय यावर आधारित नवा मानवी समाज उभा करणे म्हणजे स्त्रीवाद.1

2. मानव म्हणजे पुरुश स्त्री हे त्यांचे उपांग ह्या विचाराला छेद देणारे, त्याबद्दल ङ्कश्न निर्माण करणारे, त्यातील जटिलता, धुसरता मांडणारे साहित्य स्त्रीवादी साहित्य म्हणता येईल.2

3. स्त्रियांच्यावर अन्याय होतो; लैंगिक असेल, आर्थिक, सामाजिक, सांस्.तिक असेल तो मान्य करून त्याच्याविरुद्ध झगडणे, जग बदलणे, अधिाक निरोगी करण्यासाठी धडपडणे, समानतेवर आधारित समाज रचनेचा आग्रह धरणे म्हणजेच स्त्रीवाद.3

स्त्रीवादा समोरील समकालीन आव्हानेः-

मानवी जीवन जगत असताना निसर्गतः पुरुश व्यक्तीङ्कमाणे स्त्री एक व्यक्ती आहे. मानवी ङ्कगती होत असताना शारीरिक, मानसिक व बौद्धिक .ष्टिकोनातून स्त्री ही व्यक्ती आपल्यापेक्षा कमी पात्रतेची, कनिष्ठ दर्जाची एकंदरीत तीचे स्थान फक्त अन्न शिजवणे व आपत्य जन्मास घालणे व संगोपन करणे म्हणजेच चुल व मूल एवढ्यापुरते मर्यादित आहे. हा विचार समाजात रुजला गेला. साहजिकच स्त्री ही पुरुशी वर्चस्वाखाली, दडपणाखाली आपले जीवन व्यतीत करू लागली. अशा पद्धतीने सामाजिक जीवन जगण्याची पुरुशङ्काधान व्यवस्था आजही अस्तित्वात आहे. साधारणतः 1960 नंतर पाश्चात्य जगात स्त्रीप्रष्ना संबंधी नवा विचार सुरू झाला. 1960 नंतर शिक्षण आणि तत्सम

सुविधा ङ्काप्त झाल्यामुळे आपण केवळ शोभेच्याच वस्तू म्हणून कशा राहिलो आहोत याची जाणीव स्त्रियांना होऊ लागली. समाजसुधारकांनी स्त्री शिक्षणास ङ्काधान्य दिल्यामुळे स्त्रियांनी सर्व क्षेत्रत ङ्कगती केलेली आहे. घटनात्मक.ष्ट्या तिला कायद्याचेही संरक्षण मिळाले. स्त्रीविकासाच्या . ष्टीने सर्व काही सुरू असले तरी अजूनही समाजातील कष्टकरी, गरीब, तळागाळातील किंबहुना अगदी नोकरदार स्त्रिया अजून पूर्णतः विकसित झालेल्या नाहीत.

1.लिंगभाव न्याय (ळमदकमत श्रनेजपबम):-

लिंगभाव न्याय ही संकल्पना स्वतंत्र अर्थाने तटस्थ म्हणून पाहणे गरजेचे आहे. कायद्यासमोर समानता या अर्थाने सर्व स्त्री-पुरुश मग ते कोणत्याही जातीचे, धर्माचे, पंथाचे असो, त्यांचा आर्थिक स्तर कोणताही असो कायद्यासमोर सर्व समान ही भूमिका सर्वत्र मान्य झाली आहे. परंतु पुरुशसत्ताक पद्धतीमुळे समाज जीवनात, व्यवहारात सर्वच क्षेत्रत तिला कमी लेखले जाते. त्यामुळे स्त्रीवर अगदी जन्मापासून तिच्यावर लिंगभावी अन्याय सुरू होतो.

2.स्त्रियांच्या बाबतीतील अनिष्ट ङ्कथा चालीरीती बदलणे आवश्यकः-

समाजात स्त्रियांच्या ऋतू काळाबाबतच्या, ङ्कजनन ङ्कक्रिये बद्दल अनेक चुकीच्या समजूती रूढी आहेत. त्यामुळे या विशयावर स्त्रिया मुली मोकळेपणाने बोलण्यास संकोचतात. स्त्रियांच्या बाबतीत हा नैसर्गिक ङ्कक्रियेचा भाग आहे त्याबाबत उलट मुलींना योग्य पद्धतीने शास्त्रीय .ष्टीने माहिती देणे आवश्यक आहे. त्यामुळे त्यांची जडणघडण खंबीरपणे होऊन ती सक्षमपणे उभी राहण्यास मदत होईल.

3. रुमीटू आणि पिंजरा तोड मोहीमः-

समकालीन समस्यांमध्ये लैंगिक हिंसाचाराविरुद्धच्या मोहिमा मुख्यतः विविध स्त्रीवादी संघटनांकडून राबविण्यात येतात. यामध्ये ङ्कामुख्याने मीटू व पिंजरा तोड मोहिमा होत. या मोहिमांच्या केंद्रस्थानी स्त्रियांचे निर्णय, इच्छा, त्यांचे कर्तव्य, त्यांचा कर्तेपणा, लिंग आधारित पूर्वग्रहाशिवाय सार्वजनिक ठिकाणी असणारा ङ्कवेशाचा अधिकार, पुरुशसत्ताक वर्चस्वाचा नाकारण्याचा ङ्कयत्न इत्यादी महत्त्वाचे मुद्दे दिसून येतात. रुमीटू या मोहिमेच्या माध्यमातून विविध क्षेत्रतील महिलांच्या कित्येक वर्श दाबून ठेवलेला आवाजाला वाचा फुटून लैंगिक अन्याय समोर आला. पिंजरा तोड या मोहिमेच्या माध्यमातून उच्च शिक्षण संस्थांमध्ये होत असलेल्या लिंगभाव आधारित भेदभाव, पुरुश केंद्रीय .ष्टिकोनास विद्यार्थिनींनी आव्हान दिलेले दिसून येते. बऱ्याच वेळा स्त्रिया लैंगिक छळवादाबद्दल बोलत नाहीत. सामाजिक कलंक, नोकरी गमवण्याची भीती या कारणामुळे स्त्रिया लैंगिक छळवणुकीची तक्रार करण्यास पुढे येत नाहीत. परंतु रुमीटू चळवळीमुळे एक सकारात्मक परिणाम होऊन स्त्रिया ह्या सार्वजनिक चर्चा विश्वात न बोलले गेलेले विशय ङ्ककट करण्यास त्यांना बळ मिळाल्याचे दिसून येते. पिंजरा तोड या स्वायत्त मोहिमेमध्ये विद्यार्थिनींनी विद्यापीठ ङ्कशासनाच्या स्त्रीद्वेशी व पुरुशसत्ताक .ष्टिकोनाच्या विरोधात उभे राहून सुरक्षित व लिंगभाव तटस्थ वागणूक मिळावी व लैंगिक छळाच्या ङ्कश्नांवर काम करण्यासाठी अंतर्गत समितीची स्थापना करावी या मागण्या केल्या.

4. हुंडाबळी व बलात्काराच्या घटनाः-

1975 पासून हुंडाबळी व बलात्काराच्या घटना आजपर्यंत कमी झालेल्या दिसून येत नाहीत. बहुतांश स्त्रिया ह्या समाजाचा विचार करून बदनामी, पुरुशांच्या अरेरावीमुळे, एकाकी व निराधार आयुष्य जगतात. परंतु अन्याय व अत्याचाराला वाचा फोडत नाहीत. त्यामुळे

स्त्रियावर होणारे अत्याचार अजुनही मोठ्या ङ्कमाणात चालू आहेत. स्त्रियांनी न संकोचता जर आपल्यावर होणाऱ्या अन्यायाविरुद्ध आवाज उठवला तर, स्त्रवादासमोरील आव्हान कमी होण्यास नक्कीच मदत होईल.

5. कौटुंबिक मानसिकता बदलणे आवश्यकः-

कौटुंबिक पातळीवरच मुलगा आणि मुलगी हा भेदभाव पालकांनी करू नये. मुलगा व मुलगी समान आहेत या .ष्टीने स्वतःची मानसिकता परिपक्व करून समतोल ठेवणे आवश्यक आहे. मुलांङ्कमाणेच मुलीला शिक्षण, आरोग्य, छंद, आवडी-निवडी, व्यवसाय यांचे स्वातंष्य दिले पाहिजे. ङ्कत्येक पालकांनी जरी आपल्या कुटुंबात मुलगा व मुलगी यात समानता मानली तरी समाजात या गोष्टी रुजायला वेळ लागणार नाही.

6.शैक्षणिक क्षेत्रत समानता आणणे आवश्यकः-

शिक्षणामुळे समाज हा सुसंस्.त होतो. समाजात सुधारणा घडवून आणण्याचे शिक्षण हे एक ङ्कभावी माध्यम आहे. त्यामुळे शैक्षणिक वातावरणात स्त्री-पुरुश समानतेची तत्त्वे मुळापासून रुजणे आवश्यक आहेत. आर्थिक व सामाजिक असमानतेमुळे मुलींच्या बाबतीत शाळांकडे बघण्याचा .ष्टिकोन वेगळा आहे. त्यामुळे मुलींच्या शिक्षणाबाबत असणारे वातावरण, शिक्षकांची भूमिका महत्त्वाची ठरते. स्त्री शिक्षणात खूप योजना राबवल्या जातात परंतु, त्यांची ङ्कत्यक्ष अंमलबजावणी करताना अनेक अडचणी येतात. त्या लक्षात घेऊन त्याबाबत निराकरण करणे गरजेचे आहे. स्त्रीवादासमोर असणाऱ्या आव्हानांपैकी काही आव्हानांचा थोडक्यात आढावा घेण्याचा ङ्कयत्न केलेला आहे.

7. आर्थिक राजकीय .ष्टिकोनः-

स्त्रीचे आद्य कर्तव्य म्हणजे चूल आणि मुल ही संकल्पना समाजाच्या, कुटुंबाच्या विचारातून जोपर्यंत पूर्णपणे जात नाही तोपर्यंत लिंगभाव ङ्कस्थापित होणे अशक्य आहे. राजकीय क्षेत्रत जरी स्त्रीने ङ्कवेश केला असला, आर्थिक पातळीवरती जरी कमावती असली तरी, तिच्याकडे स्त्री या .ष्टिकोनातूनच पाहिले जाते. स्त्रीला कामाच्या ठिकाणी मानसिक, शारीरिक शोशण करणे, कामाचा योग्य मोबदला न देणे या पद्धतीने तिची आर्थिक लुबाडणूक करणे अशाप्रकारे स्त्री जरी सुशिक्षित असली तरी तिला या समस्यांना सामोरे जावे लागते.

8. वैधानिक .ष्टिकोनः-

समाजाची रचना ही पुरुशकेंद्री आहे. न्यायदान, पोलीस, जेल या सर्व व्यवस्था ह्या पुरुशङ्कधान आहेत. लैंगिक अत्याचार, बलात्कार, कौटुंबिक हिंसाचार, ॲसिड फेकणे इत्यादी अत्याचाराबाबत दाद मागण्यासाठी न्याययंञ्णेकडे मागणी करताना त्यावेळी तिथल्या पुरुशकेंद्री व्यवस्थेमुळे त्या डगमगताना दिसून येतात. न्याय मागण्याच्या ङ्कतीक्षेमध्ये तिथे होणाऱ्या मानसिक छळाबाबत कुठेच दाद मागता येत नाही.

9. राजकीय वारसा आणि पुरुशकेंद्री संस्.तीः-

हिंदू धर्मात मनुस्मृती सारख्या धार्मिक ग्रंथात आणि एकूणच पुढे चालत आलेल्या अनेक रूढी, परंपरा या स्त्रियांच्या स्वातंष्याला घातक ठरलेल्या दिसतात. शिक्षणाचा हक्क नाही, पुरुशसत्ताक कुटुंबपद्धती, राजकीय सामाजिक संपत्तीचा वारसा मुलगाच असेल, महिलांनी अर्थार्जन करू नये. अशा अनेक रूढी परंपरा आहेत. स्त्रियांना सामाजिक व राजकीय क्षेत्रत येण्यासाठी कुटुंबातूनच वाव मिळत नाही. राजकारणात मोठ्या ङ्कमाणात नेतृत्वाची संधी ही मुलाला दिली जाते. 50 टक्के आरक्षण मिळाले तरी ग्रामीण भागात स्त्रिया ह्या सरपंच, जिल्हा परिशद सदस्य या पदावर नामधारी ङ्कमुखच झालेल्या दिसून

येतात. त्यांना निर्णय घेण्याचे कोणतेही स्वातंष्य नाही.

10. महिलांचे आरोग्यः-

महिलांच्या आरोग्याचा ङ्कश्न हा नेहमीच ऐरणीवर येत असतो. योग्य पोशण आहाराचा आभाव, बाळंतपण, जाचक रूढी, परंपरा, गरोदरपणाच्या काळात योग्य आहार न मिळणे, अज्ञानता इत्यादी अनेक कारणामुळे स्त्रियांना ङ्कसंगी आपल्या ङ्काणासही मुकावे लागते. बाळांतपणानंतर होणारी शरीराची दुरावस्था, मासिक पाळी बाबत अज्ञानता, आजार व समस्या इत्यादी आरोग्य विशयक समस्येमुळे स्त्रियांचे जीवन विस्कळीत होऊन जाते. समाजातील बहुतेक लोक महिलांच्या या समस्यांकडे, ङ्कश्नाकडे गांभीर्याने पाहत नाहीत. व त्या संदर्भातील उपचाराकडे दुर्लक्ष केले जाते. स्त्रियांचे आरोग्य हे स्त्रीवादासमोरील मोठे आव्हान आहे.

निश्कर्शः-

स्त्री-पुरुश समानता ङ्कस्थापित करण्याच्या . ष्टीने अनेक वर्शापासून ङ्कयत्न सुरू असल्याचे दिसून येतात. समाजातील पुरुशकेंद्रीत व्यवस्थेमध्ये स्त्रीला एक व्यक्ती म्हणून स्थान न मिळालेल्या व वर्शानुवर्शे गुलामगिरीच्या बंधनात अडकलेल्या स्त्रीचे स्थान ,अधिकार स्वातंष्य, समता या मानवी मूल्यांशी जोडण्याचे, त्याचङ्कमाणे वरीलङ्कमाणे तिलाही जीवन जगण्याचे, उपभोगण्याचा अधिकार स्त्रीला मिळवून देण्यासाठी स्त्रीवादी चळवळ, विचारसरणी कार्यरत असलेली दिसून येते. स्त्रीवादासमोर अनेक आव्हाने असली तरी स्त्रीवादी चळवळी यशस्वीपणे ते पेलवुन त्यातून मार्गक्रमण करतील. स्त्री समाजसुधारकांनी सुरू केलेल्या स्त्रीमुक्ती कार्याला शासनाने विविध राज्य घटनेतील कायद्यांद्वारे, योजनांद्वारे, उपक्रमांच्या माध्यमातून पाठबळ दिल्याचे दिसून येते. अनेक अशासकीय संघटना , संस्था देखील या कार्यात आपापले सहकार्य नोंदवताना दिसून येतात. स्त्रियांसंदर्भात सरकारी पातळीवर महिलांविशयी आयोग, समित्या नेमल्या गेल्या.व त्या संदर्भात त्या कार्य करताना दिसून येतात.

संदर्भसूचीः-

1. खिंवसरा मंगल, स्त्रीवाद, सुमती लांडे, शब्दालय ङ्काशन, श्रीरामपूर, प्रथम-2007, पृष्ठ 257
2. भागवत विद्युत, स्त्री ङ्कश्नांची वाटचाल, ङ्कृतिमा ङ्काशन, पुणे ,प्रथम-2004, पृष्ठ 10
3. पंडित माया, स्त्रीवादः एक विचार, संपा. सुमती लांडे, शब्दालय ङ्काशन, श्रीरामपूर, प्रथम-2007, पृष्ठ 83
4. गंजेवार डी.एन., स्त्री पुरुश अभ्यासातील आव्हाने आणि उपाय, अपूर्वा पब्लिकेशन हाऊस, औरंगाबाद, 2013
5. ड०. पाटील भारती, स्त्रिया समाज आणि राजकारण, हार्मिस ङ्काशन, पुणे 2014
6. ड०. सुरज बी.पी.ड०. पवार युवराजः लिंगभाव, शाळा आणि समाज, ङ्कशांत पब्लिकेशन्स जळगाव, 2016
7 ण ैपदही ैप च्ण ैंजतंपंए ळमदकमत ठनकहमजपदह ंदक ॅवउमद म्उचवूमतउमदज पद प्दकपंए ैमतपंसे च्नइसपबंजपवदेए छमू क्मसीपए 2010

संचार माध्यमों में स्त्री का चित्रण एवं निरूपण

ड०ण् शुचिस्मिता मिश्रा

इतिहास विभाग ङ्कमुख
वीण्एमण्वीण्क०मर्स जेण्एमण्टीण्आर्ट्स एंड जेण्जेण्पीण्साइंस क०लेज
वर्धमान नगरए नागपुर
ीनबीपेउपजंक्रउध्तमकर्पिउंपसण्बवउ

स्त्री विमर्श एक सामाजिक और राजनैतिक आन्दोलन के रूप में उभर चुका हैएजो समाज में स्त्री.पुरुश की समानता की वकालत करता है प् सवैधानिक रूप से तो स्त्री को समान अधिकार ङ्काप्त हो चुके हैंए परंतु व्यवहारिक रूप से अभी स्त्रियों को अधिकार के लिए संघर्श ही करना पड़ रहा प् इस पितृसत्तात्मक समाज में सदियों से स्त्रियाँ घर में रहती आई हैंए उन सीमित दायरे से बहार निकल कर स्त्री.पुरुश भेद रहित समाज रचना की वकालत करना स्त्री विमर्श का उद्देश्य है प् इसके साथ ही प्समय की आवश्यकता बन चुकी हैप् परंतु इसके सम्मुख अनेक बाधाएंए चुनौतियाँ आज हैंए जिसका सामना करते हुए अपने अस्तित्व के लिएए अपनी आवश्यकताओं के लिए स्त्रियाँ आज संघर्श करने के लिए बाध्य हैंप् ङ्कस्तुत आलेख में आज की परिस्थिति में स्त्री विमर्श के सम्मुख आने वाली बाधाओं पर चर्चा करने का ङ्कयास किया गया हैप्

भारत में ङ्काचीन काल से स्त्री शक्ति का रूप मानी गयी हैप् वैदिक वांग्मय में स्त्री के सामाजिक ङ्कतिष्ठा एवं महत्त्व का उल्लेख मिलता हैप् स्त्री की शक्ति आराधना का भी ङ्कचलन देखने को मिलता हैप् धीरे.धीरे आगे चलकर सामाजिक परिवर्तन होते गए और स्त्री की दशा पहले से बदतर होने लगीप् मध्यकालीन भारत में स्त्रियों की स्वतंत्रता पर ङ्कतिबंध बढ़ने लगेप् अनेक सामाजिक कुरीतियों का भार भी स्त्री को ही ढोना पड़ाप् अशिक्षा और शोशण बढ़ता गयाए स्त्रियाँ सकुचित होती गयींप् आधुनिक काल में सामाजिक पुनर्जागरण और राजनीतिक चेतना का विकास होना आरंभ हो गयाप् स्त्री पुरुश ङ्कधान समाज के अंग होने के बावजूद सभी सुधार आंदोलनों में पुरुशों के साथ सम्मिलित हुईंप् आशा रानी व्होरा के अनुसारएश् उसे विदेशी दासताए पुरुश समाज की दासता और सामाजिक रुढियों के विरुद्ध एक साथ तीन.तीन मोर्चे पर लड़ना पड़ाप् इसीलिए उसके मुक्ति संघर्श को सामाजिक और राजनीतिक स्तरों पर अलग. अलग करके नहीं एक साथ ही देखना होगाप्ा आधुनिक आन्दोलनों ने स्त्रियों की स्थिति को ङ्कभावित कियाए उसकी सामाजिक स्थिति सुधारने लगीए शिक्षा की स्थिति भी पहले से बेहतर होने लगीप् भारतीय संविधान ने भी स्त्री को समान अधिकार ङ्कदान कियेप् स्त्री हर क्षेत्रें में अपनी उपस्थिति दर्ज कराने लगीए उसके कई

अनछुए रूप भी उभर कर सामने आने लगेप्

समय की इस यात्र में समाज में स्त्री की स्थिति में पर्याप्त बदलाव आया हैएकिंतु सूक्ष्मता से देखने पर पता चलता है कि समाज के वैचारिक दायरे में कोई बड़ा परिवर्तन ङ्कतीत नहीं होता हैप् स्त्री के अस्तित्व को पुरुश के वर्चस्ववादी समाज ने स्वीकार करना ङ्कारंभ तो कर दिया हैए परंतु उसकी समस्याएं नए कलेवर में अभी भी सामने आ रही हैंप् परिवारए समाज की छोटी इकाई में स्त्री की भूमिका बहुत महत्त्व की होती हैप् इस पर राजेंद्व यादव जी कहते हैंएश् परिवार की बनावट एक सामंती दुर्ग की तर्ज पर की जाती हैए जिसे हर ष्बाहरीश् हमले से बचाकर होता हैप् अगरए दुर्ग का हर सदस्य निष्ठावानए समर्पित और चौकस नहीं होगा तो बाहरी हमले या भीतरी विद्वोह उसे नष्ट कर देंगेप् वस्तुतः सामंती समाज इन पारिवारिक दुर्गों की द्वीप श्रृंखला से बना होता हैप् इन दुर्गों के नियंत्रण और सुरक्षा की बागडोर भले ही पुरुशों के हाथों में होए बोझ सारा स्त्री के कन्धों पर ही होता हैप् उसका कर्तृतव्य है कि दुर्ग दुर्ग के हर सदस्य के स्वास्थ्यए भोजन और क्षमता को बनाए रखने की व्यवस्था में ढील नहीं आने देए वंश परंपरा चलाये रहेप् वह अधिकारहीन कर्तव्यों की गौरवशाली ङ्कतीक हैए वह अन्नपूर्णा हैप् उधार के अधिकारों का वह उसी सीमा तक ङ्कयोग कर सकती है जितने की अनुमति गढ़ स्वामी उसे सौंपता है या जो परिवार के लिए असुविधाजनक नहीं होते ष्श् 2

स्त्री को अब ये समझ में आने लगा कि उसका अपना घर नहीं होता प् घर होता हैए उसके पिताए पति या पुत्र का प् उसकी खुद की कोई जातिए धर्म या भाशा नहीं होती हैए ये पहचान भी उसे पिता या पति से मिलती है प् जबकि स्त्री और पुरुश दोनों के संयोग द्वारा ही परिवार का निर्माण हो सकता है और वस्तुतः परिवार को बनाने में स्त्री का सहयोग अधिक होता है प् परंतुए परिवार की पहचान भी उसके द्वारा नहीं होती है और साथ ही भिन्न. भिन्न समस्याओं का सामना स्त्री को ही करना पड़ता है प् ब्रिटिश काल में अनेक आन्दोलनों के ङ्कादुर्भाव हुए और धीरे धीरे कुछ स्त्रियों का इन आंदोलनों में योगदान देना ङ्कारंभ हुआ और समय की मांग देखते हुए एक तरह से घर की चौखटों को लांघना ङ्कारंभ किया प् आशा रानी व्होरा के अनुसारएष्उस विदेशी दासताए पुरुश समाज की दासता और सामाजिक रुढियों के विरुद्ध एक साथ तीन.तीन मोर्चों पर नारी को लड़ना पड़ा प् इसीलिए उसके मुक्ति. संघर्श को सामाजिक और राजनीतिक स्तरों पर अलग. अलग करके नहींए एक साथ ही देखना होगा ष्श् 3 स्त्रियों द्वारा उठाई आवाज को सामाजिक और राजनीतिक दोनों स्टार पर देखना होगा प् स्त्री मुक्ति के विशय में अनेक साहित्यकारों ने अपने. अपने काल में लिखा प् आधुनिक एवं उत्तर आधुनिक काल में स्त्री.मुक्ति के संघर्श को व्यापकता से देखने का ङ्कयास किया गया प् ङ्कभा खेतान ने कहाए ष्भारतीय स्त्री के अतीत में संघर्श का इतिहास रहा है और जब तक वह अपने अतीत के इतिहास से नहीं जुड़ेगीए तब तक उसके लिए भविष्य का निर्माण करना संभव नहीं होगा प् समकालीन स्त्री का संघर्श और उसकी नारीवादी समझ उसकी अकेली की नहींए उसकी माँओं और उसकी बहनों ने इसके पहले भी अपना अपना संघर्श किया थाए हाँ उनके पास पैसा परिवेश नहीं थाए जिससे सही मुद्दों को सही सामाजिक मंचों पर रखना संभव हो पाता है प् 4

सर्वङ्कथम सीमोन दा बोउआर ने स्त्रीमुक्ति का उद्घोश कियाए उनकी ति ष्द सेकंड सेक्सश्

में वह कहते हैंएश् नारीत्व के ऊपर बहुत स्याही उड़ेली जा चुकी है और शायद हमारे पास नया कुछ कहने को खास बचा भी नहीं है पू सोचना यह है कि अब तक जो कुछ कहा गयाए क्या वह वास्तव में समस्या की समझ के लिए पर्याप्त है ष्क्या औरत वास्तव में औरत हैष्ष्ष्ष्ष्ष्ष्ष्हम सोचने लगते हैं कि क्या यह सब सच हैघ् आध ुनिक औरत यदि परंपरागत औरत नहीं हैए तो क्या हमें यह नहीं सोचना कि आज की दुनिया में औरत का सही स्थान और सही रूप वस्तुतः क्या हैघ् वस्तुतः उसका कौन सा दर्जा होना चाहिए ष्5

स्त्रियों ने घर के अस्तित्व को अपने अस्तित्व का केंद्र बनाकर रखाए जिसमें की उसकी भूमिका एवं महत्त्व नगण्य ही रही पू परंतु वे अपने सभी सपनों को घर के बंधन में ही उलझा कर राखी रहीं पू वहीँ पुरुशों ने घर का उपयोग कियाए स्त्रियों के सपनों पर बने घर रुपी पेड़ का केवल फल खाया और अपने को और मजबूत किया प्इस तरह स्त्रियों का ङ्कट और अङ्ककट रूप से शोशण होता ही रहा पू जिस घर रुपी पेड़ को अपने पसीने से उसने सींचा तो परंतु उसके द्वारा ङ्कदत्त एक भी फल पर उसका अधिकार हो ही नहीं सकाए उसके स्वाद का आनंद वह ले ही नहीं सकी ष्

इन सारी परिस्थितियों में स्त्रियों के सामने आज आने चुनौतियों में इस उपभोक्तावादी युग में अपनी अस्मिता को बनाए रखना एक बड़ी चुनौती है पू जीवन के ऐसे तो कई क्षेत्र हैंएजिनमें स्त्रियों की राय पूछी नहीं जाती और यदि वे देना भी चाहें तो उनकी राय मायने भी नहीं रखती पू मसलन शिक्षा का क्षेत्र होए मनोरंजन का क्षेत्र हो या फिर संचार माध्यमों का क्षेत्र होए वही होगाए जो पुरुश वर्ग चाहेगा पू जैसे कि स्त्री अपनी ठोस राय देने में सक्षम ही नहीं है पू उर्वशी बुटालिया की राय हैएष्जीवन के ऐसे कई क्षेत्र हैंए जिनमें स्त्रियों की राय नहीं ली जाती और ऐसे काम किए जाते हैंए जिनमें स्त्रियों पर ही नहीं पुरुशों पर भीए बल्कि समूचे समाज और देश दुनिया के भविष्य पर भी बुरा असर पड़ता है पू मसलन शिक्षा कैसी होए फिल्में कैसी बनेंए टीण्वीण् पर क्या दिखाया जायेएअखबारों में क्या छपा जायेए विज्ञापन किस तरह के बनाए जाएँ.इन सब बातों का फैसला पुरुश ही करते हैं और इन कामों में स्त्रियों को सिर्फ इस्तेमाल करते हैं पू नतीजा यह होता है कि शिक्षा और मीडिया वगैरह से हर जगह मर्दवादी ष्टिकोण ही सामने आता है पू मसलन हिंसाए अपराधए युद्धए उपभोक्तावाद वगैरह का ङ्कचार होता हैए जो किसी के हित में नहीं है पू स्त्रियों को शिक्षित स्वावलंबी और आधुनिक बनाने की बातें होती हैंए लेकिन फिल्मों में जो शादियाँ दिखाई जाती हैं और करवा चौथ के व्रत जैसी चीजों के रूप में पेश किया जाता हैए भारतीय संस् ति की जो छवि बनायी जाती है. चाहे वह देवी की हो चाहे वेश्या की. उसमें कोई स्त्रियों से नहीं पूछता है कि इन चीजों के बारे में उनका ष्टिकोण क्या है ष्6

आज जब स्त्री अपनी चारदीवारी से निकलकर अपनी पहचान बनाने को आतुर हैए वहीँ मीडिया विज्ञापनों में उसकी छवि दो ही तरह से ङ्कस्तुत की जाती हैए या तो उसे सुबह से दौड़ती.भागती पति को अ०फिस बच्चों को स्कूल भेजतीए अपने दर्द को भी दबाती बर्तन एवं कपडे धोती एक तथाकथित त्यागी स्त्री के रूप में दिखाया जायेगा या फिर पुरुश के परफ्यूम लगातेए टूथपेस्ट से दांत साफ करते या दाढ़ी

बनाते पुरुश की ओर देखते ही आसक्त होते हुए दिखाया जायेगा प् आज भी वह अपने लिए नहीं पर सिर्फ और सिर्फ पुरुश को रिझाने के लिएए उसे आकर्शित करने के लिए उसकी पसंद को अपनी पसंद बनाने वाली दिखाया जायेगा प् आज के उपभोक्तावादी विज्ञापन से ऐसा आभास होता है कि स्त्री के ष्टिकोण से बनाए ही नहीं जाते प् एक तरफ स्त्रियाँ समाज के हर क्षेत्र में अपने को सक्षम सिद्ध तो कर रही हैं परंतु उपभोक्तावादी विज्ञापन व्यवसाय उनकी एक अलग ही छवि ङ्कस्तुत कर पुरुशसत्ता को और सबल करने का ङ्कयास कर रहे हैं प् ये विज्ञापन एक भ्रामक उच्चवर्गीय जीवन शैली ङ्कस्तुत कर रहे हैंए जिनसे मध्यमवर्गीय मानस दिग्भ्रमित हो रहे हैंप् आज के इस दौर में इस उपभोक्तावादी जंजीर पुनः स्त्रियों को जकड़ने का ङ्कयास कर रही हैं प् वास्तव में समस्या विज्ञापन में स्त्री की उपस्थिति नहींए पर उसके ङ्कस्तुतीकरण में हैं प् पुरुश उपभोक्ता वाली वस्तुओं के विज्ञापन में भी स्त्री को उत्पाद रूप में ङ्कस्तुत करना समस्या है प् सौंदर्य के नए मानक ङ्कस्तुत करना समस्या हैप् विज्ञापनों में स्त्री को मुखिया पुरुश के अधीन दिखाना समस्या है प् पुरुशवादी समाज की संरचना का यह ङ्कदर्शन समस्या है ८

समाज में स्त्रियों का दायरा तय कर दिया गया है प् यदि वह कामकाजी हैं या व्यावसायिक कार्य करती हैंए तब भी घरेलू कार्य उसके आँचल से ही बंधे हैंए घर के काम करना उनकी ही जिम्मेदारी है प् कपड़ों एवं सौंदर्य ङ्कसाधनों के विज्ञापन की पृष्ठभूमि इसी तथ्य पर आधारित है कि पुरुशों की नजर में वह सुंदर लगे प् यहां भी कहा जाये तो स्त्री एक अ श्य पितृसत्तात्मक के ङ्कभाव में अपने को समर्पित कर देती है प् स्त्री को अपने को इस ङ्कभाव से मुक्त करना होगा प् पुरुशों को विपरीत धारा में दिखाने की हिम्मत भी कोई नहीं करना चाहता प् स्त्री के लये घर के कार्य स्वेच्छात्मक नहीं होतेए अतः किसी उत्पादन के विज्ञापनों के अपवाद को यदि छोड़ दिया जाये तो पारंपरिक ढर्रे पर ही सब चल रहा है प् इस परिपाटी को बदलने का साहस नहीं किया जा रहा है प् कहीं न कहीं यह परिपाटी पुरुश वर्चस्व के अधीन ही है प् स्त्री यदि इस मानसिकता अवं उपभोक्तावादी संस् ति में खो गयी तो उसकी मुक्ति एक स्वप्न बन कर रह जाएगी प्

स्त्री विमर्श की संकल्पना अनेक विचारध ाराओं का समन्वय है प् स्त्रियों को उसकी परंपरागत भूमिका से हटाकर उसके स्वतंत्र अस्तित्व की पहचान कराने की वकालत करता है प् एक तर्कशुद्ध विचार विनिमय से स्त्री के सम्बन्ध में राय बनाना आवश्यक है प् सभी क्षेत्रें में समान भागीदारी स्त्री का अधिकार है प् स्त्रियों के अधिकारों के ङ्कति जागरूकता तथा पुरुश वर्ग की उनके ङ्कति मानसिकता को बदलना स्त्री विमर्श का उद्देश्य है प् आज के इस संवाद विमर्शों के युग में स्त्री की आत्म सजगता व आत्म चेतना अत्यंत महत्वपूर्ण है प् टीण्वीण्एफिल्म और मीडिया के साथ बाजारवाद ने स्त्री का वस्तुकरण किया हैए स्त्री को स्वयं उपभोक्ता संस् ति में बिकाऊ होने की लालसा खत्म करनी होगी प्आज के इस जीवन धारा मेंए उपभोक्ता युग में स्त्री को अपनी स्वतंत्र पहचान बनाना आवश्यक है प् पुरुशों को अब स्त्री को एक अवयव के रूप में ही न देखते हुए उसके अस्तित्व एवं अधिकार को स्वीकार करना होगा प् स्त्रियों को स्वयं विज्ञापनों में अपने ङ्कदर्शन हेतु सजग करना होगाए जिससे आने वाली पीढ़ियों की विचारधारा में परिवर्तन आ सके प् महादेवी वर्मा जी के अनुसारए ष्पुरुश के द्वारा नारी का चरित्र अधिक आदर्श बन

सकता है परंतु अधिक सत्य नहीं प् वि ति के अधिक निकट पहुँच सकता हैए परंतु यथार्थ के समीप नहीं प् पुरुश के लिए नारीत्व अनुमान हैए परंतु नारी के लिए अनुभव प् अतः अपने जीवन का जैसा चित्र वह हमें दे सकेगीए वैसा पुरुश बहुत साधना के उपरान्त भी शायद ही दे सके ष्7 स्त्री मुक्ति के स्वप्न पूर्ण करने के लिए स्त्री अधिकारों की चर्चा आवश्यक है प् इस उपभोक्ता काल में बाजारवाद के खिलाफ जाकर अपनी आंतरिक शक्ति को पहचानने की आवश्यकता है प् नए जमाने की इन परिस्थितियों में नयी शक्ति आवश्यक है प्

संदर्भ

1 ण् व्होरा आशा रानीए भारतीय नारी दशा.दिशाए नेशनल पब्लिशिंग हाउसए नयी दिल्लीए1983ए पृण्10

2 ण् यादव राजेंद्वए आदमी की निगाह में औरतए राजकमल ङ्कााशनए नयी दिल्लीए 2007ए पृण्252

3 ण् व्होरा आशा रानीए भारतीय नारी दशा.दिशाए नेशनल पब्लिशिंग हाउसए नयी दिल्लीए1983ए पृण्111

4 ण् वसुधा 78ए वर्श. 5ए सं. 2 ए पृण्44

5 ण् बोउआर सीमोन द अनुण्खेतान ड०ण्ङ्कभाए स्त्री उपेक्षिताए हिन्द प०केट बुक्सए नयी दिल्लीए 1992ए पृण्2

6 ण् संण् रमेश उपाध्यायएसंज्ञा उपाध्यायए आज का स्त्री आन्दोलनए पृण् 44

7 ण् वर्मा महादेवीए श्रृंखला की कड़ियाँए राधा ष्ण ङ्कााशनए 1942ए पृण् 74

नारीवाद के सामने समकालीन चुनौतियाँ

प्रो. डॉ. लालचंद किसन रामटेके
(समाजशास्त्र विभागाध्यक्ष)
आेाक मोहरकर कला एवं वणिज्य
महाविद्यालय अडयाळ
त. पवनी जि भंडारा 441903
मो. नं. 9421808949
म्ड ।प्स् प्क संसबींदकतंउजमाम/हउंपसण्बवउ

शोध सार

प्रस्तुत ाोध-पत्र में नारीवाद की अवधारणा और विभिन्न नारीवादी सिद्धांतों का उद्विकासीय क्रम में विलेाण किया गया है। इस विलेाण के माध्यम से यह जानने का प्रयास किया गया है कि विभिन्न समाजों, समुदायों, संस्कृतियों, नृजातीय समूहों में नारीवाद की अवधारणा किस प्रकार विकसित एवं लोकप्रिय हुई। नारीवादियों का मानना है कि ङ्क ति ने स्त्री और पुरुा की ाारीरिक बनावट में जो अंतर स्थापित किया है उसी को सामाजिक स्थिति का आधार बना लिया गया जो कि तर्कसंगत नहीं ळें नारीवादी आंदोलन केवल बौद्धिक जगत तक ही सीमित न रह कर विभिनन .देों के गलियारों से निकल कर नारीवादियों के मन में स्पंदित हो रहे हैं। समाज़ाास्त्रियों एवं मानवााास्त्रियों ने नारीवाद की अवधारणा का विलेाण किन-किन नारीवादी सिद्धांतों के माध्यम से किया है तथा नारीवाद के माध्यम से महिलाएं स्वयं का सााक्तीकरण करने में कहां तक सफल हुई हैं, ऐसे कई मुद्दों पर वस्तुनिठता के साथ विचार किया गया है।

की-वर्ड

नारीवाद, नारीवादी की मुख्य धाराएँ, उदारवादी नारीवाद, आमूलपरिवर्तनवादी नारीवाद, समाजवादी नारीवाद, इकोफेमिनिज्म (परिस्थितिकी नारीवाद), काला नारीवाद/ब्लैक फेमिनिज्म

, उत्तर-औपनिवेाकि नारीवाद, भारत में नारीवाद.

परिचय :-

नारीवाद एक समाज़ाास्त्रीय और वैचारिक अवधारणा है जिसकी .दाा और दिाा विभिन्न समाजों और संस्क तियों में भिन्न-भिन्न है। सम्पूर्ण संसार के मानव समूहों को मुख्यरूप से तीन भागों में विभाजित किया जा सकता है प्रथम -पुरुा, द्वितीय-महिला, त तीय- ट्रांसजैण्डर। किसी भी मानव समाज की महिलाओं के बिना कल्पना नहीं की जा सकती है फिर भी प्रत्येक समाज

और संस्क ति में कुछ ऐसे कारक या मान्यताएं रही हैं जिन्होंने नारी की सामाजिक स्थिति को न केवल कमजोर किया है बल्कि उनके मानव अधिकारो ं या प्राक तिक अधिकारों से उन्हें वंचित कर दिया। व़िव की इन्हीं ाोणकारी प्रव तियों ने एक नवीन विचारधारा को जन्म दिया जिसे वर्तमान में नारीवाद के रूप में जाना जाता है। नारीवादी वि़र्मों एवं आंदोलनों का नेत त्व प्रमुख रूप से महिलाओं द्वारा ही किया गया। ये नारीवादी नेत्रि व़िव के विभिन्न .देों, प्रजातियों, समाजों, समुदायों का प्रतिनिधित्व करती हैं और नाऱीाोण के विरूद्ध अपनी आवाज बुलन्द कर नारी के साथ किये जाने वाले भेदभाव, उत्पीड़न और ाोण को मिटाने का आह्वान करती हैं। इन वैचारिक आंदोलनों से वर्तमान समय में नारी जीवन को बेहतरबनाने में मदद मिल सकती है।

नारीवादी अवधारणा का आरंभ इस व़िवास के साथ होता है कि स्त्रियां पुऱुाों की तुलना में अलाभ और हीनता की स्थिति में हैं। नारीवादी विचारधारा मुख्य रूप से स्त्री-पुऱुा भेदभाव से जुड़ी है तथा यह स्त्रियों की भूमिका और अधि ाकारों से संबंधित है। यह अवधारणा स्त्रियों की पराधीनता और उनके ङ्कति होने वाले अन्याय पर ध्यान केंद्रित करते हुए इनके ङ्कतिकार के उपायों पर विचार करती है। नारीवाद स्त्री-पुऱुा भेदभाव की पड़ताल के लिए मुख्य रूप से सेक्स' और जेंडर' को आधार बनाता है। नारीवादियों का मानना है कि सेक्स एक जीव वैज्ञानिक तथ्य' है तथा जेंडर एक समाजवैज्ञानिक तथ्य' । नारीवादियों का मानना है कि ङ्क ति ने स्त्री और पुऱुा की ाारीरिक बनावट में जो अंतर स्थापित किया है उसी को सामाजिक स्थिति का आधार बना लिया गया जो कि तर्कसंगत नहीं है। ङ्काचीन काल से ही स्त्रियों को सामाजिक जीवन में उपयुक्त मान्यता नहीं दी गई और उन्हें हीन स्थिति में रखा गया। नारीवादी विचारक जैविक-निर्धारणवाद के विचार को खारिज करते हुए बताते हैं कि पुऱुा और स्त्री की भिन्न छवि उनके जीव वैज्ञानिक अंतर पर आधारित नहीं है बल्कि यह हमारी संस् ति की देन है। यह अधीनता सामाजिक और सांस् तिक मूल्यों, विचारधाराओं और संस्थाओं की उपज है जो महिलाओं की भौतिक और विचारध ाारात्मक अधीनता यानी जेंडर के ङ्कभुत्व को सुऩिचित करती है। ये मान्यताएं सामाजिक जीवन में स्त्री के संपूर्ण जीवन पर पुऱुा के नियंत्र्ण को बढ़ावा देती हैं जिससे पितृसत्ता स्थापित होती है और यह पितृसत्तात्मक व्यवस्था ही स्त्रियों के ाोण का कारण है। इस ङ्कार से नारीवादियों का मानना है कि स्त्रियों की हीन स्थिति का कारण ऩ्रि है और यह समाज द्वारा निर्मित है जिसे चुनौती दी जानी चाहिए।

नारीवाद :-

नारीवाद एक समाज़ाास्त्रीय अवधारणा हैं जो जीवन के प्रत्येक क्षेत्र में पुऱुाों के बराबर स्त्रियों के अधिकारों के समर्थन से उत्पन्न हुए सामाजिक आन्दोलन को इंगित करती है। यह एक ऐसा विचार है जो पुऱुा और स्त्री के बीच समानता को स्वीकार कर नारी के बौद्धिक एवं व्यावहारिक रूप में स़ाक्तीकरण पर बल देता है। यह लैंगिक भेदभाव को अस्वीकार करता है जो कि नारी की हीन स्थिति का प्रमुख कारण है। इस विचारधारा की उत्पत्ति मूलतः पित सत्तात्मकता समाज अर्थात पुऱुाप्रभुत्व की प्रतिक्रिया के फलस्वरूप हुई। नारीवाद की व्याख्या मुख्य रूप से दो अर्थों में की जाती है।

पहली संकुचित अर्थ में, एक राजनैतिक विचारध ारा के रूप में नारीवाद महिलाओं के द्वारा महिलाओं के लिए समानता हेतु किया गया एक सामाजिक आंदोलन है जो लि ंगवादी सिद्धांत, पुरूा प्रभुत्व, वर्चस्व और महिलाओं के सामाजिक ोाण की समाप्ति पर बल देता है। दूसरी, विस्त त अर्थों में नारीवाद कई भिन्न किंतु अन्तर्संबंधित संकल्पनाओं का एक पुंज है जिसका प्रयोग लिंग (ळमदकमत) की सामाजिक यथार्थता तथा लिंग असमानता की उत्पत्ति प्रभाव एवं परिणामों के अध्ययन, विलेाण एवं विवेचन में किया जाता है। महिलावादी आंदोलन के इतिहास की ुरूआत मूलतः फ्रांस की क्रा ंति के आदर्शों में छुपी है। फ्रांस की क्रांन्ति ने महिलावाद की प्रथम लहर को उत्पन्न किया और महिलाओं को क्रांति में सहभागी होने की प्रेरणा दी। ब्रिटेन में सन, 1972 में प्रकाशित 'मेरी बूलस्टोनक्राफ्ट' की पुस्तक 'ए विनडिक़ेान ऑफ द राइट्स ऑफ वूमन' ने नारीवाद की पहली लहर को जाग त किया। इस पुस्तक में .ाक्षा, राजनीति और काम के अवसरों के समान महिलाअधिकारों का पुरजोर समर्थन किया। भारत में भी उन्नीसवीं ाताब्दी में कुछ समाज सुध ारकों द्वारा महिलाओं की प्रस्थिति में सुधार लाने का प्रयास किया गया जिसमें राजा राममोहन राय, क़ेावचन्द्र सेन, देवेन्द्रनाथ ठाकुर, स्वामी दयानन्द सरस्वती, श्रीमति एनीवीसेन्ट के अतिरिक्त थियोसोफिकल सोसाइटी, रामक.ण मिान जैसी अनेक संस्थाओं ने स्त्रि.ाक्षा तथा महिलाओं की अन्य समस्याओं (विवाह की आयु, विधवा-विवाह आदि) के समाधान में योगदान दिया। नारीवाद की अवधारणा को स्पट करने के लिए विभिन्न समाज़ाास्त्रियों, मानवाास्त्रीयों एवं राजनीतिज्ञों ने विभिन्न सिद्धांतों की स्थापना की है जिन्हें नारीवादी सिद्धान्त कहा जाता है। नारीवादी सिद्धान्त महिलाओं और पुरूाों दोनों के लिए समानता की बात करते हैं, किंतु इसके लिए वे विभिन्न तरीके अपनाते हैं, जैसे-उदारवादी नारीवाद, मार्क्सवादी नारीवाद, रेडीकल नारीवाद और उत्तर-आधुनिक नारीवाद।

नारीवादी की मुख्य धाराएँ :-

नारीवादी आंदोलन के अंतर्गत अनेक ङ्कार के विचार और कार्यक्रम ङ्कस्तुत किए गए हैं। स्त्रियों की असमानता, दमन और अध ीनता के कारणों, ङ्कारों और समाधानों के बारे में नारीवादियों की अलग-अलग राय है। इसी कारण इसी कारण इसकी अलग-अलग ध ाराएँ हैं। मुख्य रूप से नारीवाद को तीन ध ाराओं में बाँटकर देखा जा सकता है- उदारवादी नारीवाद, आमूलपरिवर्तनवादी नारीवाद एवं समाजवादी नारीवाद.

1. उदारवादी नारीवाद- उदार नारीवाद, नारीवाद से जुड़ी आरंभिक विचारधारा है जो उदारवाद से जुड़ी मान्यताओं के आधार पर स्त्रियों के अधिकारों की वकालत करती है। यह विचारधारा क्रांति के विपरीत क्रमिक और कानूनी सुधार का समर्थन करती है। इससे जुड़े विचारक सार्वजनिक क्षेत्र में समानता का समर्थन करते हैं। एक ङ्कार से यह सुधारवादी आंदोलन है। मेरी वोल्स्टनक्राफ्ट, जे. एस. मिल, बेट्टी फ्रीडन, कैरोल पेटमैन ङ्कमुख उदारवादी नारीवादी विचारक हैं। 18 वीं ाताब्दी के अंतिम .ाक में मेरी वोल्स्टनक्राफ्ट ने अपनी चर्चित ति विंडीक़ेान अ०फ द राइट्स अ०फ वीमेन'(1792) में सामाजिक ढाँचे की आलोचना करते हुए कहा कि स्त्रियों को.ाक्षा से वंचित रखा गया है और

वे सार्वजनिक जीवन में भी अनुपस्थित हैं। अतः स्त्रियों को विवेक़ील ङ्काणी मानते हुए स्त्री-पुरु़ा में बुनियादी समानता स्थापित करने की दिाा में ङ्कयास करना चाहिये। 19वीं ाताब्दी के उत्तराध र्ा में ज०न स्टूअर्ट मिल ने अपनी रचना सब्जेक्शन अ०फ वीमेन' (1869) के अंतर्गत भी स्त्री अधि ाकारों का समर्थन किया। मिल ने कहा कि स्त्री-पुरु़ा का संबंध आधिपत्य के बजाय साहचर्य पर आधारित होना चाहिये। उसने स्त्रियों की .ाक्षा, नागरिकता तथा संपत्ति में अधिकार की वकालत की। बेट्टी फ्रीडन जिन्हें महिला मुक्त की जन्मदाता' भी कहा जाता है ने अपनी रचना द फेमिनिन मिस्टीक'(1963) में कहा कि स्त्रियों को भी स्वायत्तता और आत्मनिर्णय का अधिकार मिलना चाहिये।

2. आमूलपरिवर्तनवादी नारीवाद- आमूल परिवर्तनवादी या उत्कट नारीवादी विचारधारा की ाुरुआत मुख्य रूप से द्वितीय विव युद्ध के .पचात हुई। यह विचारधारा सामाजिक व्यवस्था की यथास्थिति में आमूल परिवर्तन की मांग करती है। यह विचारधारा निजी जीवन में समानता की समर्थक है। इस धारा की ङ्कमुख विचारक सिमोन द बुआ , ाुलामिथ फायरस्टोन, केट मिलेट, वर्जीनिया वूल्फ, एलस्टीन, आयरिा मेरियम यंग हैं।

फ्रांसीसी नारीवादी लेखिका सिमोन द बुआ ने अपनी चर्चित ति द सेकंड सेक्स' (1949) में कहा कि," स्त्री पैदा नहीं होती बल्कि उसे ऐसा बना दिया जाता है" सिमोन ने कहा कि पुरु़ा ङ्कधान समाज में स्त्री को द्वितीय लिंग' का दर्जा दिया जाता है।

वर्जीनिया वूल्फ ने महिलाओं की पराधीन स्थिति को देखते हुए कहा कि,"महिला होने के नाते मेरा कोई .देा नहीं है।" फायरस्टोन ने अपनी चर्चित ति डायलेक्टिक आफ सेक्स'(1970) के अंतर्गत नारीवाद की नई व्याख्या देकर इससे जुड़े आंदोलन को एक नई दिाा ङ्कदान की। उन्होंने तकनीकी के विकास को स्त्री मुक्ति का साधन बताया। केट मिलेट ने अपनी पुस्तक सेक्सुअल प०लिटिक्स'(1970) के अंतर्गत बताया कि नारीवाद को एक राजनीतिक आंदोलन का रूप देने की आवयकता है। उन्होंने कहा कि स्त्री-पुरु़ा का संबंध ङ्का तिक न होकर राजनीतिक है। उन्होंने कहा कि स्त्री पर पुरु़ा का जो नियंत्रण है वह जीव वैज्ञानिक अंतर की देन नहीं बल्कि सामाजिक संरचना का परिणाम है । केट मिलेट की उपर्युक्त पुस्तक अमेरिका में नारी मुक्ति आंदोलन को बढ़ावा देने में विाो रूप से उपयोगी साबित हुई।

3. समाजवादी नारीवाद- समाजवादी नारीवादी विचारधारा समाजवाद से जुड़ी मान्यताओं को आधार बनाकर महिलाओं के उत्थान का समर्थन करती है। समाजवादी नारीवादी यह नहीं मानते कि स्त्रियों की समस्या राजनीतिक और कानूनी रूप से समाप्त हो सकती है। उनके अनुसार स्त्री-पुरु़ा की असमानता का मूल कारण सामाजिक-आर्थिक संरचना है जो एक सामाजिक क्रांति के द्वारा ही समाप्त की जा सकती है। समाजवादी नारीवादी मुख्य रूप से पूंजीवादी व्यवस्था को स्त्रियों के ाोाण का कारण मानते हैं। इस धारा के ङ्कमुख विचारक चार्ल्स फ्यूरिए, फ्रेडरिक एंगेल्स और ाीला रोबाथम हैं।

फ्रेडरिक एंगेल्स का मानना है कि स्त्रियों का दमन परिवार की संस्था से आरंभ होता है क्योंकि बुर्जुआ परिवार की संरचना पित सत्तात्मक होती है। फ्रेडरिक एंगेल्स ने अपनी पुस्तक द ओरिजिन अ०फ द फैमिली,

ङ्काइवेट ङ्क०पर्टी एंड स्टेट'(1884) में यह तर्क दिया कि समाजवाद के आगमन से निजी संपत्ति का अंत हो जाएगा जिससे स्त्रियों को ग ह कार्य के भार से मुक्ति मिल जाएगी और समानता स्थापित होगी।

ीला रोबाथम ङ्कमुख समाजवादी नारीवादी विचारक हैं। इन्होंने मुख्य रूप से स्त्रियों के इतिहास का पता लगाने की कोाि की। इन्होंने अपनी चर्चित ति विमेन रेजिस्टेंस एंड रिव०ल्यून' के अंतर्गत बताया कि स्त्रियों के अतीत की जानकारी से हमें उनके भविय के लिए दिाा .टि मिल सकती है। ीला रोबाथम का मानना था कि नारी मुक्ति का संघ्र्ा वस्तुतः पूंजीवाद विरोधी संघ्र्ा का एक हिस्सा है।

उत्तर-आधुनिक नारीवाद

उत्तर-आधुनिक नारीवाद एक महत्वपूर्ण द .टिकोण है जो उत्तर आधुनिक और बाद के संरचनात्मक सिद्धांतों को ामिल करता है तथा उदार नारीवाद और कट्टरपंथी नारीवाद को आधुनिकवाद के छोर से परे जाने के रूप में देखता है। उत्तर आधुनिक नारीवाद की ुरूआत 1980 में मानी जाती है। उत्तर आधुनिक नारीवाद फूको, सीमोन डीबूवा, देरिदा और लुकमान के विचारों के आधार पर बना है, इनके अलावा हेलेन सी ज़ोा, लूस इरीगारे और जूलिया क्रिस्टेवा जैसे लेखकों ने उत्तर आधुनिक नारीवाद की स्थापना में महत्वपूर्ण भूमिका निभाई है। उत्तर आधुनिक नारीवाद वर्ग, धर्म, कामुकता, पहचान, लिंग, समलैंगिकता संबंधी जटिल बहस के मुद्दों को लेकर महिलाओं की अधीनता और अन्य मुद्दों से निपटने की दिाा में कोई भी द .टिकोण उत्पन्न कर लेता है और कोई भी एक कारण न होने का निर्क़ा निकलता है।

सांस्कृतिक नारीवाद

सांस्क तिक नारीवाद महिला चरित्र या स्त्री के सकारात्मक पहलुओं और विोाताओं को व्यक्तित्व के रूप मे देखता है। सांस्क तिक नारीवाद नारीगत विोाताओं जैसे -सहनीलता, परिपोाण, भावुकता एवं आश्रित आदि के नकारात्मक अर्थ को हटाकर उन्हें सकारात्मक रूप से पुनः परिभाति करना चाहता है। सांस्क तिक नारीवाद महिलाओं और पुरूाों के बीच लिंग भेद पर ध्यान केन्द्रित करके एक ऐसे समाज में महिलाओं के सामाजिक संबंधों को समझने की कोाि करता है, जिसमें नारीवाद व्यक्तिगत परिवर्तन मान्यता और महिला केन्द्रित संस्क ति के निर्माण और स्त्रीत्व-पुरूात्व की पुनर्व्याख्या के माध्यम से महिलाओं की मुक्ति का प्रयास कर सके। ऐसा माना जाता है कि मार्गरेट फुलट समीक्षक और महिला कार्यकर्ता हैं। उन्होंने सांस्क तिक नारीवाद की परंपरा ुरू की। वे ज्ञान की भावनात्मकता महिलाओं के सहज और सरल पक्ष, प्रबुद्ध तर्कवादिता आदि विायों पर जोर देती है।

परिस्थितिकी नारीवाद (इकोफेमिनिज्म)

इकोफेमिनिज्म पर्यावरण संकट, प थ्वी और महिलाओं के अवमूल्यन और आध्यात्मिक चिंताओं के बीच एक समानांतर संबंध देखता है। इकोफेमिनिज्म प्रकति के वर्चस्व और महिलाओं के ाोाण के बीच एक महत्वपूर्ण संबंध देखता है जो कि नारीवाद की दूसरी लहर और पर्यावरण आंदोलन के साथ 1970 के मध्य उभरा। इकोफेमिनिज्म ाब्द का प्रयाग सर्वप्रथम'फ्रेंकोइस डी यूबोन' द्वारा किया गया था। यह ाब्द 1970 से लेकर 1980 के .दाक तक लोकप्रिय बना रहा। इकोफेमिनिज्म सिद्धांतकारों में 'फ्रेंकोइस की यूबोन' का नाम

उल्लेखनीय है। वे एक फ्रेंच-नारीवादी महिला थीं, जिनको प थ्वी के विन्ना और विघटन से बचाने के क्रम में एक पारिस्थितिकी क्रांन्ति के नेत त्व में महिलाओं की भूमिका के आह्वाहन का श्रेय दिया जाता है। 'सैली मेक फैक' एक अमेरिकी, पर्यावरणीय नारीवादी, ईसाई धर्माास्त्री हैं, उनका मत है कि प थ्वी की देखभाल भगवान के ारीर के रूप में की जानी चाहिए। भारत मे ं वन्दना .िावा पर्यावरणविद के विकास में एक प्रभाव्ााली नेत्री रही हैं। वे व्िव में एक पर्यावरण विद्वान और कार्यकर्ता के रूप मे ं विख्यात हैं। उन्होंने भारत में महिलाओं के विकास कार्य में उल्लेखनीय कार्य किया है। वन्दना .िावा स्थानीय जैविक क .ि के लिए एक सक्रिय आवाज हैं। उनका मानना है कि महिलायें पुरूाों से ज्यादा रचनात्मक, संवेदनील और सहनील होती हैं। उन्होंने पारिस्थितिकीय विन्ना और पूंजीवादी विकास के लिए पित सत्तात्मकता को जिम्मेदार एवं दोाी ठहाराया है। वन्दना .िावा के अनुसा, महिलाओं में प थ्वी के समान ही उत्पन्न करने की स जनात्मक ाक्ति होती है। वे अपनी कल्याणकारी ाक्तियाओं का उपयोग करके विभिन्न पर्यावरणीय प्रोाणकारी संसाधनों, नीतियों और प्राक तिक तरीकों का ज्ञान सहज ही प्राप्त कर लेती हैं। महान पर्यावरणवादी 'वंगारी मथाई' का जन्म नयेरी केन्या में हुआ। वे लोकतन्त्र और मानव अधिकारों के लिए लड़ने वाली जुझारू महिला थीं। उन्होंने 1977 में 'ग्रीन बेल्ट आंदोलन' का नेत त्व किया। और इस कार्य के लिए उन्हें व्र्ा 2004 में ाांति का नोबल पुरस्कार प्रदान किया गया।

काला नारीवाद/ब्लैक फेमिनिज्म

काले नारीवाद का उदय लिंग असमानता, वर्ग उत्पीड़न और नस्लवाद के विरोध में हुआ। 'एलिस वॉकर' और इस नारीवादी विचारधारा की प्रासंगिकता ने इस बात का खुलासा किया कि काली महिलाओं का उत्पीड़न और ोाण गोारी महिलाओं के मुकाबले अधिक गहन और तीव्र था। काला नारीवाद, औपनिवे्ाकि (पोस्ट कोलो नियल) और तीसरी दुनिया के नारीवाद से भी अंतर्संबंधित है। इसमें महिलाओं को न केवल अपने लिए, अपनी संस्कृति मे ं पुरूाों से मान्यता के लिए संघ्र्ा, बल्कि प्चिमी नारीवादियों से भी जूझना पड़ा। इसी दिाा में 1970 के .ाक के दौरान विभिन्न काला नारीवादी संगठन उभरे। 'कोमबाही रिवर कलेक्टिव' बोस्टन में एक सक्रिय 'काला नारीवादी समलैंगिक संगठन' था। काला नारीवाद सिद्धांत व्यापक रूप से 1970 के .ाक मे ं अमेरिकी महिला आंदोलन की दूसरी लहर के विकास के दौरान महिलाओं की राजनीतिक सक्रियता के रूप में उभरा। काला नारीवादी सिद्धांत की अवधि और सिद्धान्त में अस्थिरता दिखाई देती है, क्योंकि वह राजनैतिक रूप से अन्य व्यवस्थाओं से संबंधित है- जैसे स्थानांतरण, जाति मतभेद, सांस्कृतिक ग्ट्रीयता आदि तत्व काले नारीवाद की प्रकृति में विभिन्न अर्थों का समाव्ोा करते हैं। जिसके कारण काली राजनीति और नारीवादी राजनीति की पहचान में निरंतर एक आलोचना चलती रहती है।

उत्तर-औपनिवे्ाकि नारीवाद

उत्तर-औपनिवे्ाकि नारीवाद से अभिप्राय नारीवादी .र्दान के एक प्रकार से है, जो नस्लवाद, गैर सफेद और गैर प्चिमी महिलाओं के आर्थिक, सामाजिक और राजनीतिक संदर्भ में उनके प्रभाव के साथ उपनिवे्ावाद पर केन्द्रित है। उत्तर-औपनिवे्ाकि नारीवाद अतीत में उपनिवेावाद के तहत महिलाओं की समस्या का समाधान करने की को्ाि के रूप में उभरा। इस नारीवादी

विचार धारा के मुख्य द्वानिक इस प्रकार हैं -अंरूधति रॉय, गायत्रि स्पीवक, चन्द्र तलपदे, उमा नारायण, कुमकुम संगारी, लतामणि आदि। उत्तर-औपनिवेशिक नारीवादी मुख्यधारा में पश्चिमी नारीवाद के स्वदेशी और अन्य तीसरी दुनिया के नारीवादी आ ंदोलन के विचारों को सम्मिलित करने की बात करते हैं।

भारत में नारीवाद

पुरुष वर्चस्व हर एक समाज की सच्चाई है और भारतीय समाज भी इससे अछूता नहीं रहा है। भारतीय समाज के लगभग सभी वर्गों में महिलाओं की स्थिति आरंभिक समय से ही दोयम दर्जे की रही है। समाज की आधी आबादी होने के बावजूद महिलाएँ हमेशा से मूलभूत अधि ाकारों से वंचित रही हैं। भारत में भी नारीवाद पित सत्ता के विरोध और समान अधिकारों की लड़ाई से जुड़ा हुआ है। यदि हम भारतीय संदर्भ में नारीवादी आंदोलन को देखें तो इसको तीन कालखंडों में बाँटा जा सकता है -

1.ङ्कथम कालखंड 1850-1915

2.द्वितीय कालखंड 1915-1947 तथा

3.त तीय कालखंड 1947 से वर्तमान तक।

ऐतिहासिक कारणः

भारतीय सामाजिक संरचना, उपनिवेशवाद और उपनिवेशवाद विरोधी संर्घा के कारण भारत का नारीवादी आंदोलन पश्चिम से भिन्न है। भारत का नारीवादी आंदोलन 19वीं ाताब्दी के सामाजिक सुधार आंदोलन और रा्ट्रीय आंदोलन से जुड़ा हुआ है। भारत में पहला नारीवादी आंदोलन समाज में विद्यमान अंधविवासों रूढ़ परंपराओं जैसे- सती ङ्कथा, बाल विवाह, देवदासी ङ्कथा आदि को समाप्त करने के उद्देय पर केंद्रित था। राजा राममोहन राय, .ईवरचंद्र विद्यासागर, स्वामी विवेकानंद, ज्योतिबा फुले , सावित्रिबाई फुले, फातिमा ेख, ताराबाई.ांदे, स्वामी दयानंद सरस्वती, पंडिता रमाबाई, सर सैय्यद अहमद खान आदि विचारकों और समाज सुधारकों ने महिलाओं से जुड़े हुए ङ्कनों को ङ्कमुखता दी तथा विभिन्न संगठनों और कानूनी सुधार के माध्यम से स्त्री.ाक्षा, विधवा विवाह और स्त्री अधिकार की दिा में समर्पित ङ्कयास किया।

दूसरा चरण महिलाओं की सक्रिय भागीदारी से जुड़ा हुआ है। इस दौर में महिलाएँ स्वतंत्रता आंदोलन से लेकर श्रमिक आंदोलन में भी ाामिल होने लगी। इस चरण में भारतीय महिला संघ(1917) जैसे विभिन्न संगठनों की स्थापना हुई और ारदा एक्ट (1929) जैसे कानूनी सुध ार हुए। रा्ट्रीय आंदोलन के दौरान महात्मा गांधी और ड०. अंबेडकर के महिला उत्थान की दिा में किए गए ङ्कयास विेा रूप से उल्लेखनीय हैं। जहाँ महात्मा गाँधी ने सती ङ्कथा, बाल विवाह, पर्दा ङ्कथा, दहेज ङ्कथा, छुआछूत व विध वाओं के ोाण का मुखर विरोध किया वहीं ड०. अंबेडकर ने कानूनी सुधार(ङ्कसूति अवकाा, मताधिकार) व संवैधानिक ङ्कावधानों(समानता का अधिकार और लैंगिक विभेद का अंत) के माध्यम से महिलाओं के सा्क्तिकरण की दिा में व्यावहारिक ङ्कयास किया। इस दौर में ङ्कमुख नारीवादियों में कामिनी राय, सरला देवी चौध ारानी, दुर्गाबाई .ेामुख की भूमिका उल्लेखनीय रही है।

भारत में नारीवादी आंदोलन का तीसरा चरण आजादी के बाद सार्वजनिक और निजी जीवन में समानता से जुड़ा हुआ है। यह ङ्कमुख रूप से सामाजिक, आर्थिक, राजनीतिक समानता, .ाक्षा तक पहुँच, संपत्ति में अधिकार तथा लैंगिक

विभेद के अंत से जुड़ा हुआ है।

यदि हम वर्तमान में भारतीय नारीवादी विचारकों और आंदोलनकारियों की बात करें तो मेघना पंत, व ंदा करात, मधु क़िवर, मेधा पाटकर, गीता सहगल, वंदना .िवा, निवेदिता मेनन, नीरा देसाई, रूथ वनिता का नाम ङ्कमुख रूप से सामने आता है।

चुनौतियाँ-

नारीवादियों के समक्ष अलग-अलग ङ्कार की चुनौतियाँ हैं। चूँकि ङ्कत्येक समाज की संस्तियाँ अलग हैं। इसलिये महिलाओं की पराधीनता और ाोण के कारण तथा संरचनाएँ भी अलग-अलग हैं। नारीवादी आंदोलन के समक्ष सबसे ङ्कमुख व्यवहारिक चुनौती स्त्रियों के ङ्कति बनी बनाई रूढ़ अवधारणाएं और पूर्वाग्रह हैं। सार्वजनिक जीवन में स्त्रियों के विरुद्ध की मानसिकता का निर्माण हजारों व़र्षों का परिणाम है। असंख्य सुधारों के बावजूद भी लैंगिक भेदभाव सार्वजनिक जीवन की एक हकीकत है। नारीवादी आंदोलन की एक ङ्कमुख चुनौती समाज में विद्यमान असमानता और स्त्रियों के ाोण की समाप्ति के विचार को लेकर नारीवादी आंदोलन से जुड़े विचारकों के मध्य असहमति भी है। नारीवाद का ङ्कमुख उद्देय पितृसत्तात्मक समाज को समाप्त करना है लेकिन नारीवाद के अंतर्गत इसके तरीके पर सहमति नहीं है। जिस वजह से नारीवादी आंदोलन की गति धीमी रही ळें

भारतीय संविधानमें नारीवाद को दीए गये अधिकार -

1 जनवरी 1848, 26 नोव्हेंबर 1949, 26 जानवरी 1950 (भारत ाासन अधिनियम 1919) द्वारा भारत में पहली बार महिलाओं को वोट देने का अधिकार मिला ।

भारतीय लोकतांव्रि व्यवस्था, हमारे कानून, विकासात्मक नीतियों व योजनाओं के तहत हर क्षेत्र में महिलाओं के विकास को ङ्कमुखता दी गई है। संविधान के अनुच्छेद 14,15,16,39 व 42 में इसकी चर्चा की गई है। अनुच्छेद 14 महिलाओं को कानून के समक्ष समानता का अधिकार देता है। अनुच्छेद 15 (1) में कहा गया है कि राज्य किसी भी नागरिक से धर्म, जाति, लिंग व जन्म स्थान के नाम पर भेदभाव नहीं करेगा। अनुच्छेद 15 (3) में महिला और बच्चों के पक्ष में ि़वो ङ्कावधान करने को कहा गया है। तो अनुच्छेद 16 में सभी नागरिकों के लिए अवसर की समानता की बात कही गई है। संविधान में इन तमाम ङ्कावधानों के बावजूद जमीनी हकीकत अलग कहानी बयान करती है। महिलाओं के खिलाफ अपराध लगातार बढ़ता जा रहा है। इससे महिलाओं को बचाने के लिए 1956 से अबतक 50 से भी ज्यादा कानून बन चुके हैं। अनुच्छेद - 19 में महिलाओं को स्वतंत्रता का अधिकार ङ्कदान किया गया है, ताकि वह स्वतंत्र रूप से भारत के क्षेत्र में आवागमन, निवास एवं व्यवसाय कर सकती है । स्त्रि लिंग होने के कारण किसी भी कार्य से उनको वंचित करना मौलिक अधिकार का उल्लंघन माना गया है । तथा ऐसी स्थिति में कानून की सहायता हो सकेगी । भारतीय दंड संहिता (आईपीसी) के अंतर्गत किसी महिला के साथ मारपीट, बुरी नियत से हाथ पकड़ना, महिला के साथ अनैतिक कार्य करना तथा जान से मारने की धमकी देने पर धारा 452, 323, 354 तथा 506 के तहत पांच व़र्ा की सजा का ङ्कावधान हैं. तथा आरोपी से कुछ दंड भी वसूल किया जाता हैं ।

संविधान के निर्माण के लिए 389 सदस्यों की जो कमेटी बनाई गई थी. उस कमेटी में 15 महिलाएं भी ाामिल थी. जिनका भारत के

संविधान निर्माण में अतुल्नीय योगदान है. इलाहाबाद में 18 अगस्त 1900 में जन्मी .देा के ङ्कथम ङ्कधानमंत्री पंडित जवाहर लाल नेहरू की बहन विजयलक्ष्मी पंडित भी संविधान निर्माण कमेटी की सदस्य थी. बाल विवाह ऩिोध (स़ांोध ान) विधेयक 2021 के तहत सभी धर्मों में लड़कियों के विवाह के लिए कानूनी न्यूनतम आयु को 18 से बढ़ाकर 21 व़र्ा करने की तैयारियों के बीच कई जगह आनन-फानन में निकाह होने लगे हैं भारत के संविधान में हिन्दू उत्तराधिकार कानून के मुताबिक बेटी का पिता की संपत्ति पर उतना ही हक है जितना कि एक बेटे का होता है। आपको बता दें कि इस कानून को साल 1956 में बनाया गया था। लेकिन साल 2005 में इस कानून में कुछ बदलाव किए गये थे। हालाँकि, एक बार बेटी की ाादी हो जाने के बाद, उसे भ्न्थ का सदस्य नहीं माना जाता था। 2005 के स़ांोधन के बाद, बेटी को एक सहदायिक के रूप में मान्यता दी गई है, और उसकी वैवाहिक स्थिति से पिता की संपत्ति पर उसके अधिकार पर कोई फर्क नहीं पड़ता है।

नारीवाद सुरक्षा के लिये भारतिय संविधान में घटनात्मक प्रावधान

- अनुच्छेद 14 -विधि के समक्ष समता अथवा विधियों के समान संरक्षण का अधिकार।
- अनुच्छेद 15 (3) - के अधीन राज्य सरकार को स्त्रियों के लिए व़िाो उपबंध बनाने की ाक्ति ङ्काप्त है। भारतीय संविधान अनुच्छेद 15 धर्म, मूलवां, जाति, लिंग या जन्मस्थान के आधार पर विभेद का ङ्कऩिोध
- अनुच्छेद - 16 (1) ''राज्याधीन नौकरियों या पदों पर नियुक्ति के संबंध में सब नागरिकों के लिए अवसर की समानता होगी।
- अनुच्छेद 21 इसी अधिकार को संरक्षण ङ्कदान करता है ।
- अनुच्छेद 23 और 24 द्वारा महिलाओं के विरुद्ध होने वाले ाोाण को नारी गरिमा के लिए उचित नहीं मानते हुए महिलाओं की खरीद बिक्री व़ेयावृत्ति के लिए जबरदस्ती करना, भीख मंगवाना आदि को दंडनीय माना गया है।
- अनुच्छेद - 39 नागरिकों, पुऱुाों और महिलाओं को समान रूप से आजीविका के पर्याप्त साधन का अधिकार है ।
- अनुच्छेद 42 महिलाओं के लिए ङ्कसूति सहायता की व्यवस्था करता है।
- अनुच्छेद 243 (द)(3)-इस अनुच्छेद में ङ्कत्येक पंचायत में ङ्कत्यक्ष निर्वाचन से भरे गए स्थानों की कुल संख्या के 1/3 स्थान स्त्रियों के लिए आरक्षित रहेंगे और चक्रानुक्रम से पंचायत के विभिन्न निर्वाचन क्षेत्रें में आरक्षित किए जाएंगे।
- अनुच्छेद 325 के अनुसार निर्वाचक नामावली में महिला एवं पुऱुा दोनों को ही समान रूप से सम्मिलित होने का अधिकार ङ्कदान किया गया है।

नारीयों के लिये बनाये गये ङ्कमुख कानून

1. अनैतिक व्यापार ऩिोध कानून 1956
2. दहेज ऩिोध कानून 1961, इसमें 1986 में स़ांोधन हुआ।
3. महिला अमर्यादित चित्रण ऩिोध कानून 1986
4. सती ऩिोध कानून 1987
5. घरेलू हिंसा महिला सुरक्षा कानून 2005
6. कार्यस्थल में महिला दुराचार ऩिोध कानून 2013
7. मात त्व लाभ कानून 1961
8. पीसीपीएनडीटी एक्ट 1994

9. गर्भपात कानून 1971

10. ऱाट्रीय महिला आयोग कानून 1990

संभावनाएँ-

नारीवाद से जुड़े हुए विचारकों का मानना है कि आज के वैज्ञानिक चिंतन के युग में. ाक्षा के विस्तार के साथ यह स्पट हो चुका है कि स्त्री-पुऱा की मानसिक और ाारीरिक क्षमताओं तथा उत्तरदायित्व से जुड़ी योग्यताओं में कोई अंतर नहीं है। जहां भी स्त्रियों को अवसर मिला है वहाँ वे अपने आपको साबित कर चुकी हैं। ाारीरिक क्षमता से जुड़े क्षेत्रें में भी स्त्रियाँ पुऱाों से पीछे नहीं रही हैं। सेना तथा खेलकूद के क्षेत्रें में भी स्त्रियों ने नए कीर्तिमान स्थापित किये हैं। इसलिए स्त्री को सिर्फ आक्त या अबला के रूप में देखना तर्कसंगत नहीं है। स्त्रियों की हीन स्थिति सामाजिक व्यवस्था की उपज है न कि ङ्का तिक व्यवस्था की देन। नारीवादी आंदोलन का सभी ङ्ककार के समाजों पर कमोबेा ङ्कभाव पड़ा है। नारीवादी आंदोलन के कारण स्त्रियों की .दाा में काफी सुधार हुआ है और कई दूरगामी परिणाम भी ङ्काप्त हुए हैं। वोट देने के अधिकार,. ाक्षा का अधिकार, संपत्ती का अधिाकार, विवाह एवं तलाक के कानून में परिवर्तन, दहेज एवं बाल विवाह पर ङ्कतिबंध जैसे विभिन्न कानूनों एवं अपने अधिकारों के ङ्कति जागरूकता से महिलाओं की .दाा में क्रांतिकारी परिवर्तन आया है। आज भी ाासन व्यवस्थाओं , सरकारी एवं गैर सरकारी संगठनों द्वारा महिला ़ाक्तिकरण के ङ्कयास क्रमिक रूप से जारी हैं जिसके सकारात्मक परिणाम हासिल हुए हैं और आगे ढेरों संभावनाएं भी हैं। आज नारीवादी विचारकों का उद्देय स्त्रियों को पुऱा के समान बनाना नहीं बल्कि ङ्का तिक अंतर को स्वीकार करते हुए उनकी सामर्थ्य का संपूर्ण उपभोग करने तथा समाज के द्वारा स्थापित त्रि असमानताओं को दूर करने का ङ्कयास करना है क्योंकि स्त्री-पुऱा समानता स्थापित करके ही किसी भी समाज का संपूर्ण विकास संभव है।

उपसंहार

महिलाओं की मानवीय संवदेनाओं को अपने में समेटे हुए विभिन्न नारीवादी मुद्दों को संबोधित करती विभिन्न धाराएं अपने पदचिन्ह अंकित करती हुई अपने उद्देय प्राप्ति की तरफ बढ़ती जा रही हैं। विभिन्न .देा, काल और वातावरण से प्रभावित होने के फलस्वरूप अपने-अपने परिवेा के अनुसार नारीवादी सिद्धांतों की विभिन्न ध ाराए ं अपने महत्वपूर्ण उद्देयों को पूर्ण कर महिलाओं के जीवन को स्पंदित कर रही हैं। नारीवादी आंदोलन केवल बौद्धिक जगत तक ही सीमित न रह कर विभिनन .देाों के गलियारों से निकल कर नारीवादियों के मन में स्पंदित हो रहे हैं। इस विवास से कि एक-न-एक दिन इस विव की आधी आबादी को अपने अधिकारों और सम्मान की प्राप्ति ाीघ्र ही होगी। नारीवादी विचारक नारी के उस परिवे ा एवं वातावरण का बदलने की चाह रखते हैं जिनके कारण उनके व्यक्तित्व का विकास नहीं हो पाया। नारीवाद नारी और पुऱा की मानसिकता और बुद्धि कौाल को बदलने की बात करता है। आज के सन्दर्भ में नारीवाद विचारधारा को स्वायत्त रूप में विकसित होती हुई विचार श्रृंखला के रूप में देखना चाहिए। जो पुऱा विाोाधिकार और स्त्री अधीनीकरण के आलोचनात्मक विलेाण पर आधारित है। आज संपूर्ण विव के सभी ऱाट्रों में चाहे वह विकसित ऱाट्र हो या फिर विकाऱाील, अफ्रीकी या एाियाई ऱाट्र 'विव की

नारियां' अपने अधिकार, न्याय, नैतिकता, सांस्कृतिक मूल्यों को बचाने और पितृसत्ता जैसी जंजीरों से मुक्ति प्राप्त की कोशिशों में संलग्न हैं। समय-समय पर संविधान में महिलाओं की स्थिति को मजबूत करने के लिए संशोधन किए जाते रहे हैं, क्योंकि इस पुरुष प्रधान समाज में महिलाओं के साथ लैंगिक आधार पर किए जा रहे भेदभाव को समाप्त करने के लिए उनके अधिकारों को ना केवल सुनिश्चित करना जरूरी है बल्कि उन अधिकारों का क्रियान्वयन भी आवश्यक है।

संदर्भ :

1. हरिकिशन रावत, 2007, 'उच्चत्तर समाजशास्त्र विवेचना' रावत पब्लिकेशन्स, जयपुर, पृष्ठ 180-181
2. साधना आर्य, निवेदिता मेनन, जिनीलोकनीता, 2001, नारीवादी राजनीति संघर्ष एवं मुद्दे, हिन्दी माध्यम कार्यन्वयन निदेशालय, दिल्ली विश्वविद्यालय
3. एनसाइक्लोपीडिया ऑफ फेमीनिज्म, 1986
4. साधना आर्य, निवेदिता मेनन, जिनी लोकनीता 2001, नारीवादी राजनीति संघर्ष एवं मुद्दे, हिन्दी माध्यम कार्यान्वयन निदेशालय, दिल्ली विश्वविद्यालय, पृष्ठ-40
5. साधना आर्य, निवेदिता मेनन, जिनी लोकनीता, पृष्ठ-42,43
6. फ्रेडरिक एंजिल्स 1884, द ऑरिजिन ऑफ द फैमिली, प्राइवेट प्रोपर्टी एण्ड द स्टेट, हॉटिंजेन ज्यूरिख, जर्मनी
7. साधना आर्य, निवेदिता मेनन, जिनी लोकनीता, पृष्ठ - 33
8. मर्चेन्ट कॉरलियन, 1992 चेप्टर 8, इन रेडीकल इकोलॉजी द सर्च फॉर ए लाइवेबल वर्ल्ड, न्यूयार्क, रॉट्लीड्ज पृष्ठ 184
9. राल्टे लालरीनामी, 2012, द वर्ल्ड एज द बॉडी ऑफ गॉड इकोफिमीनिस्ट थियोलॉजीकल डिसकोर्स विथ स्पेशल रिफरेन्स टू ट्राइबल वूमेन इन इण्डिया
10. वंदना शिवा, 1999, कोलोनियलिज्म एण्ड द इवोल्यूशन ऑफ मेसीलिनिस्ट कोरेस्ट्री, पृ . 41
11. हूज हू ऑफ वोमेन एण्ड द एनवायर्नमेन्ट, न्छम्च्, रिट्राइव्ड, 15 अक्टूबर, 2013
12. परमार, शुभ्रा, नारीवादी सिद्धांत और व्यवहार, ओरिएंट ब्लैकस्वान प्रकाशन, दिल्ली, पृ. 53 से उद्धृत
13. कोमबाही रिवर, कॉलेक्टिवः ए ब्लैक फेमीनिस्ट स्टेटमेन्ट, 1974
14. स्टेवी जेक्सन जैकी जोन्स, 1998, कन्टेम्पररी फेमीनिस्ट थ्योरी, एडिनवर्ग यूनीवर्सिटी प्रेस.

महिला सुरक्षा - उन्नत भारत के सामने एक चुनौती

प्रा. संजय के. वैरागडे ग्रंथपाल

अशोक मोहरकर कला एवं वाणिज्य
महाविद्यालय अडयाळ
ता. पवनी जि. भंडारा 441903
मो. नं. 9405715906
म्उंपस प्क रू.ेंदरंलअंपतंहंकम123/हउंपसण्बवउ

परिचयः

भारत अपनी विविध संस्.ति और परंपराओं के लिए विश्व में ङ्कसिद्ध है। भारत में महिलाओं को देवी माना जाता है। उन्हें दुर्गा, काली, लक्ष्मी के रूप में पूजा जाता है। आज भारत में महिलाएं पुरुशों के बराबर शिक्षा ङ्काप्त कर रही हैं। उनके साथ कंधे से कंधा मिलाकर हर क्षेत्र में काम कर रहे हैं। रसोंयी को छोड़कर आज की नारी अंतरिक्ष में पहुंच गई है। ङ्कगति के पंख लगाकर ऊंचे आसमान में उड़ान भर रही हैं।

आज की नारी हर क्षेत्र में पुरुशों के साथ काम कर रही है, शिक्षा के साथ आगे बढ़ रही है, लेकिन यह नारी अपने घर के बाहर सुरक्षित नहीं है। आज की नारी संघर्श कर रही है 50 : फीसदी आरक्षण के लिए हम लड रहे हैं वही नारी सेना में रहकर वह बहुत अच्छा काम कर रही हैं. पायलट

बनकर आसमान में ऊंची उड़ान भर रही हैं, आज ऐसा कोई क्षेत्र नहीं है जहां किसी महिला ने कदम नहीं रखा हो. सियाचिन जैसे बेहद ठंडे इलाकों में रहकर भारतीय महिलाएं काम कर रही हैं देश की रक्षा के लिए। लेकिन वह खुद सुरक्षित नहीं हैं। यह करने और सोचने की बात है। स्वतंत्र भारत में महिलाओं की स्वतंत्रता उनके विकास और ङ्कगति पर ङ्कश्नचिन्ह बन गई है। जिस रास्ते से उन्होंने तरक्की के पंख लगाकर सबसे ऊंचे शिखर पर पहुंचने का सपना देखा था, उसी रास्ते पर वो फिरसे तो नहीं आईं। उन्होंने अपनी चतुराई से अपने घर, समाज और देश का नाम रोशन करने का ङ्कयास किया।

आज महिलाओं के खिलाफ हिंसा की घटनाओं में इजाफा हुआ है। आज की नारी घर के बाहर और भीतर भी सुरक्षित नहीं है। रेप की

घटनाएं इस अखबार, न्यूज चौनल में पढ़ने के लिए हैं। उन

घटनाओं को पढ़कर और देखकर मन सुन्न हो जाता है, ऐसा लगता है कि आज भारत में ऐसा कोई राज्य नहीं है जहां महिलाओं का दमन न हो। उनमें वह कौन है? किसी भी तरह के उत्पीड़न की शिकार न होते हुए ये सारी स्थितियां मन में एक सवाल पैदा करती

हैं: क्या आज की महिला वाकई सुरक्षित है, दिसंबर 2012 में हुआ निर्भया हत्याकांड, 1973 में अरुणा शानबाग हत्याकांड. भंवरीदेवी बलत्कार प्रकरण 1992 उन्नाव कांड देखने और पढ़ने के बाद महिला सुरक्षा का मुद्दा उठता है।

महत्वः

भारत में महिलाओं को देवी के रूप में पूजा जाता है, उनका नाम मंदिर में याद किया जाता है, उनके मधुर गीत गाए जाते हैं, लेकिन जब वह मंदिर से बाहर आती हैं, उसी मंदीर से बाहर आकर देवी के रूप की महिलाओं के साथ अन्याय, अत्याचार और छेड़छाड़ की जाती है। वह

एक शातिर हत्यारे की बिक्री का शिकार हो जाती है। जिस मंदिर में देवी-देवताओं की पूजा होती है, उसी मंदिर में आठ-नौ साल की बच्ची का रेप कर हत्या कर दी जाती है। उन्नाव की इस घटना ने दुनिया के सामने पुरुशी राक्षस का एक भयानक चेहरा उजागर कर दिया।

भारत देश में रझिया, जिजाऊ, रानी लक्ष्मीबाई ने अपने काम से इतिहास रचा, सावित्रेबाई फुले, फातिमा शेख ने महिलाओं के अन्याय और उत्पीड़न के खिलाफ आवाज उठाई, उन्हें शिक्षा के दरवाजे खोलने की अनुमति दी, वह बंधनों में बंधी थीं एक ही समाज का। यह एक ही समाज में किया जाता है वह कैसे आगे बढ़ेगी, कैसे ऊंचे लक्ष्यों तक

पहुंचने की बात करेगी। हमारे देश में महिलाएं कुल आबादी का आधा हिस्सा हैं, फिर भी वे हवस हत्या का शिकार हो रही हैं। तो हम कैसे कह सकते हैं कि हमारा देश ङ्कगति के पथ पर है। विकास को ङ्काप्त करना, जहाँ माँ, बहन, बेटी और पत्नी सुरक्षित नहीं हैं, वहाँ पुरुशार्थ का माधुर्य कौन गा सकता है? दरअसल, ऐसे अनुत्तरित सवालों के जवाब

ढूंढना हर किसी पर निर्भर है।

ङ्काचीन काल की महिलाओं और आधुनिक समाज की महिलाओं में सबसे सुरक्षित कौन है? इस ङ्कश्न का उत्तर तलाशें तो ङ्काचीन काल में नारी सुरक्षित थी। उस समय की संस्.ति और परंपरा के अनुसार कम कपड़े पहनने वाली स्त्री भी पुरुशों के चारों ओर खुलेआम घूमती थी क्योंकि उन दिनों धर्म, समाज, भय के मूल्यों का उल्लंघन करने वालों के लिए खुली सजा का ङ्कावधान था। संस्.ति की, स्त्री तत्व के सम्मान और आवश्यकता की सीमा। जिससे महिला सुरक्षित रही।

आधुनिक समय में महिलाएं ज्यादा असुरक्षित महसूस कर रही हैं, घर से बाहर जाने पर उन पर एक अलग ही दबाव होता है। उच्च शिक्षित महिला हो, बालिका हो, वयस्क हो या किसी भी उम्र के रिश्ते में बंधी महिला, उसे महज एक वस्तु के रूप में देखा जाने लगा है। ऐसी कौन सी चीज है जो पूरे समाज की संस्.ति को शर्मसार करती है, आज एक से अधि ाक बार संस्.ति की कमी महसूस होती है।पश्चिम की संस्.ति और जीवन शैली का अनुकरण करते हुए कहीं हम गलत रास्ते पर तो नहीं चल पड़े? इसके बारे में सोचा भी नहीं था। जिसका नतीजा आम लडकियों का अपहरण, छेड़खानी, दुष्कर्म, मानसिक ङ्कताड़ना और हत्या जैसी घटनाओं से सामने आ रहा है. ऐसे में उनकी सुरक्षा को लेकर सवालिया निशान खड़ा हो गया है। भारतीय संस्.ति में लड़कियों को बचपन से ही सेवाभावी जीवन

जीने की शिक्षा दी जाती है। उन्हें रीति-रिवाजों, परंपराओं और परंपराओं की सीमाओं के भीतर रहना सिखाया जाता है। इसलिए समाज में ताने, अवांछित स्पर्श, चिढ़ाना

वह अजीब, वि.त लोगों की अजीबोगरीब हरकतों के खिलाफ आवाज उठाने से डरती है, वह इन जघन्य घटनाओं के बारे में अपने परिवार को बताने से डरती है, जिसके कारण उसे भयानक

घटनाओं का सामना करना पड़ता है। हिंगणघाट में एक युवक ने अंकिता नाम की शिक्षिका को जलाकर मार डाला। दिन दहाड़े। इस लड़की का क्या कसूर था? उन्होंने परेशानी घरवालों को ही नहीं बताई,

यह उनकी गलती है जब लड़की की शादी हो जाती है और वह अपने ससुराल जाती है, तो माता-पिता को खुशी होती है। परिवार को बड़ी संतुष्टि मिलती है कि भाई ने खुद को आजाद महसूस किया और वह दूसरे घर

में रह रही है। लेकिन, लोग यह नहीं पूछते कि क्या वह वहां मानसिक रूप से संतुष्ट है या किस तरह की घरेलू हिंसा नहीं होती है। जिसके परिणाम स्वरूप कई विवाहित महिलाएं आत्महत्या कर लेती हैं, दहेज जैसी घटनाएं मीडिया में उजागर होती हैं। उस समय सच्चा मन बार-बार भटक रहता है सुरक्षा का सवाल सामने आता है।ऐसा अनुमान लगाया जा रहा है कि 2015 तक भारत महाशक्ति बन जाएगा. हमारे देश के नैतिक मूल्य इतने गिर चुके हैं कि बलात्कार, छेड़छाड़, यौन उत्पीड़न जैसी घटनाएं बढ़ गई हैं। महिलाओं को इंसान के रूप में देखने के बजाय बहनों की संख्या में वृद्धि हुई

महिलाएं तरक्की की राह पर चलने के लिए क०लेज, अ०फिस आदि में ड्डवेश ले रही हैं। पर उस स्थान पर भी काम-दुष्टता से ग्रसित लोमड़ियां उन पर टूट पड़ने को तैयार रहती हैं, अधिकारी, ड्डाध्यापक, मित्र काम बताने के लिए वहां स्पर्श करते हैं। वे हुक अप करने के अवांछित ड्डयास करते हैं, उन्हें जाल में घसीटते हैं और उनका यौन शोशण करते हैं, उनसे भरे वीडियो बनाते हैं। बमबारी ब्लैकमेल और कारनामे जोखिम में इस तरह की वृद्धि के कारण कानूनों का गैर-सख्त ड्डवर्तन, ढीले कानून हैं। घटनाओं का परिणाम मिलने में देरी के कारण ऐसी

घटनाएं बढ़ती जा रही हैं। दो साल बाद आया अंकिता जलीत का फैसला दिल्ली जैसा संस्कारी, संभ्रांत, राजधानी शहर दिसंबर 2012 (4 निर्भया कांड के नतीजे 2017 को दिल दहला देने वाले. तस्वीरों की देरी केवल ऐसी हत्याओं को बढ़ावा दे रही है। जब तक कानून सख्त नहीं होते हैं और कानून का ड्डवर्तन तेज नहीं होता है, ईरान में 14

घंटे के भीतर पत्थरों से मारने या मौत की सजा, कतर में विच्छेदन या जननांग वि.ति, वहां पुरुशों और महिलाओं में भय तो वहाँ नहीं थमेगी घटनाएं दुनिया के कई देशों में रेप करने वालों को कड़ी सजा का ड्डावधान है. अमेरिका में 30 साल की कैद, पोलैंड में सुअर के काटने से मौत की सजा इस ड्डकार के झांसे में न आएं। अनुमानः

1. समाज में बढ़ रहा महिलाओं के खिलाफ अन्याय, अत्याचार से देखो राची समाज को जागरूक करना ।

2. महिलाओं के खिलाफ अन्याय और दुरव्यवहार में वृद्धि के कारणों का परिचय क्यों दें।

3. बुरी आदतों को रोकने के उपाय सुझाना।

सारांश :-

नारी शील शीशे के बर्तन के समान है, एक बार टूट जाने पर जीवन भर इसी के साथ रहना पड़ता है, यह मुहावरा माँ और बुआ सुनती थी। बीच-बीच में यह कथन धुंधला हो

गया क्योंकि मध्यकाल में

घर, परिवार, नैतिक मूल्यों, विचारों से महिलाओं की महत्ता, स्वतंत्रता, समानता पर विचार होने लगा। 20वीं सदी में महिलाओं की आजादी और अधिकारों की लड़ाई की सफलता की तस्वीर थी। शिक्षा के साथ-साथ विकास, समानता और विकास की सुरक्षित सामाजिक व्यवस्था की अवधारणा को साकार किया जा सकेगा। शुरू कर दिया था एक आदर्श लोकतंत्र में एक सुंदर, समर्थ और शक्तिशाली भारत की तस्वीर उभरने लगी थी।

महिलाओं के खिलाफ अन्याय पूरी तरह से बंद नहीं हुआ, लेकिन इसका पैमाना और ङ्क.ति काफी नरम थी। एक नैतिक और सामाजिक रूप से जागरूक चर्च वास्तव में जीवित था। लेकिन पश्चिमी संस्.ति की नकल, मीडिया द्वारा जारी विभिन्न फिल्में इस ङ्ककार की नकल के कारण महिलाओं के पत्थर का पैर आगे आ गया है, आज महिलाएं तमाम तरह की बुराइयों की शिकार हैं। समय के साथ बहुत सारी समस्याएं बदल जाती हैं, लेकिन महिलाओं की समस्याएं समाज में मौजूद हैं, वे नहीं बदलती हैं, रूप बदल जाता है, लेकिन समस्या है, लेकिन महिलाओं की असली समस्या असुरक्षा है। ढीले कानूनों, शेड्यूल में देरी के कारण महिलाएं अन्याय, छेड़छाड़,

घरेलू हिंसा का शिकार होती हैं और वे हर जगह असुरक्षित होती हैं, चाहे घर में, बाहर, या कार्यालय में अब समय आ गया है कि वह अपनी सुरक्षा के बारे में तब तक सोचे जब तक उसे यह एहसास न हो जाए कि उसकी सुरक्षा उसकी माँ की जिम्मेदारी है और उम्र के आने के बाद वह अपनी खुद की सामाजिक व्यवस्था और समर्थन के बिना पूरी तरह से सुरक्षित नहीं रह सकती।

उसकी मिठास गाने के बजाय उसके साहसिक गीत गाने के दिन आ गए हैं। इसके साथ ही सख्त कानून बनाने की जरूरत है, ऐसे मामलों में ङ्कावधान किया जाए। जरूरत पड़े तो कानून में बदलाव किया जाए। तत्काल परिणाम सख्त कानून होना चाहिए, ताकि कानून। कोई भी आदमी डर के मारे ऐसा अन्याय और अत्याचार करने की हिम्मत नहीं करेगा।

संदर्भ :

1. ङ्का. ड०. गंगणे वर्शा :- नारीसमीक्षाकरण दशा एवं दिशा 11 जुलई 2018 साईज्योती ङ्ककाशन नागपुर.
2. डॉ. आगलावे प्रदिप :- भारतीय समाज ङ्कश्न और समस्याएं जुलाई 2018 श्री. साईनाथ- ङ्ककाशन नागपुर
3. ड०. पवार दीपकः- महिलाओं की राजनीतिक समानता 16 मार्च, 2013 श्री साईनाथ ङ्ककाशन नागपुर
4. ड० देशमुख अलका :- विविधांगी अयामातून 15 जुलाई 2011 श्री साईनाथ ङ्ककाशन नागपुर
5. जैन शोभिताः. भारतमें परिवार, विवाह और रिष्तेदारी, रावत ङ्ककाशन जयपुर 1996
6. सिंह जेपी :- 21वीं सदी के भारत में सामाजिक परिवर्तन की अनिवार्यताएं, पीएचजेड रिसर्च लिमिटेड 2016 .

The Treatment of History in Girish Karnad's *Tughlaq*

Dr. Jaynarayan D. Pardeshi
Assistant Professor
Department of English
Yeshwantrao Chavan College,
Sillod. Dist. Aurangabad
Cell: 9403502078
e-mail: jdpardeshi4u@gmail.com

Abstact:

Girish Karnad's Tughlaq is a significant historical play in Indian English Literature. This play delineates the complex character of Muhammad-bin-Tughlaq, the medieval Sultan who ruled India in the first half of the 14th century. This research paper tries to observe Karnad's faithful following of historical facts as well as his deliberate deviations from them and arrives at a conclusion about Karnad's treatment of history.

Key-words: *Mohammad-bin-Tughlaq, Sultan, historical facts, Barani, idealism, copper currency. Taxation policy, Jiziya, natural calamities*

Introduction:

Girish Karnad is one of the foremost playwrights in contemporary India. Girish Karnad's *Tughlaq* (English version 1968) is a thirteen-scene play. The original play written in Kannad came in 1964 and its English version came in 1968. *Tughlaq* is one of the most celebrated historical plays in Indian dramatic tradition. The play won popular acclaim and it makes an attempt to explore the paradox and the psychological depths of the main character of the Sultan Mohammad-bin-Tughlaq. The play *Tughlaq* can also be considered as a political allegory. It portrays the life and times of Sultan of Delhi, Mohammad - Bin -Tughlaq who ruled India during 1325 A.D. to 1351 A.D. To study the medieval history of India Girish Karnad read Ishwari Prasad's book about Tughlaq. Besides this Girish Karnad also went to other historical authorities on history of mediaeval

India. He read Zia- Uddin- Barani's *Tarikh-E- Firaujshahi*, Al Mashi's *Masik- ul- Absar*, Ibn Battuta's Travels and Badauni's *Tarikh –i- Mubarak Shahi* etc. Karnad followed the traditional sources that present prejudiced and biased view of the life and times of sultan Tughlaq. However he made some deliberate deviations from history which he deemed necessary for technical and artistic purposes needed for playwriting. In his play *Tughlaq,* Karnad succeeded in creating the atmosphere of mutual distrust, defeated idealism, orthodox faith, communal intolerance, treachery, religious bigotry, rampant corruption, soaring prices, natural calamities like plague and famine and the overall disillusionment and disintegration of Tughlaq's personality. Ultimately, Karnad wants to highlight the idea that in politics sheer idealism like Tughlaq's is of no use unless it is accompanied by practical planning and proper implementation.

Objectives:

1. To study the drama carefully and record the treatment of historical facts by the dramatist.
2. To study dramatist's allegiance to and deviation from the historical sources
3. To take into account opinions of other critics about this drama
4. To study the character of the protagonist i.e. Sultan Muhammad-bin-Tughlaq

Hypotheses:

This research paper attempts to prove the validity of the following hypotheses:

1. Karnad has followed the historical sources depicting Tughlaq's reign to certain extent
2. However, Karnad has also made some deliberate deviations from history to suit his dramatic purpose
3. The character of Sultan Muhammad-bin-Tughlaq comes fully alive in this play
4. Karnad's play *Tughlaq* is an important milestone in the history of Anglo-Indian Drama

Research Methodology:

This research paper is of interpretative nature and falls into the category of secondary research. For this paper, qualitative data has been collected and interpreted by using analytical, descriptive, argumentative and critical method. The treatment of history by the dramatist Girish Karnad is studied and interpreted to arrive at a conclusion of the research inquiry.

Muhammad-bin-Tughlaq: The idealist Sultan:

At the outset of the play, Karnad portrays Tughlaq as a generous and charitable monarch. The bright side of Tughlaq's character was that he was a great scholar, idealist and visionary.

The historian Al Mashi says about him, "the Sultan is highly learned, he has mastered philosophy and logic and is a fine calligraphist. He appreciates poetry and holds discussion with Persian poets and even criticizes their production". He had a profound knowledge of various forms of religious attitude including atheism and agnosticism. Ibn Battuta writes, "I have seen philosophical matters being discussed every day after the morning prayer. He issued orders that the prayers must be recited to congregation and severe punishment be meted out to the defaulters. He extended his patronage to the men of learning and piety". He used to invite Muslims, Hindus, Jain and Buddhist scholars for religious discussion. He was liberal in matters of religion. Due to his liberal and rational religious views, his contemporary historian Ziauddin Barani deemed him a non-believer in Islam. U.R. Ananthamurthy records his observation:

The intrigue here not only enhances the theatrical interest of the play, but is a dramatized projection of Tughlaq's tortured, divided self. Thus, the external action throughout enacts the inner drama of Tughlaq. Both Tughlaq and his enemies initially appear to be idealists; yet, in the pursuit of the ideal, they perpetrate its opposite. The whole play is structured on these opposites: the ideal and the real; the divine aspiration and the deft intrigue." (U.R. Ananthamurthy in his Introduction to English version of *Tughlaq*; P. ix)

Karnad follows history and he shows Tughlaq guilty of parricide and fratricide. He attempts to highlight his heartlessness and wanton act of cruelty. Tughlaq's personality gradually disintegrates as the play proceeds and he becomes a tyrant, a disillusioned monarch towards the end of the play.

Transfer of capital to Dualatabad

It is a historical fact that Tughlaq shifted his capital to Daulatabad from Delhi in 1327 AD. This event proved turning point in Tughlaq's career as it caused inexplicable suffering to the common people. Historical evidences also prove that Tughlaq took this drastic step of shifting the capital for effective administrative control of the south and to safeguard the capital from the invaders. However some historians argue that Tughlaq was suspicious of the people of Delhi and by driving them out to Daulatabad, he wanted to curb their power. The plan of shifting the capital was implemented in stages taking into account the convenience of the people. At every two miles along the road the Sultan constructed halting stations. Barani wrote that Sultan made liberal gifts to the people both at the time of their departure for, and on their arrival at, Daulatabad. The

Sultan Mohammed-Bin- Tughlaq skillfully and carefully planned the new capital. He explains to his subjects that his empire would not flourish with Delhi as capital. He demands cooperation of his people in this project. But they do not understand him. His idea is ahead of his times and beyond the comprehension of common people. However Karnad ignores the generosity of the Sultan and presents the shifting of the capital to Daulatabad as the whimsical act of a tyrant.

Alteration of Historical Facts

For the artistic purpose, Karnad has taken deviation from history and altered historical facts in his play *Tughlaq*. For instance, Karnad describes shifting the capital to Daulatabad as a mass exodus. He follows the contemporary historians to emphasize the idea of mass exodus. However this is not totally correct. Many people opposed the idea of shifting the capital and preferred to stay in Delhi, despite Sultan's strict orders. In fact the upper classes comprising nobles, courtiers, Sheikhs, Ulemas and the elite class people were shifted to Daulatabad. The general Hindu public largely remained unaffected by this shifting project. Thus the Mass Exodus shown in the play is a magnified description of the actual limited exodus. It is a historical fact that no other measure or reform brought so much of unpopularity and disgrace to the Sultan as the forced migration of Delhi people to Daulatabad. After this incident, the Sultan lost the trust of his people.

In order to prove that Sultan Tughlaq was the insane ruler, Karnad has considerably altered the historical fact of the rebellion of Ain-ul-Mulk, who rebelled against Sultan. Sultan sends Sheikh Imamuddin, who is a staunch criticizer of Sultan, to make peace with Ain-ul-Mulk. Sultan hates Sheikh Imamuddin, but he ostensibly befriends him and sends him as a royal envoy to Ain-ul-Mulk. Tughlaq gets Sheikh Imamuddin murdered in the battle. Ain-ul-Mulk was pardoned despite his rebellion, and was made the governor of Awadh. So Karnad considerably deviates from history in the depiction of the rebellion of Ain-ul-Mulk.

Introduction of Copper Currency

The introduction of copper currency system was another significant administrative measure adopted by Sultan Muhammad-Bin-Tughlaq. The Silver coins known as Dinar were in vogue in Tughlaq's reign. Tughlaq ordered to issue the copper coins in place of silver coins. According to Barani it was a device to neutralise the crisis of bankruptcy. But this is only partially true. The shortage of silver not only in India but all over the world made the sultan to issue the token currency which had

been successfully issued in 13th century in China and Iran. However the sultan's experiment miserably failed as the minting of counterfeit coins became very common and consequently the national economy was shattered. The value of coins dropped and he was compelled to withdraw the copper token currency. Thus Tughlaq's plans were frustrated by the lack of planning, determination and non-cooperation of his officers and subjects. Girish Karnad uses the issuance of the token currency only to emphasize the sultan's failure and he does not make any comments on his farsightedness.

Policy of Taxation

Tughlaq's policy of taxation deviated from the canon law which sanctioned only two taxes i.e. Khiraj and Jakat. He did not levy Jiziya on Hindu people. During his reign, Tughlaq rationalized the tax structure and imposed taxes on Hindus and Muslims in the equal proportion. This was done to maintain absolute impartiality. But, the people of his times could not understand his ideals and thus his taxation policy was misinterpreted by his subjects. His taxation policy incurred the wrath of orthodox Muslims as they were in favour of levying Jiziya on Hindus; but Tughlaq lifted Jiziya as he deemed it injudicious. Karnad does not appreciate his taxation policy and rather follows Barani and other historians who were critical of sultan's taxation policy.

Natural Calamities

Girish Karnad in his play *Tughlaq* also refers to the natural calamities like famine and plague which ravaged India during Sultan's reign. Karnad does not show any sympathy to Tughlaq who had to face a number of calamities both natural and man-made. Thus Karnad has taken only partial and lopsided view of Tughlaq's character and administration. He has based plot of *Tughlaq* mostly on Barani and other orthodox historical sources. In this connection, M. K. Naik rightly argues: Tughlaq is a historical play on the life of sultan Muhammad-bin-Tughlaq of the fourteenth century India. Karnad projects the curious contradictions in the complex personality of the sultan, who was at once a dreamer and a man of action, benevolent and cruel, devout and godless." (M. K. Naik. A History of Indian English Literature. P.274)

A man of imagination, Tughlaq asked his subject to carry his fantastic schemes into effect and when they failed to do so, he punished them ruthlessly. Ibn Battuta also writes about the sultan's ruthlessness and inhumanity as Barani does. Battuta pointed out that, "Tughlaq punished all offenses without any distinction and with equal severity. Priests and clericals were deprived of their long

enjoyed monopoly." In the surrounding climate of distrust and perpetual rebellion, Tughlaq gradually grew suspicious of the people around him and became vindictive. It is evident that Karnad was more influenced by Barani than Ibn Battuta and other historians who have attempted to portray Tughlaq without any bias or prejudice.

Conclusion:

In his play *Tughlaq,* Girish Karnad has tried to portray the complex character of Mohammad-bin-Tughlaq whose reign is considered one of the most spectacular failures in India's history. The enigmatic character of Tughlaq comes fully alive on the stage with his pros and cons, his ideals, his own flaws and his dreams which are ultimately shattered to pieces. At every stage, the play reflects wide spread corruption, chaos and disillusionment. Karnad has consulted medieval historical sources to draw the character of Tughlaq. However he has made some deviations from history to suit his dramatic purpose and to highlight Tughlaq's own faults. Through this play, Karnad brings home the fact that sheer idealism does not pay in politics unless it is supplemented by pragmatic planning and implementation. Girish Karnad has achieved remarkable success in unfolding before us one of the most imaginative and yet misunderstood monarchs in Indian history.

References:

1. Karnad, Girish. *Tughlaq*. New Delhi : Oxford University Press. 2012. Print.
2. Anantha Murthy, U. R. *Introduction: Tughlaq*. New Delhi: Oxford University Press. 2012. Print
3. Naik, M. K. *A History of Indian English Literature*. New Delhi: Sahitya Academy. 2012.Print.
4. Dr. Tilak, Raghukul. *Girish Karnad: Tughlaq*, 4th edit. New Delhi: Rama Brothers, 2001. Print.
4. https://en.wikipedia.org/wiki/Muhammad_bin_Tughluq retrieved on 27/12/2022
5. https://www.historydiscussion.net/history-of-india/tughluq-dynasty retrieved on 31/12/2022

The Representation of Women in Indian Films.

1)Dr. Santosh S. Chouthaiwale
Head, Department of English,
Indraraj Arts, Commerce and Science College, Sillod, Aurangabad

2)Mrs. Ketaki Milind Chaudhari
Research Scholar,
Department of English,
Dr Babasaheb Ambedkar Marathwada University, Aurangabad.

Abstract:

This research paper primarily focuses on the representation of women in Indian films. Nowadays films are an integral part of society. Films and media hold public attention very easily and they have the power to influence public opinion. This research paper stressed issues in Indian cinema that they are projecting an outdated, stereotyped, and inadequate representation of women. Films play a vital role in sharing information, entertaining audience, and forming the mindsets of people in society. People blindly imitate stories, events, and scenes shown in films so it is necessary that filmmakers should experiment with new things for social change.

Keywords: *Films, patriarchy, Bollywood, stereotypes, feminism, empowerment.*

Introduction:

In Bollywood, Family drama is one of the popular genres in the established cinema world. Family drama in films becomes famous because it inculcates patriarchal values in the audience. It falls into the realm of conventional drama. Filmmakers handled conventional films which are derived from the topics of real-life situations. Women in Indian society have subordinate status so they are depicted as victims and bearers of the social values. Woods in her research describes that producers are displaying women in films and media as unrealistic and underrepresented. Societal issues and cultural norms play important role in gender representation in cinema. She argues,

"Cultural views of gender are depictions of women as sex objects who are usually young, thin, beautiful, passive, dependent, and often

incompetent and dumb. Female characters devote their primary energies to improving their appearances and taking care of homes and people. Because the media pervade our lives, the ways they misrepresent genders may distort how we see ourselves and what we perceive as normal and desirable for men and women." (Woods, 1994).

A Reflection of the Male Psyche in Indian Films:

From the beginning of the film industry, the patriarchal Indian culture is reflected in Indian cinema. The hero is an important character in any story. It was like a tradition and male-centric movies were the center of attraction for the viewers. But now the time has changed and women are getting an education and leading important roles in society. They are aware of their rights and duties in the society. So, women-centric films are getting attention nowadays. Though female audiences as well as male audiences like to watch women-centric films, the primary focus is on male-centric films. Women characters are shown in second place in male-centric films. They are shown as the hero's sister, wife, mother, lover, etc. Women as a mother are shown as idols of mercy, sister as pure and innocent, beloved as kind and loving, etc. Women in negative roles are mocked by being shown in modern appearance or shown as concubines or prostitutes. Women in the family drama are stuck in the 'Sati Savitri' image. She is shown as pure-hearted, loves her hero more than her life, and can starve and bear anything for him. Hero in conventional Indian films can be seen with multiple heroines but for the heroine, her male counterpart is the last man in her life. In some movies, women are shown as modern and educated but they cannot cross the limits set by society. Though these women characters are shown as mischievous and enjoy their freedom, they follow concepts of purity and chastity. They are the idols of sacrifice for the world.

The Representation of Women in Indian Films:

Indian films are basically made for financial transactions in society. Sometimes these transactions are dealt with emotions and conventional beliefs. Most of the filmmakers are men and they take decisions about the portrayal of women in films. They are the investors and primary beneficiaries of the profit got from the films. The audience who buys tickets are also primarily men so the film business needs to take care of its primary audience. Filmmakers try to create content that fits these audiences' mindsets. Heroes and heroines in films are derived from the brains of the audience. The story on the screen is like an emotional drain for the audience which gives mental relaxation. So, the filmmakers build their stories that are relatable to the

audience.

The Marathi film industry is changing as a new and developed film industry. In the early years of Marathi films female characters were stuck in specific moulds. They are shown as, a middle-class cultured girl whose marriage is not possible due to lack of money or a daughter-in-law who is exploited by vamp women in the story. In some stories, women were shown as Lavni Dancers whose life is meant for the entertainment of men and she is always available for them. Films like 'Maherchi Sadi' got wide acclamation by female audiences because the story is relatable to Indian society. There are several exceptions too. Smita Patil's roles in various Marathi films broke the threshold of conventional beliefs. She experimented with different roles and shows her image of a new woman, who breaks the stereotypes and goes beyond the set norms. Mukta Barve in 'Jogva' plays an important role. She is shown as a strong woman who boldly attacks against the misbeliefs and superstitions in society. Her role is depicted as the emancipation of women's hidden sexual desires. 'Kaksparsh' is a movie that attacks on social issues such as child marriages, prohibition to widow remarriages, and oppression of widows in families. The heroine of the film 'Kaksparsh' is shown as the victim of the male ego. Nobody understands her feelings and needs and male members of the family took all decisions in her life. She is ignorant and not aware of the necessities in her life. Male dominance makes her mentally ill and it results in her death. Till her death, she suffers from humiliation and sexual oppression. This film gives us a message that we should respect widows and treat them as a human beings. They also have emotions like others. So, they should have equal rights to live their lives, as per their choices.

In Hindi films, women are also shown as victims of social issues. Irrational female characters entertain audiences in films like 'Barsaat', 'Satyam Shivam Sundaram', and 'Ram Teri Ganga Maili'. While characterizing female characters in these films,they are shown as sexual objects through their bold depiction on silver screens. Women in negative roles in Bollywood are also shown as sex objects. They are shown as not following social rules. They are ridiculed by both the audience and the characters in the story. At the end of each story, they are punished for their deeds. Some women characters have minor roles in the story to fill emotional gaps in the films. Archana Puran Singh's comedy-drenched character in 'Kuch Kuch Hota Hai' is a bleak depiction of this mindset. Women like her may have their own value system but filmmakers do not want to take the risk of showing that

character in such a way. 'Bandit Queen' is a story of Phoolandevi. Her story failed to establish an emotional connection with the audience. The film is very effective, but it seems to glorify female criminals. This film projects a strong and bold woman. The heroine in ' Bandit Queen' faced multiple problems in her past life but despite these difficulties, she succeeds to establishes her identity in our society. This film is a good effort of breaking the ideal woman's image.

The film ' Fire' was based on the very serious issue of homosexuality. In the traditional society of India, it is difficult to digest same-sex relationships. This film got negative comments with hateful remarks from the audience. In this film, the filmmakers handled this issue very carefully and courageously. Both the actresses Shabana Azmi and Nandita Das worked very hard and gave their honest contributions to that film. They are neglected and humiliated by their respective husbands. They both represented the sexual oppression of thousands of women through their acting skills. They both get worse treatment by their husbands and it is acceptable in Indian society where the husband is recognized as God and so the husband can have the right to punish, exploit and harass his wife. We feel restless by watching their agonies. Though in the Indian scenario, same-sex relationship is not socially and culturally acceptable. This film shows a progressive step toward women's decisions which she has taken on her own. The films like ' Lipstick Under My Burkha' and ' Veere di Wedding' are films which show the secret life of women. Heroines in these films are in search of their freedom. They face all odds and difficulties but manage to search for new ways to fulfill their desire.

The film is the medium to show a woman who starts to realize herself', raises her voice for her rights, and rebels against subordination. They claim their freedom where they don't have to beg men for physical and emotional satisfaction. This film is a bit sensitive in nature because of the abusive language and open approach to women's sexuality. The best thing in these films is the empowerment of women. Traditional films represented women such as Durga, Kali, Laxmi, and Saraswati. Many heroines are shown as destroyers of evil like Durga and Kali. At the beginning of Indian films, women have remained oppressed and neglected. Satyajit Ray, Mehboob Khan, Bimal Roy, Shyam Benegal, Nagesh Kuknoor, and Aparna Sen have produced films that realistically depicted various aspects of the lives of oppressed women.

Recently, fresh breath artists like Gauri Shinde, Ashwini Iyer-Tiwari, Meghna Gulzar, Revathi, Anirudh Roy-Choudhary, Sujoy Ghosh, Konkana Sen-Sharma, Alankrita Sharma have been projected women

as leaders, self-dependent and self-sufficient. Though they believe in social, religious, and moral values which are followed from generation to generation. They take care of their 'self' by awakening consciousness about self-love and self-respect. They have shown women who stand and raise their voices for their rights. Sometimes they have to struggle and rebel against age-old traditions in Indian society. Gauri Shinde's ' English Vinglish' is a movie in which the central character is shown as a weak, confused, hardworking lady. She is always been insulted by her family members because of her simple behaviour. She doesn't know English so she faced embarrassment several times. When she realized her weakness, she decided to overcome it and transform herself into a mannered lady. She shows viewers that if a woman decides to do certain things, she completes the task at any cost. Shashi in ' English Vinglish' is a new and strong woman.

Conclusions:

Women in Films and media were depicted as idols of mercy, sacrifice, love, purity, chastity, and compassion. Filmmakers make films in the interest of viewers. Indian viewers like to see women as 'Sita' and ' Sati Savitri' who silently bear every pain in their lives. But still, modern filmmakers fearlessly handled new themes where women are shown as progressive and empowered.

Works Cited:

1. Ahmed, S. Akbar, *Bombay Films: The Cinema as Metaphor for Indian Society and Politics*, 1992.
2. Banaji S. *Reading Bollywood: The Young Audience and Hindi Films*, New York, 2006.
3. Agarwal R. *Shifting Roles of Women: Through the Lens of Bollywood*, Vienna: 10th International Academic Conference,2014.
4. Laura Mulvey, Visual *Pleasure, and Narrative Cinema . In Con stance Penley (ed*), Feminism and Film Theory, New York: Routledge, 1988.
5. https://blogs.chapman.edu/dodge/2016/01/05/film-studies-a-critical-approach-to-the-literature-of-this-century/