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# Index

Sr. No.	Name of Author	Title of Paper	Pg. No.
1.	Mr. A.V.Thote:	<i>Jhabvala And Indian Portrayal</i> / 7	
2.	Dr. Ahilya Bharatrao Barure:	<i>The Conflict between the Aspirations and Realities in Manju Kapur's A Married Woman</i> / 9	
3.	<sup>1</sup> Smt. Shilkesha Ahire & <sup>2</sup> Dr. Borse Vinod:	<i>Contribution of Shantabai Dani in Amedkarite Political Movement</i> / 12	
4.	<sup>1</sup> Mr. Amol Yashwant Raut & <sup>2</sup> Dr. Chhaya R. Dapke:	<i>The Socio-Realistic Perspectives in the Novels of Bhabani Bhattacharya</i> / 16	
5.	Mr. Jadhav Arun M.:	<i>Harold Pinter's the Caretaker as a Postmodern Drama</i> / 19	
6.	Dr. Chetana. V. Donglikar:	<i>Mass Media and Cultural Transformation</i> / 21	
7.	Dr. D. N. Ganjewar:	<i>Dramatizing Humanism and Identity Of the 'Self' In Raja Rao's Comrade Kirrilov: A Critique</i> / 25	
8.	Mr. Danish Ahmad Mir:	<i>Artistic Consciousness of Black History in Rita Dove's Thomas and Beulah</i> / 29	
9.	Ms. Deepanjali K. Borse:	<i>Eco-cultural Study of Amitav Ghosh's Sea of Poppies</i> / 32	
10.	Mr. Hussein Ahmed Abdo Rajhy:	<i>War, Society and Poetry: The Soldier Poets' Perspectives on the Great War</i> / 36	
11.	Dr. Indira S. Patil:	<i>Individual Versus Society in Richard Wright's Black Boy and Sharankumar Limbale's Akkarmashi</i> / 40	
12.	<sup>1</sup> Dr. Jagadish S. Patil & <sup>2</sup> Mr. B. C. Patil:	<i>Hybridity and Multiculturalism</i> / 43	
13.	Mr. Jinklod Babu Sayabu:	<i>Backwardness of Nomadic Tribes in Laxman Mane's Autobiography Upara: An Outsider</i> / 44	
14.	Dr. Joyti. B. Sarkale:	<i>R.Parthasarthy's Rough Passage: A Journey towards cultural Conflict</i> / 46	
15.	Mr. Kamal Hasan Ali Abohadi:	<i>Metafunctional Dimensions in Systemic Functional Grammar</i> / 49	
16.	Mr. Kaustubh K. Raut:	<i>Victimization Of Women At The Hands Of Religious Extremism In TehminiDurrani's: My Feudal Lord</i> / 53	
17.	<sup>1</sup> Mr. Vinod G. Kirdak & <sup>2</sup> Mr. Santosh E. Dhanedhar:	<i>Various Shades of Landscape and Nature in The Poems Of Keki N. Daruwalla</i> / 57	
18.	<sup>1</sup> Mrs. Kulkarni B. D. & <sup>2</sup> Dr. Swapna C. Vyawahare:	<i>Identity Crisis and Social Devaluation of Women Characters The Novels of Jean Rhys</i> / 61	
19.	Dr. M. Nageswara Rao:	<i>Role of Peace Education in Educational perspectives</i> / 64	
20.	Dr. Manisha Gaikwad:	<i>Things Fall Apart: An Exploration of Igbo Ethnicity</i> / 65	
21.	<sup>1</sup> Mr. A.R. Maniyar & <sup>2</sup> Mr. Navase M.N.:	<i>King Thebaw's Pathetic Journey from Burma to India</i> / 69	
22.	Ms. Gazal Tomar:	<i>Impact of French Revolution on Literature</i> / 71	
23.	<sup>1</sup> Mohd. AsifBhat & <sup>2</sup> Dr. R. Vijaya:	<i>Diaspora in the Light of Indian Literature</i> / 74	
24.	Dr. Pandit M. Mule:	<i>Understanding the role of Media in Eco. Development</i> / 78	
25.	Mr. Pardeshi J. D:	<i>Science Fiction: Conflux of Fantastic and Realistic</i> / 79	
26.	<sup>1</sup> Mrs. Pooja p. Gurav & <sup>2</sup> Mrs. Manjushri M. Gurav:	<i>Deeti: A Women Protagonist in Sea of Poppies</i> / 81	
27.	Mr. Pradip Gunderao Kolhe:	<i>Impact of Indian Philosophy on the works of Leo Tolstoy</i> / 83	



## The Conflict between the Aspirations and Realities in Manju Kapur's *A Married Woman*

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### Introduction:

ManjuKapur was awarded the prestigious Commonwealth Award for first fiction (*Difficult Daughters*) from the Asia region in 1999. *A Married Woman* by ManjuKapur takes a deep and satisfying look at the sense of displacement often felt by women in the traditional institution of marriage and family. It has presented an interesting portrayal of woman who represents the agony of being married in her second novel '*A Married Woman*'. ManjuKapur's heroines shook the foundations of her conservative family with their rebelliousness in her first novel *Difficult Daughters*. It is an accepted fact that the women writers have added a new dimension to Indian English fiction with exquisite perception of men and matters. *A Married Woman* talks about the different phases in the life of a woman, pre-and-post marriage. In the novel, Kapur has taken writing as a protest, a way of mapping from the point of a woman's experience. Kapur negotiates different issues which are emerging out of a social- political upheaval in India. Kapur desires to prove through her woman protagonist that:

A woman should be aware, self-controlled, strong- willed, self-reliant and rational, having faith in the inner strength of womanhood. A meaningful change can be brought only from within by being free in the deeper psychic sense.

*A Married Woman* too is a glaring example of psychological conflict of a married woman who spends her whole life for her husband, children and family but at last what does she receive in return, nothing except negligence. This novel brings forward those hard facts that will go a long way to demystifying marriage. The novelist exposes those half-truths, traps, hard realities, anxieties of Astha, the protagonist who is associated with it. All these problems and sufferings are not of Astha only but are of contemporary, modern, educated women who have the ability to do and to think on their own but due to their husbands' negligence, they become the victim of our so-called coherent societal set-up.

Literature has been a handy tool in exploring the gender relations, sexual differences and several matters exalted to woman. Manjukapur's Astha, the heroine of '*A Married Women*' acquiesces meekly to her parent's Plans for her future. Her novels are continuously looking for freedom from social and moral constraints. '*A Married Woman*' is a story about family, social culture and love. This novel portrays that women are compelled to play passive role in law's house. Protagonist, Astha Vadera undergoes profound changes against the backdrop of an India. This novel also reveals a woman's obsession with love and lesbianism. It is a narrative on a woman's incompatible marriage and resultant frustration and Contemporary Political turmoil in its historical context. Astha is a central character focused in '*A Married Woman*'. (2002) She is educated belongs to upper middle class and working woman. '*A Married Woman*' portrays a picture of a woman longing for self identity and purpose in a life. She is less interested in the traditional life. Astha was brought up "as befits a woman." As Simon de Beauvoir's (1974) says that "one is not born a woman one becomes one. It means that becoming a woman happens through the process of entering in to society and acquiring a social identity. Her culture and society make her a woman. Astha was very important in her parents lives. They always thought about her education, her character, her health and her marriage but her mother thought only about her marriage according to him marriage is a final



step in woman's life. This novel also portrays diversities of patriarchy. Astha's father insisted her for academic work, for good marks, a good job and for economical independence. This incident shows that women have not been exploited all the time but there is also a one incident which shows that her father slapped her at that time Astha felt. "Tears surfaced, but she wouldn't act sorry, would rather die than show how unloved and misunderstood. She felt." (P. 2) She suffers from usual Indian middle class *discrimination* and identity Crisis. She is also the sufferer of passionless sexual life. Diane Richardson in "Constructing Sexualities" asserts: "There is a tendency to see lesbian relationship as primary emotional rather than sexual, partially it can be understood in terms of the way women's sexuality has traditionally been seen as primary passive." (DR)

ManjuKapur also discusses the conditions of subalterns. Astha is the example of gendered subaltern. As Spivak (1993) has mentioned and explained that the subaltern lives in a condition where she cannot break the silence and show her objections because she has no control over the means of communication. After some years of marriage Hemant declared, "I want to have my son soon. (P.65) She shocked because he was idealised like God by her. This gender discrimination creates fear and insecurity during pregnancy. Hemant underestimated her work, started making difference between man's work and woman's work, Very little communication was left between her and Hemant. Astha started developing bitter headaches. She suffers from recurring migraines which is diagnosed as the tension and no physiological disorder. "I would never suffer again but no matter how many times I heave.... (2002.p ) Her husband goes by the own wishes which is the main convention of patriarchal system. Her not being heard is a part of a pattern that Spivak identifies as an incomplete speech act Spivak shows concern that these kinds of incidents harmfully happen to subalterns, especially to the gendered subaltern. (P G Joshi 2003, 150) She has challenged the constraints of the Indian society and middle class family. She has established heterosexual relationship with Pipee. Ashok kumar says: "ManjuKapur has exposed a woman's passion with love and lesbianism, an incompatible marriage and ensuing annoyance with passion of revolutionalise the Indian male sensitivity." She describes the traumas of her female protagonists from which they suffer and perish in for their triumph (Ashok 165) Astha tells Pipee: "I love you; you know how much you meant to me. I try and prove it every moment we have together, but I can't abandon my family , I can't may be, I should not have looked for my happiness, but I can't help myself . I suppose you think I should not be in a relationship but I had not foreseen ... I am sorry, I am not like you." (P.242) Astha gets from Pipee all that which she expects from Hemant. She says, "If husband and wife are one person, then Pipee and she were even more so she had shared parts other self. She had never shared before. She felt complete with her (P.243)

In the end she makes adjustment and return to her own family life. Astha is the victim of male passion and pipee is communal riot. Kapur emphasizes the reality of life where woman has to efface her personality and surrender one's very existence. Astha realizes "A willing body at night A willing part of hands and feet in the day an obedient mouth are the essential prerequisites of a married woman. (P.231) Pipee and Astha survive in this relation. It is a kind of self identity, discovery towards psychological freedom. The heroines take uncommon Context. Astha challenges the constraints of middle class existence by indulging in a lesbian relationship with a much younger Pipee likes than but finally the relationship breaks down due to the difference of expectations in both the lovers and Astha is left with no choice but to resort to her Pseudo Marital bliss. She has romantic view of her relationship with Rohan and constantly urges him to marry whereas Rohan wants to explore the sensual habits with her for



which she has been conditional to restrict herself. She wants reassurance of marriage. "Do you want to marry me? She asked breathlessly. What he asked distractedly. She had to know how safe she was. Rohan was beginning to sound impatient." (P.30) and finally Rohan leaves for Oxford without any commitment. She feels rejected because where as Rohan's sexual longing is unmasked. Her sexual urge is suppressed under the grab of romanticism and so called ennobling level. There is also a reference of Pepeelika's first crush was on a girl, Samira. It is found that many girls in teenage, because of the lack of availability of male partner, suffer terribly misplaced emotions. She thinks that marriage is togetherness and respect. Being torn between her duty and responsibility, faith and fact, public ethos and personal ethics she thinks "a tired women cannot make good wives" (P.154) *A Married Woman* too is a glaring example of psychological conflict of a married woman who spends her whole life for her husband, children and family but at last what does she receive in return, nothing except negligence. I conclude my paper with the conclusion that some women are disillusioned with their rich family setup and find solace in the company of other women. Sometimes lesbian relationship has its roots in the social and political upheavals at the same time unrest in personal life. The novelist exposes those half-truths, traps, hard realities, anxieties of Astha, the protagonist who is associated with it. All these problems and sufferings are not of Astha only but are of contemporary, modern, educated women who have the ability to do and to think on their own but due to their husbands' negligence, they become the victim of our so-called coherent societal set-up.

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# **CHRONICLE OF HUMANITIES AND CULTURAL STUDIES**

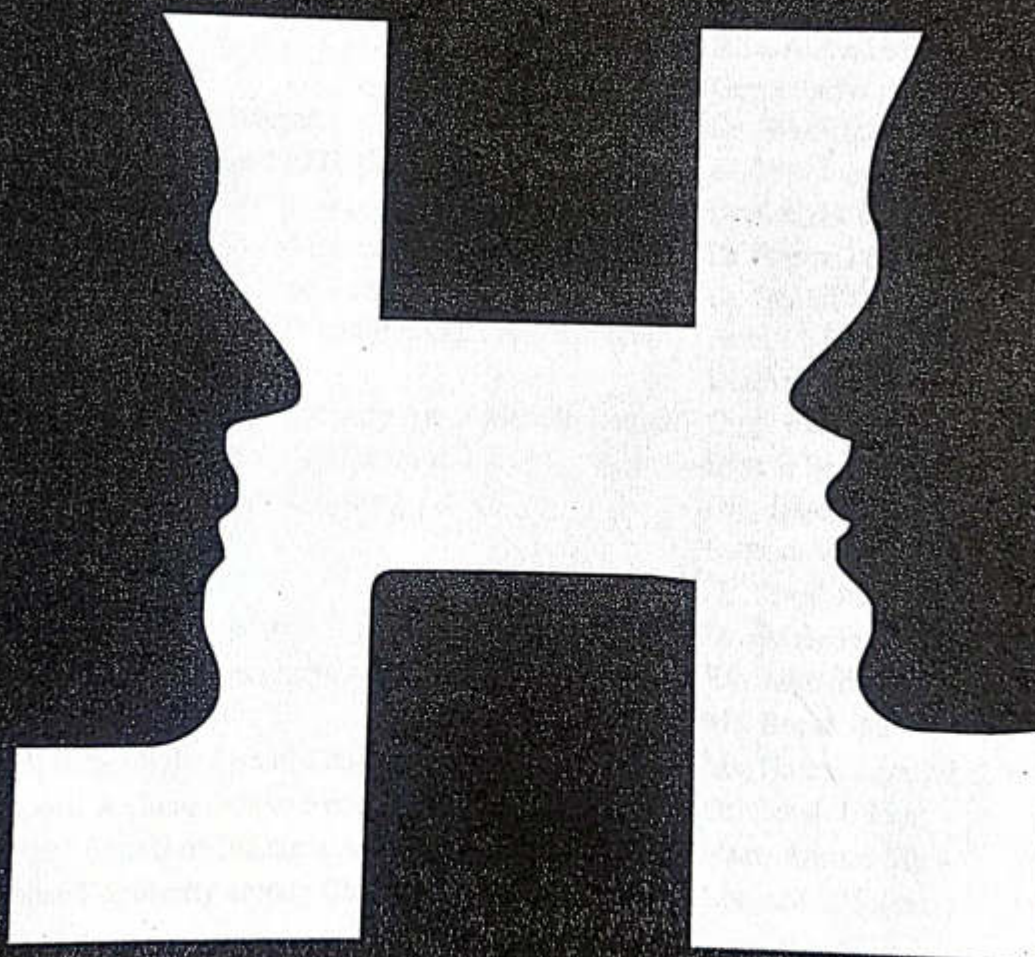
**A BIMONTHLY REFEREED INTERNATIONAL JOURNAL**

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**ON THE OCCASION OF INTERNATIONAL CONFERENCE ON  
RECENT ADVANCES IN LANGUAGES, LITERATURE AND  
SOCIAL SCIENCES**

17<sup>th</sup> February, 2018

(Book -14)



*Guest Editors*  
**Ramesh Kalyanrao Mane**  
**Govind Bansidhar Wakankar**



## Contents

1. A Note on Modern Assamese Poetry since the 1980s to the Present	Subhajit Bhadra	05
2. A Critical Study on the Idea of Asian Century....	Rajkumar Gudigonda	10
3. Environmental Ethics under the Domain of Islam and Hinduism	Tariq Rafeeq Khan	
	Vijaya Laxmi Gupta	13
4. The Crisis of Consciousness in the Cry, The Peacock	Ahilya B.Barure	16
5. The Prisons We Broke: Self Identity of Dalit Women	Aher Vaishali B.	18
6. The Politics of Disaster Management ...	Shaista Afzal	21
7. Effect Of Conditioning Training On Selected Psychological ...	Aijaz Ahmad Shah	27
8. Effect Of Isotonic And Isometric Exercises On Anxiety Level ...	Khurshid A. Hurrah	30
9. Effects Of Weight Training On Selected Motor Fitness....	Farhat Hamid	32
10. Effect Of Therapeutic Exercises On Mental Health Among...	Faheem Faisal	34
11. Impact of Literacy on Agricultural Productivity in ....	Anil P.Wagh	36
12. Immigrant thoughts on Gandhi with special reference to V.S. Naipaul	Jeetendra N. Deshmukh	38
13. Elizabethan Poetry and Prose	Dr.Mahananda C. Dalvi	40
14. Linguistic Style In Manju Kapurs Literary Work	Dr. D. N. Deshmukh	42
15. Socio-economic conditions of elderly people in India	Hilal Ahmad Mir	
	Geeta Shrivastava	43
16. India's NSG Bid: Prospects and Challenges	Dr. Muzaffar A.Ganaie	45
17. Evaluation of Road Density in Aurangabad Division	Ghodke Jitendra V.	47
18. Lesbianism Is Shobha De's Strange Obsession	Dr Hadgekar Varsha. V	49
19. The role of libraries in a knowledge-based society in changing scenario	Dr.Prashant S. Thakare	50
20. A Study on the Populer Folk Music of West Bengal	Dr. Sudhir B. Mohod	51
21. A Comparative Study of Aristotle's Poetics and Bharata's Natyashastra	Arun M. Jadhav	53
22. Muscle: Body's Largest Tissue	Deshmukh Vijay Y.	55
23. An Overview of Filial Relationship in the Literary Art of Mahesh Dattani	Omprabha A. Lohakare	57
24. The increasing Problem of Environment Pollution and ...	Dinesh Baboo	60
25. A Study Of Aggression And Mental Health Among ...	Dr. Rajesh B. Shirsath	
	Santosh V. Bhutekar	62
26. Social Security In Unorganised Sector	Dr. Sonal A. Ubale	65
27. Non-Performing Assets in Indian Banking	Dr. Subhash Savant	68
28. Hunger as Central Theme in Bhabani Bhattacharya's Novel So Many Hungers	Ravindra Singh	74
29. Modern Trends in Sports Psychology	Ms. Reena Rai	77
30. Transmission of Culture through the Use of Language...	Ms. Nalkar Jayashri S.	79
31. Reclaiming Cultural Roots: A Comparative Reading of ...	Dr. Sahab Uddin	81
32. Motivation -An Important Aspect of Efficient Administration...	Nazir Ahmad Mir	85
33. Harry Potter: An Immense Popularity among Children as well as Adults	Leonard D'Souza	88



## The Crisis of Consciousness in the Cry, The Peacock

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Anita Desai is a leading Indian writer in English. Her novel *Cry, The Peacock* (1963) deals with predicament of modern woman in this male-dominated society and incompatible marital couple. Her Novels voices in the city (1965) *Bye-Bye Blackbird* (1971) *Where shall we go This summer* (1975), *Fire on the Mountain* (1977), *Fasting, Feasting* (2000) focuses on women's personal struggles and problems of contemporary life.

The view of Anita Desai bears more significance and exposes contradictions in the social order. Her female characters are fragile reticent. Novel deals with more mental experiences than the physical experiences. Anita Desai's novels can be examined as the manifesto of female anxieties, woes, sufferings and panic. She remains more concerned with sensations, thoughts and emotions According to N. Sharada Iyer, her character are solitary beings. Who have retreated or driven into some extremity of despair and so turned against or made to stand against the general current of life (258)

In Desai's fiction women are carved in the traditional role of women. Desai has tried at her best to focus the 'Silence' of that women, inner spaces of her female protagonists, personal struggles of anglicized, middle class women in contemporary India as they attempt to overcome the societal limitations, Culture. Her early novels including *Cry, The Peacock*, *Voices in the City*, *Where shall we go This Summer?* reveal her feminine concern for women's oppression a quest for fulfilling identity, family relationships and the crumbling of traditions. Desai's novels reveal the changing images of women in the south Asian literature; whereas kamala markanday's *Nectar in a sieve* or Meera Mahadevan's *shulamith* portray its positive women characters as ideal sufferers.

Desai has her theme of non communication between husband and wife in *Cry, The Peacock*. She deals with the women's life and problems; Present paper aims to focus on the crisis of consciousness in the *Cry, The Peacock*. Maya is a central character in the *Cry, The Peacock*. Novel begins with the death of Maya, pet dog Toto and time mentioned is the fourth year of her married life. She is haunted by the prophecy that in the fourth year of her married life, either she or her husband would die. She pushes her husband from the parapet of the roof of their house and lastly she also commits suicide. Claustrophobia in Anita Desai's *cry, the peacock* leads the Character Maya from Defeat to Disaster; Claustrophobia means "It is the fear of having no escape

and being enclosed in. It is typically classified as an anxiety disorder and often results in panic attacks. It is a word taken from Latin word *claustrum* which means shut in place" Maya-the protagonist is a neurotic Character suffering from claustrophobia. The story is described through the flashback series of Maya's mind. She is a hypersensitive woman, before her marriage, She is like a toy princess for her father. She describes her childhood days in fascination. "The world is like a toy specially made for me painted in my favourite colours, set moving to my favourite tune" (36). But after her marriage Maya's life is a complete change. On one hand Maya is a creature of instinct on the other hand for her husband reality.

Anita Desai's *Cry the peacock* has been considered as the first step in the direction of psychological fiction in Indian writing in English. Anita Desai conveys Maya's predicament through a number of symbols. *Peacock* is one of them. It suggests her life-in-death and death-in-life. Peacocks are wise. The hundred eyes upon their tails have seen the truth of life and death. Living, they are aware of death. Dying, they are in love with life (95-96)

Anita Desai has explored the private to the public world. Maya is the victim of two egoistic strong-minded men. One is her own father other is her husband. They try to mould her according to their fancies and in that process life of Maya is changed. Maya laments, "I am dying and I am in love with the living" (98).

She suffers both from the excesses of love showered on her by her father and the total lack of it from her husband who is devoid of emotions. "For I was their toy of their indulgence, not to be taken seriously and the world I came from was less than that it was a luxury they considered it a crime to suffer, and so damned it with dismissal" (45)

In *Cry, The Peacock*, Maya is always obsessed with death. She is haunted by an astrological prediction that in the fourth year marriage is going to end with the death of one of them. Maya and Goutama are opposed to each other. They represents Feminine and masculine principles. Goutama is unsentimental and twice her age. Her infertility is the one reason of her loneliness. Maya is the merciless victim of traditional bias and vindicates treatment at the hands of her husband. She suffers from existential angst, loneliness, isolation and a gnawing sense of alienation. Anita Desai explores the chaotic world of Maya's consciousness. Maya is hypersensitive and on the brink of insecurity.



Cry of the peacock is a symbol to denote the inner-self of the protagonist. Maya has a continuous longing for something which is impossible for her to attain. It seems that she is trying to attain emotional stability but her efforts fail.

"I leapt up full of decisions to make haste in undressing, preparing myself, then giving him at last, so that we could go out into the garden together where the beds have been made for the night and were cooling in the moonlight. I hesitated, wishing to summon him to me, yet knowing he could never join me. It was of no use. After all I sighed and once more was sad."

Anita Desai sincerely broods over the fate and future of modern woman particularly in male- chauvinistic society and her annihilation of the altar of marriage. She discloses the inner psyche of the characters through their relations.

R.K. Gupta says: "Anita Desai not only portrays the feminine psyche of a common woman but also the subnormal bordering on abnormal woman. The women also are under so much of psychic pressure that they cannot be known for insanity but then they are explicitly normal."<sup>2</sup>

Anita Desai has portrayed the Maya's Character as an enigmatic character. She has focused on the psychic condition of the character who often indulges in a self analysis and discovers themselves in the process. Desai is well known for focusing on the inner experience of life. Maya feels that nobody in the world cares for her. Her pet dog Toto's sudden death throws her completely off her balance. She says: "It was not my pet's death alone that I mourned today but another sorrow, unremembered perhaps as yet not even experienced and filled me with despair" (8).

Emotional alienation between Maya and Goutama leads Maya towards isolation. Whenever Maya asks about the matter of love, Goutama starts discussing about yogis and Gita and ridicules her desire of making love. Desai in her first novel Cry, The Peacock expound the philosophy of detachment to probe into the psyche of his characters, problem of the modern writer, "complete human personality..... in an age of lost values, lost men and lost gods." <sup>7</sup>

The fear of the prophecy coming true, the communication gap between herself and Gautam, her own childless state, the "bleak comfortless figure of her husband makes her yearn. Had there been a bond between us; he would have felt its pull..... But, of course, there was none..... There was no bond, no love, hardly any love" (p.108) Maya's alienation is unbearable as a young girl; she desires to love and to be loved in return.

"Nothing was hidden. All was revealed and it was not what I hunted for. He was not on my side at all, but

across a river, across a mountain and would always remain so"

This rational approach makes Maya isolated and emotionally alienated. She is young girl and desires to love and to be loved in return. But "Gautama's coldness disappoints her" (3).

Maya's attachment with her father further develops into an "Electra Complex" Which again becomes the cause of deflowering of her marital relationship. Maya looks back to the days of her childhood spent with her father.

Cry, The peacock also focus on the insatiability of Maya's real, close and loving life. Maya becomes conscious about her own life, loneliness, being not loved by after receiving her brothers (Arjun) letter who has also revolted against his father and the social traditions. She becomes aware about her failure in establishing relation with her husband. Her consciousness about to love and to be loved constructs the plot with the crisis of consciousness.

N. Raj Gopal (1995) finds:

"Maya's tragedy is mainly caused by her loneliness, lacks of proper response from her husband, non-reciprocation of feelings between the husband and wife, her childness and hyper sensitivity" (20) Maya compares her mental condition with the birds and creeper leaves and clouds of dust. At the end Maya appears waiting for an asylum her childlike behaviour has overcome her adulthood. She is a prisoner of the past. She is always under the shade of her past memories. The painful past prophecy – is always throbbing in her inner consciousness I was aware of a great, dead silence in which my eyes opened to a vision that appeared through the curtains of the year one by one falling back till I saw again that shadow, a black and evil shadow .....It was I remembered it now, fate." (p.28) Her unhappiness is not the product of circumstances but her own consciousness and Claustrophobia

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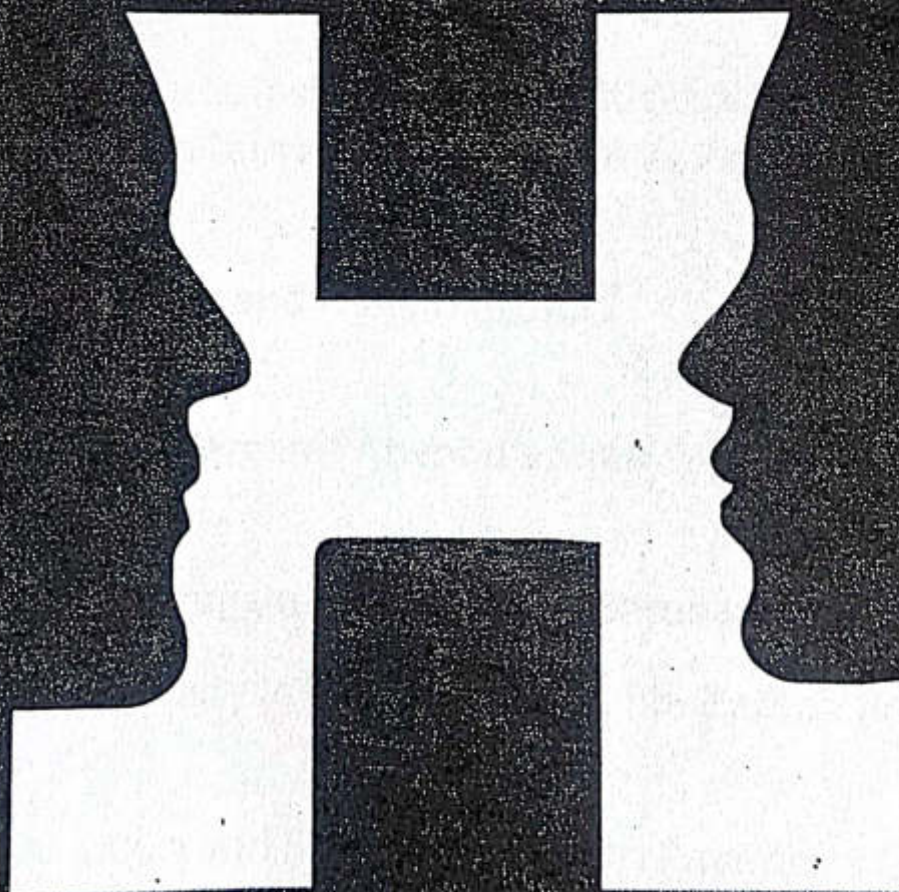
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## CONTENTS

1. Women Empowerment In Indian Dance Vidya Lakshmi M.S & Prof. S N Susheela | 08
2. Magic Realism as Survival Strategy in Margaret Atwood's *Alias Grace* – A Female-Centric Reading / Dr. A. Vanitha | 16
3. Empowerment of Women in Performative Traditions And Their Role In Rituals through the Performing Arts / Dr.Sumana.R | 23
4. Domestic Injustice in Mahesh Elkunchwar's *Old Stone Mansion* / Dr M D Sasane | 30
5. Indian Scripture: Tool of Institutionalizing Oppression of Indian Women / Jadhav N. S. | 37
6. *My Feudal Lord*- an authentic instance of domestic violence: an autobiography by Tehmina Durrani / Dr. Shaikh Ajaz Perveen Mohd. Khaleeluddin | 44
7. Realities of Women's Status and Human Rights / Dr. Vandana Phatale | 49
8. Subversion Of Women In Margaret Atwood's *Siren Song* / Dr. K.Kokila | 51
- ✓ 9. New Forms of Women's Struggle / Dr. Ahilya B. Barure | 56
10. Women's Journey For Equality In Public Life / Dr. Bh. Padma Priya | 61
11. Women in Higher Education and Social Justice / Dr. Pavithra | 64
12. Causes of Maritally Separated Female Spouses And Its Impact on Their Life / Dr. Ayodhya Pawal | 68
13. Learning Soft Skills from Draupadi-- The Rovoting Woman of the Mahabharatha / Dr Maithry Shinde | 71
14. Female Exploitation in Mahesh Dattani's *Thirty Days in September*/ Sarang Gajanan Haribhau | 77
15. Indian Women and Domestic Violence /Dr.Varsha S. Zanvar | 82
16. Importance of Women Rights / Prof. Maleka Shaheen | 85
17. A Study of Women's rights / Dr. Choudhari Rekha Laxmanrao | 87



# New Forms of Women's Struggle

**Dr. Ahilya Bharatrao Barure**

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In the 21<sup>st</sup> century Women have challenged the social norms with braveness. Women violence is not an external process. We are the part of it. If women are unaware about this it is very difficult to change the situation. Despite the efforts of educationalists and social reforms, the status of women has not improved. From the last few decades social, constitutional and legislative measures have been implemented to empower women economically and politically. It is tragic that even in the twenty first century, rape, dowry, deaths and other crimes against women are rampant. Women liberation doesn't have any one starting it is a part of women's life. It is a deep rooted feeling. It has a run like music, stories, folk literature and different incidents are the witness of women oppression and victimization.

Present paper aims to focus on new forms of women struggle to survive in this modern world. Though all these are there forms of problems are changed so they have the conflicting life. Problems or issues related to women are same from so many years somewhere a society, movements, thoughts trends tried to change the situation and answered. Answers changed as per the time but still it feels that questions remained as it is.

Now a days media is playing a vital role to create new image not only in urban but in the rural women. Unknowingly all men or women are trying to follow, accepts these women not on all level but on mental level.

Women image in literature, movies and beauty contest is more dangerous than women image in media. The most common forms of violence against women are domestic violence, rape and sexual coercion, sexual abuse of girl's prostitution and trafficking. Violence against women constitutes a violation of the rights and fundamental freedoms of women. It also nullifies their enjoyment of those rights and freedoms such as the right to life, the right to equality and security of person, the right to be free from all forms of discrimination, the right to equal protection under the law.

Thirty years after the adoption of the convention on the Elimination of all forms of discrimination against women many girls



and women still do not have equal opportunities to realize rights recognized by law. In many countries women are not entitled to own property or inherit land. Social exclusion, Honor killings, Female Genital Mutilation, trafficking restricted mobility and early marriage among others, deny the right to health to women and girls and increase illness and death throughout the life course. When we speak about the plays like "Aaj Dhanda Band Hai" from Hindi which was performed stage in Ahmadabad. Women associations made demonstrations against it. The same was happened about 'Hit and Hot' at pune. These literary forms shows the brutal reality of women's life how she becomes the victim of rape and sexual harassment. There are number of cases of sexual harassment at working place, Sexual harassment at the public place and also the harassment in the field of education due to one sided love and murders in such cases. There is a law against such victimization, Government is trying for the sensation of all these laws but still there is a question of uneducated, rural, workers those who are far away from such laws and programmes.

Women's Rights include affording them resources and opportunities that they have previously been denied. One of the most important rights in this area is the right against sexual harassment which has been given greater importance due to the soaring rates of crimes against women.

Women in conflict situations, such as in Jammu and Kashmir vulnerable women, including lower-caste or tribal women, were often victims of rape. Rape has traditionally been used as a strategy to undermine the morale of a community. In 2002 the international criminal Tribunal in The Hague condemned this violence as a crime against humanity. Violence against refugee and displaced women is also included here.

Sexual violence is any sexual act, attempt to obtain a sexual act. Unwanted act, unwanted sexual comments or advances, or acts to traffic or otherwise directed against a person's sexuality using coercion by any person regardless of their relationship to the victim, in any setting. Ex. On November 26, a call center employee from Mizoram was gang- raped in a moving car, then dumped in a different part of the city. The case was happened in Dhaula Kuan area of Delhi. The victim was able to identify two persons, shamshad and Osman. Who were put in judicial custody? At year's end the case continued and the victims name had not been publicly released.

The law forbids the provision or acceptance of a dowry, but families continued to offer and accept dowries and dowry disputes



remained a serious problem. The law also bans harassment in the form of dowry demands and empowers magistrates to issue protection orders. Deaths associated with the nonpayment of dowries rose in the past several years. According to the NCRB, in 2009 there were 8,383 reported dowry deaths. However, since many cases were not reported and not properly monitored. Registered cases numbers were not accurate.

Even today, there are different social norms for ideal women and ideal man eventually contradictory norms are there. In this patriarchal system in growing up as master (humane view remains far away) female. Feminist movement has got success to create a self consciousness, awareness but now there is a need of creating awareness among male.

In the foreign countries there is a trend of work from home. It is here also India but not obtainable for rural women. Our society is rapidly changing in vast process of progress. There are double standards of characters varying as per the status. Even at the working place questions are raised about the whether the women are liable for this opportunity or it is given only as a women. Today also so called honor killing continued to be a problem, especially in Punjab and Haryana. When as many as 10 percent of all killings were honor killing. One recent study estimated more than 1000 honor killings every year. Most of them are from Haryana, Punjab and Uttar Pradesh. The most common justification for killings by their relatives was that the victim married against their family's wishes. In 2009, a survey conducted by the NCW along with the NGO Shakti Vahini revealed that in 88.90 percent of the cases, the perpetrators of the honor killing were the girl's family members. Here is example On June 22; two male cousins killed their sisters for marrying outside of their caste in New Delhi.

In Indonesia still there are restrictions on Associations, Doss Deny Autonomy and treat women abusively. Abuses in the Application of Sharia in Aceh, Indonesia documents the experiences of people accused of violating Sharia laws prohibiting "seclusion" and imposing public dress requirements on Muslims. The "seclusion" law makes association by unmarried individuals of the opposite sex a criminal offense in some circumstances. While the dress requirement is gender-neutral on its face, in practice it imposes far more onerous restrictions on women. Ex. Sharia police gives a verbal warning to women stopped at a checkpoint for wearing clothing that reveals the shape of their bodies. According to them it is a violation of Aceh's Sharia - law which requires all Muslims to wear 'Islamic Attire'. This law denies people's



right to make their own decisions about who they meet and what they wear.

Targeting women is a violence against women which is a violation of Human right to live, right to equality. Another form of societal violence, targeting women occurred in October 2009 when villagers branded five Muslims widows in Pattharghatia village, Jharkhand as witches and force them to eat human excrement. Police arrested four people and placed the victims under police protection. At year's end there was no update.

Though education was outright banned for women in India until 20<sup>th</sup> century. In western countries women were obstructed from receiving education. For example Prof. Peter singers grandmother was one of the first women to study maths and physics at Vienna University when she graduated in 1905, the university nominated her for its highest distinction. But no women was previously been nominated for such an honour and the Emperor Franz Joseph refused to bestow the Award.

Many tribal land systems, notably in Bihar, denied tribal women the right to own land. Sharia (Islamic law) determines land inheritance for Muslim women, allotting them less than men. These examples show that violation of Human rights results in violence against women.

The law prohibits discrimination in the workplace, in practice employers paid women less than men for the same job. Discriminated against women in employment and credit application and promoted women less frequently than men. Women work more than men but are paid less. Women cultivate, plough harvest more than half of all the food in the world. This shows that how women are discriminated against at various stages through life.

Gender based violence both reflects and reinforces inequalities between men and women and compromises the health, dignity, security and autonomy of its Victims. It encompasses a wide range of human rights violations.

Female genital mutilation (F.G.M.) comprises all procedures involving partial or total removal of the female external genitalia or other injury to the female genital organs for non-medical reasons. The practice of F.G.M. is a violation of the rights of women as it contributes to the unequal participation of women in society and discrimination against women. It includes procedures to the genitalia of women for non-medical purposes, such as pricking, piercing, incising, scraping and cauterization.



While the country is home to a small population of Bohra Muslims, who practice various forms of female genital mutilation, there were no reported cases of F.G.M. being practiced during the year. There is no national law addressing the practice of FGM.

Even after the adoption of Indian constitution, India is amasssed with cases of violation of human rights. Crimes against humanity, social and religious discrimination, torture of accused, political imprisonment, capital punishment, custodial deaths and rapes, dowry deaths, untouchability related offences, bonded labour etc.

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## English

1	Globalization and Bharti Mukherjee's Select Novels	Dr. Milind Mane	183
2	New Avenues of Sexology and Pornographic Literature in Globalization	Dr. Navle Balaji Anandrao, Prof. Manik Bhatane	187
3	English Language and Globalization	Dr. Manisha Vinayak Bhise	192
4	Globalization and Literature	Dr. Bandal V. S.	194
5	Globalisation and Literature	Dr. Ahilya Bharatnrao Barure	196
6	Global India in Chetan Bhagat's <i>One Night @ the Call Centre</i>	Dr. Kitterkar Utkarsh Bhikajirao	198
7	Globalization and Literature : An Overview	Prof. Maniyar A.R.	201
8	Impact of Globalization on Indian Women	Mr. Rathod Umesh Khushal	202
9	Media and literature in Globalization Era.	Dr. Yuvaraj S. Kathale	207
10	Social Criticism and Global Scenario in The Writing of Mahasweta Devi	Swarupa Vyawahare Balaji Navle	208
11	The Volatile Cosmos of Media & Enlighthn	Uday Madhukarrao Kharat	211
12	The Melieu of Indian Social Aspects in the selected Novels of Girish Karnad	Asst. Prof. Kadam Sachin Sambhaji	213
13	जागतिकीकरण आणि साहित्य	प्रा.डॉ. मनोहर सिरसाट प्रा. आनंदराव जाधव	216





## Globalisation and Literature

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(5)

Now a day's people are celebrating various days, weeks and years in the honour of women. These events, moments, seminars and conferences are devoted to the so called women era or women empowerment. Because of all these common women are puzzled about the caste annihilation, equality, liberty, women's freedom etc value behind all these is going to vanish because all these words are suppressed under the burden of brutal reality of past and cruelty of present. So there is celebration of only these words like women empowerment, women liberty, equality etc. Common people are not able to understand what exactly is going on in women's life in the world of globalization and liberalisation.

The present paper is going to study the effect of globalization on women and its portrayal in the Indian women literature as literature is the lens to the society. We see the work and participation of women from earth to the sky but with the daring Anjali Damaniya raised the voice against the corrupted politicians. There are many women has stepped against the brutality of the society. She has shown to the world wherever persons will enter in to politics the then only picture will be hopeful.

Literature during the previous from 2001 to 2010 has influence of globalisation started after 1990. Our society is suffering due to the crucial and complicated issues aroused from the Liberalization, Privatization and Globalization. In this period world has come very close because of digital revolution. Various opportunities of material facilities. But on the other hand complexities are there in relation of person and society, increasing inequality, gender discrimination, increasing problems related to the pride, contradictions of social reality all these are serious questions and problems.

In such atmosphere and conditions some Indian writers have focused on different issues like joint families, separate family system, live in relationship, distance relationship etc. are included in that literature. Arunadhathi Roy published her maiden novel, 'The God of Small Things' in 1997. Indian fiction in English had already gained roots and recognition at home and abroad. The popularity of the novel can be judged from the fact that it has sold about nine million copies the world over and has been translated into many languages. The Booker prize to this novel in 1997 made the novelist and her work known throughout the world. Roy assumes her identity by relating herself to Indian tradition and culture. She is deeply rooted in it. It is evident from her themes, style, landscape and images. The novel raises many issues of universal relevance and its beauty lies in the fact that it can be interpreted from various angles. Roy's novel, moving forward and backward in time, suggests that what happens to families at the local level is directly linked to larger political and economic forces at the global level as well. History seems inescapable, even as characters constantly attempt to adjust their constructed realities to uphold the remnants of British rule and the framework of the Indian caste system. Remarkably, however, it is not these characters that suffer the consequences of their actions; in reality, it is the children, their divorced mother, and the Untouchable worker who are made to suffer for the misdeeds of others. In poetic and yet stark language, Roy demonstrates how these victims are irreparably harmed and, in the case of the worker, at least, killed at the hands of the state. In this essay, I argue that the ways in which British imperialism and globalization affect the world of the novel can be seen in the connections between the local and the global, the marginalization of the other, and the disappearance of bodies enacted by the state.

Though the world is changing fast the exploitation of women is increasing on different levels such as glass ceiling experience of women in corporate life has portrayed the different problem and social issues related to women. Now problem is identified there is a need to solve them. Starry Nights is Shobha's second book. I'm sure she had written the story with an eye on the market instead of any real desire to tell a story. Starry Nights does have a story to tell. Sort of a kind, you know. It is about Aasha Rani, a top actress of Bollywood who sleeps her way to





glory Aasha Rani's amma is the proverbial bitch. She wants her beti to be a top actress. So, Aasha Rani starts staying awake all night with fat financiers, shady art filmmakers, chota-mota producers, bhai-logs (underworld dons you nincompoops), top heroes ... she also does it during the day time with a female journo Linda (yes, she's even a lesbo). Aasha Rani falls in love with a top hero who later on dies of AIDS ... she then marries a foreigner who makes out with her sister while she huffs and puffs in the loo of an airplane (is it really possible) with a stranger. At the end of it all, Aasha Rani encounters a deep void in her life.

Woman novelists have incorporated the recurring female experiences in their writings. In the 20th century, majority of the novels depicts the unexplored female psyche, which has no accessibility. In the same manner psychological suffering of the frustrated housewife in the twenty first century women writers are discussing the quest of women to move on life. They look for same 'Indian-ness' for conveying the messages of feminism in an Indian way. Arundhati Roy, Jhumpa Lahiri, Bharati Mukharjee, Dina Mehta, Kiran Desai, Shobha De, Namita Gokhale, Manju Kapur, Gouri Deshpande, Nayantra Sahgal, Rama Mehta and Anita Nair are depicting feminism and using regional themes. Anita Nair's lessons in forgetting is the novel which mark, emphasized the mode of twenty first century.

Anita Nair's is a popular Indian English Writer. She was born in Kerala state a bestselling author of fiction and poetry. Her novels The Better Man and ladies coupe have been translated in to 21 languages. While ladies coupe dealt with the sensitive issue of inequality suffered by women in this era of vocal feminism, lessons in forgetting offered something much deeper and complex than the theme of this novel can be described in a cliché caption moving on in life. Anita Nair's protagonist never bends before situation, never allows entering, disturbing the life. Kaka Chiti renamed as Vaidehi is another example of woman's resistance against age old traditions. She does not believe in such age-old traditions. When her sister, Sarada is considered responsible for her husband leaving the home. She strongly raises the question about how she is responsible even after her marriage, she cuts Nair as she gets. Ambi, her husband decides to remarry because after seven years of marriage they do not have child.

Smriti is another example of victim in this society. Stree Shakti is a forum working to make awareness among the Indian, especially among villagers about dowry. Killing girl child at the womb of mother. This forum plans to cover all Tamilnadu by arranging workshop series female fetus. Smriti was the dedicated worker of this forum. She got opportunity to see true India, to talk to the women who kill their daughter in their wombs without a qualm. 'The dying daughters of India need you' (LF 153) She was impressed by such statement of the forum. She was the daughter of JAK. Her work in this matter result into the worst happening with her. The powerful men in village destroy her. Though it makes her a pathetic frozen, she struggles in this situation and finally shows a sign of life.

Manju Kapur has emerged as a significant novelist on the contemporary literary scene. She has the impact of suffering but stoic women eventually breaking traditional boundaries. Difficult Daughters (1998) is the story of a young woman, named Virmati. Virmati is born in Amritsar. She falls in love with a neighbour, a married professor. There are ups and downs in the married life of Viramti. Virmati is caught between family duty, desire for love and education. There was an endless argument between 'education verses marriage' but nobody listen to her. The marriage is only a little consolation for Virmati's sufferings. This novel traces the development of character with her inner turmoil and outer upheaval.

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## CONTEMPORARY ENGLISH LITERATURE

SPECIAL ISSUE

Editor

Dr. Mane Manojkumar Shivajirao



24. Manju Kapur: A Voice of Subalterns  
Dr. K. S. Patil  
180 - 184
25. Cultural Clash Faced by the Immigrants in *Kutub*  
The Inheritance of Loss  
Mr. Ashok Jagannath Jadhav  
185 - 190
26. Inner struggle of a woman is a thematic motif in  
Deshpande's *Roots and Shadows*  
Dr. G. Ramana Reddy  
191 - 197
27. Facts and Fiction in the Novels, *Midnight's Children* and  
*to Pakistan*  
Dr. Jugal Tayde  
198 - 203
28. The Problem of Identity Crisis in Anita Nair's *Ladies*  
Dr. Y.S. Handibag  
204 - 211
29. Racism in Toni Morrison's *The Bluest Eye*  
Dr. Ahilya Bharatrao Barure  
212 - 217
30. The New Indian Woman in Attia Hosain's *Sunlight on a B*  
*Column*  
Mr. Gangadhar P. Aaklod  
218 - 223



## **Racism in Toni Morrison's The Bluest Eye.**

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In the United States native Africans and African Americans are direct victims of racism. Women of African descent have suffered a double due to race and gender. Toni Morrison the voice of African American women wrote *The Bluest Eye* (1970) *Sula* (1973) and *Song of Solomon* (her best achievement, 1977) *Beloved* (1987), *Most Famous Jazz* (1992) and *Paradise* (1997). She has asserted that physical beauty affects the self esteem of almost every character. This happens because media outlets of the time period define it based on the white of the time period.

Toni Morrison says that the novel is the product of childhood memories. She tells about a young black girl who wanted blue eyes like Claudia Mac'Teer in this novel. In Late 1960's there was a movement Black is Beautiful in the African American Culture. She wrote this first novel. *The Bluest Eye* which was published in 1970.

Present paper aims to focus on the racism in this novel with the issues like incest, prostitution, domestic violence, child molestation. Toni Morrison and Alice walker have explored the devastating effects of sexual violence on modern African American Women. She has created the space to open or share the horrible effects of racism and poverty. These things have not only affected the life of adults but their children's as well.

The title is taken from the protagonists desire to have blue eyes. "Whiteness" is the beauty standard. Pecola Breedlove thinks herself she just doesn't fit in social standards that having white colour and blue eyes are the real beauty notions. The novel is set in 1941 and focuses on a young girl named Pecola. She is called ugly because of her dark skin colour. That character has inferiority complex which fuels her desire for the blue eyes.

*The Blue Eye* explores the issue of African American female identity and racism. The term 'Race' was originated in the 17<sup>th</sup> century. It has the meaning that race as a cultural designation categorizing a group based primarily upon its common visible features. The racial ideology of the United States attributed an inferior social position to African Americans and Native Americans. This "Myth of black inferiority", which white people cultivated and institutionalized, resulted in racial segregation, oppression and discrimination in all domains of everyday life including Literature."



"Adult, older girls, shops, magazines, newspapers, windows' signs— all the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured." (p.14)

Pecola is not alone in the internalization of the white-defined standard of female beauty.

"I destroyed white baby dolls Claudia said after describing the dolls with big false blue eyes. Even adults like Mrs. Breedlove admired blue eyes who was working for fitness. Mrs. Breedlove took pride to the way she kept their little white girl when Pecola dropped the steaming blueberry pie on the kitchen floor, her mother hit her to the floor and claimed the young "beautiful" white girl."

The novel is a depiction of an ugly girl in white society. At the opening it is shown that she is teased as the black ugly girl by her school boys bay boy, Woodrow cain and light skinned Maureen peal. Pecola's sister Claudia one day tries to punch Maureen for that but misses and hits Pecola's face instead, Pecola feels inferior to Maureen, Claudia wonders.

But the disremembering of dolls was not the true horror. The truly horrifying thing was the transference of the same impulses to little white girls. ... What make people look at them and say, but not at me, The eye slide of black women as they approached them on the street and the possessive gentleness of their touch as they handled them (Toni Morriso.15 )

It shows how children learn from parents and society around them. Pecola's community makes her think that only white colour is the standard of beauty. Morrison says that she has focused on the most delicate member of society a child and the most vulnerable member, a female, Valerie smith in her book on Toni Morrison points out the meaning of blackness in this country shapes profoundly the experience of gender just as the conditions of womenhood affect inculcatable of race. (1991:47)

Pecola is thrown towards marginalities due to self hatred, race and gender discrimination. Claudia observes towards the end of the novel. " It's much, much, much too late." (1970:164)

In the book *Sexual Politics*, Millet (1977) explains how racism affects blacks:

"The study of racism has convinced us that a truly political state of affairs operates between the races to perpetuate a series of oppressive circumstances. The subordinate group has inadequate redress through existing political institutions, and is deterred thereby from organizing into conventional political struggle and opposition. (pp. 44-45)"

This novel attacks on the concept of beauty white standards of female beauty and the mental, psychological oppression of black women. Pauline, a black female doesn't possess the sufficient power to change the position how she is treated.





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## CONTENTS

Sr No	NAME OF THE ARTICLE	AUTHOR	ARTICLE
Feb-19	CONTENTS	<a href="http://www.puneresearch.com/times">www.puneresearch.com/times</a>	AREA
1.1.12	INTELLECTUAL PROPERTY RIGHTS: NEED AND IMPORTANCE	VISHNU M. PAWAR DR. GOVIND S. GHOGARE GOPAL D. SAGAR	LIBRARY
1.1.13	SIGNIFICANCE OF INTELLECTUAL PROPERTY RIGHTS AND COPYRIGHT	DR. AHILYA BHARATRAO BARURE	INTELLECTUAL PROPERTY
1.1.14	INTRODUCTION TO INTELLECTUAL PROPERTY RIGHTS (IPR)	WARVATE SADASHIV BALASAHEB	LIBRARY
1.1.15	SIGNIFICANCE OF INTELLECTUAL PROPERTY RIGHTS	DR. D. N. GANJEWAR DR. CHALINDRAWAR GANESH KISHANRAO	INTELLECTUAL PROPERTY
1.1.16	INDIAN CULTURE DEPICTED IN MODERN INDIAN FICTION	DR. D. N. GANJEWAR KUCHEKAR SHAILAJA BABURAO	INTELLECTUAL PROPERTY
1.1.17	THE ROLE OF INFORMATION AND COMMUNICATION TECHNOLOGIES IN TEACHING AND LEARNING	R. G. VIDHATE	LANGUAGE
1.1.18	INTRODUCTION TO INTELLECTUAL PROPERTY RIGHTS (IPR) -A STUDY	DR. MALSHETTE YOGESH T.	INTELLECTUAL PROPERTY

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## SIGNIFICANCE OF INTELLECTUAL PROPERTY RIGHTS AND COPYRIGHT

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### ABSTRACT

*India has an ancient and great tradition of knowledge benefaction. It is considered as the best and topmost benefaction. India has an intellectual heritage in the fields of literature, research, intellectual skills in software designing and also in missile technology. At the initial stage the concept of intellectual property rights was not rooted very easily in India. But when the news of Basmati Rice and turmeric patent spread people started to think about the intellectual property rights. At that time different ideologies came in to existence like there has been a lot of controversy on the role of intellectual property rights. Some said copyright is a kind of protectionism it will lead to monopoly which may be obstacle in public interest and specific needs of the country. The present paper aims to focus on the importance of intellectual property rights and infringement of copyright as a violation of intellectual property rights. The intellectual property rights are territorial rights by which owner can sell, buy or license his intellectual property similar to physical property.*

### INTRODUCTION

Intellectual Property Rights are expected to encourage innovation of the inventor, creation of the creator, intelligence of the intelligent person. The patents act, 1970 is a landmark in the industrial development of India. "IPR is a general term covering patents, copyright, trademark, industrial designs, geographical indications, protections of layout design of integrated circuits and protection of undisclosed information (trade secrets). IPR's referred to the legal ownership by a person or business of an invention/discovery attached to particular product or process which protects the owner against unauthorised copying or imitation."

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1Page





Intellectual Property Right is a collective term includes patents, copyrights, trademarks, registered design, Geographical Indications. The Copyright Act, 1957 supported by the copyright Rules, 1958 is the governing law for Copyright Protection in India. Substantial amendments were carried out to the copyright act in early 2012. According to Indian law registration is not a prerequisite for acquiring copyright in a work. A copyright in a work is created when the work is created and given a material form, provided it is original. In case of infringement and Criminal proceedings registration is necessary it is of tremendous help. Copyright notice is not necessary under the Indian law to claim protection.

There are six major intellectual properties and laws to protect them. There is copyright used for literature, Music, Drama, Dance, Drawing, Sculpture. Trademark is given to the symbol of any product, sign, logo, slogans used for the products like food products, cloths etc.

Patent is given to the invention. It may be a product or process for something. For example medicines, new mobiles and cars. For the production which is newly invented for that patent is given. Geographical Indicator, layouts, circuit, industrial designs are also the examples of intellectual property rights. Intellectual property is not like the physical property. It has to be registered at different levels like national, international and also at different places.

Every nation has its own intellectual property rights laws. It is not considerable that on the same product every nation will give patent. If India is giving patent for one product not necessary every nation should give patent for the same product. Time period for the patents may differ from nation to nation. Intellectual property rights are territorial because it influences the economy of nation.

There are two types of laws, civil and common law. European countries called this right as author's rights where common law nations called is copyrights. Means nations preferring civil law consider that is the right of writer where nations following common law considers it is the right of publisher.

One more intellectual property right was passed to protect the intelligence and creativity of an artist. Artist should not be derived from their rights of art and that is copyright. In copyright there are again two types of rights, one is economic right and other is moral right. In Britain for the first time in 1710 law of copyright was passed as 'Statute of Anne'. This law gave the right to author, he should have the right to produce the copies of his /her books as per his/her wish.

Copyright protection is valid for duration of 60 years. If it is literary, dramatic, musical and artistic works the 60 year period is counted from the year following the death of the author. According to this law 60 years were given to the copyright. After this different laws were

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passed in different countries. In 1886 Bern convention was passed which was an International Convention. Copyright is different from other intellectual property because main focus is not on trade but on right of the artists. Every artist could get the copyright whose artwork is his own intellectual invention. One main difference is there in copyright and other I.P.Rights is that to get other intellectual properties registration is must and needed but author could get automatic copyright of his own creation. We see generally © symbol of copyright on the front page containing publishers information. But in future to avoid the plagiarism it is better to register copyright. In India copyright exist for 60 years for literary, dramatic, musical and artistic works lifetime of the author and thereafter. Photographs, Recordings, Cinema, Serials, and Videos also have the copyright of 60 years.

The following literary and artistic works are covered under copyrights:

Literary works like novels, poems, reference books, newspapers, plays, fiction books, pamphlets, magazine, and journals. For this there is a need that literacy art should be in written form, subject of the art, language used, originality in the presentation are important for getting the copyright. Photographic works like portraits, landscape, and fashion or event photography. Motion pictures includes cinematography such as film, drama, documentary, newsreels, cartoons, video clips, DVDs. Computer programmes, software's and their related databases, technical drawings.

Musical works as songs, instrumental music, choruses, solos, bands or orchestras. In this field graphical notion is important not the words, dialogues or lyrics. So anyone can sing a song sung by the singer, can give different music. This right gives the right to work in public or communicate it to the public to make any translation or adaption of the work. Artistic works such as paintings, drawings, sculpture, architecture, advertisements, layouts ex.M.F.Husseins Art.

Copyright owner have the exclusive rights to sell or give or hire or offer for sale or hire a copy regardless of whether such copy has been sold.

India is the member of 'Berne Convention' Berne Convention for the protection of Literary and Artistic works, Paris Act of July 25<sup>th</sup>, 1971, as amended on September 28, 1979, was completed at Paris on May 4, 1896 revised at various nations. In 1872, at the capital of Austria Vienna there was an international exhibition of various nations' inventions but due to fear of infringement many institutes shows inability to present their intentions and creations. This result in the convention of Paris in 1883 later in 1886, copyright law was passed in the convention at Bern. At last in 1995 TRIPS Agreement was done. One hundred and fifty four nations have signed in and make IPR laws more accordable and compatible.





India has the history of 150 years for the copyrights. In 1847 first law of copyright was passed during the regime of east India Company. It was given to the author's lifetime and 7 years after the death of the author. After that in 1914 copyright law was passed in India and some articles about reprint, translation were introduced. In 1994 some corrections were made like time period of copyright was increased as 60 years.

According to this order any work first published in any country which is a member of any of the above conventions is granted the same treatment as if it was first published in India. Section 52 of the copyright act provides for remedies in case of infringement of copyright, which is considered a civil as well as criminal offence.

Berne Convention for the protection of Literacy and Artistic works:

The Berne convention for the protection of Literacy and works, usually known as the Berne Convention, is an international agreement governing copyright which was first accepted in Berne, Switzerland in 1886. The convention requires signatory member countries to recognise copyrighted literary or artistic works in same way that its national copyrights are recognized

Moral Rights: Section '57' of the copyright act grants an author "special Rights" which exist independently of the author's copyrights. According to moral rights. The author has the right to claim authorship of the work and claim for any distortion or modification.

According to amendment the right against distortion is available even after the expiry of the term of copyright. There are rights related to copyright performer's right.

Rights Conferred: The owner of a computer programme has to authorize third parties issuing copies to public, perform, and communicate it to public, to make translation or adaptation of the work to sell or give on commercial, rental of offer sale or for commercial rental provision. Any violation of these rights amounts to an infringement. There are three remedies – administrative, civil and criminal against copyright infringement. This include detainment of the things by custom authorities, chapter 12 of the copyright act 1957 provides remedy (include injunctions, damages and account of profits) criminal under chapter 13 of the statutes and the remedies provided against copyright infringement imprisonment up to three years including 200,000 rupees fine.

Aforetime it was said that knowledge cannot be stolen, there is no tax, not automatic distribution in the family, cannot be passed anyone, company or society. But in the present world it has become basic need to protect the knowledge means creation and invention. This creation and invention is the personal intellectual property. Throughout the world intellectual

DR. AHILYA BHARATRAO BARURE

4P a g e





property is a legal concept. It is related to Invention and creation of the mind. Intellectual property is the result of the person's imagination and creativity. Intellectual property rights control the use of people's product means intellectuality. It can be bought, sold or licensed. Intellectual property rights have become the need of time in the world of globalization to protect the intellectual property.

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# CHRONICLE OF HUMANITIES AND CULTURAL STUDIES

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*Special Issue On*

## PROBLEMS AND CHALLENGES BEFORE THE WORKING WOMEN

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19. कामाच्या ठिकाणी होणाऱ्या महिलांचा लैंगिक छळ व भूमिका संघर्ष   राजश्री पांचाळ	93
20. प्रसूतीपूर्व लिंगनिर्दिष्ट प्रतिबंधक कायदा 1994   डॉ. भारत भो. राठोड	97
21. नांदेड जिल्ह्यातील लिंग गुणोत्तराचा अभ्यास   शंकर सटवाराव जाधव	100
22. ग्रामीण भागात नौकरी करणाऱ्या महिलांच्या समस्या   ए. बी. वाळके	107
23. नौकरी करणाऱ्या महिलांच्या कौटुंबिक समस्या : एक अभ्यास   माने उषा यशवंतराव	112
24. कामकाजी महिला व पुरुषसत्ताक मानसिकता   डॉ. मोहन मिसाळ	117
25. महिलाओं की पारिवारिक समस्याएँ और मनोविज्ञान   डॉ. पांडुरंग दुकळे	120
26. हिन्दी कथा साहित्य में चित्रित कामकाजी नारी   डॉ. कुलकर्णी वनिता बाबुराव	124
27. कामकाजी नारी समस्या- सुझाव   डॉ. शारदा राऊत, अर्चना बदने	123
28. स्त्री चेतना और मानवाधिकार   डॉ. वडचकर एस.ए.	138
29. Legal Rights and Protection of Working Women Dr. Ambadas Pandurang Barve	142
30. Dilemma of a Working Mother Harsha Rana	147
31. Cyber Crime and the Working Women: A Critical Overview Dr. Vasant D. Satpute	153
32. Problems Faced by Women in Workplace.... Varma Vishal Parashram & Varma Priya Parashram	157
33. Mee Too Movement and Working Dr. Ahilya Bharatrao Barure	161



## Mee Too Movement and Working Women

**Dr. Ahilya Bharatrao Barure**

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Indian women are trained to remain voiceless and erase themselves. Me Too movement shook the whole world. Patriarchal mentality, male dominance and the view to see the woman as an object affects women's everyday lives despite their education, success, financial status, and family background. In this decade women are taking advantages of freedom. They are expressing storms of experiences and suffocation of different phases in their life. It becomes possible only because of independent thinking and action when women start thinking and doing action independently they can draw.

Women are speaking up about their experiences. The women and men of the me too movement are Time's 2017 person of the year. These men and women are real silence breakers. The women spoken out against sexual harassment in the workplace.

Me too movement is a voice against sexual harassment and sexual assault. It spread in Oct, 2017 throughout the world. It is related especially to the workplace, working women. Tarana Burke, an American social activist and community organizer used the phrase in 2006. It was later popularised by the American actress Alyssa Milano, on Twitter in 2017. This voice encouraged victims of sexual harassment to tweet about it. In 2017 #Me Too emerged for the male victims of sexual harassment and abuse.

Tarana Burke told Philadelphia newspaper the Inquirer that she was raped when she was only 06 years old, molested for several years, raped again as an adult. She experienced the street harassment for many years. She dedicated her life for women of color. She said, "Violence is violence. Trauma is trauma and we are taught to downplay it, even think about it as child's play. Burke expressed in Yes magazine that she started the work to support Black and brown girls in the Community in Alabama. It is grown up to support marginalised people also.

Burke used "Me too" for the girl Heaven who was exploited by the boyfriend of her mother. Throughout the world it seems that one rule silence is for all women kind. Women have been always waiting for validation somewhere in the past woman's existence was his reflection. Deepa Narayan says in his book "I grew up thinking unless my father sanctions my existence. I am not alive." This sentence is not only related to one woman but almost all. But now somewhere through



such social voice they are also opening their mouth, putting pen or paper or typing something on blogs. That is the great achievement for women's world.

The hashtag has trended in at least 85 countries including India Pakistan and U.k . The use of theme too hashtag on social media spread quickly in India. It shows that there is a wide gap between our intellectual beliefs and our actual behaviour. Indian culture prepares women to be deleted and also other women, But now women are expressing their suffocation.

on sept 27, 2018 former actress Tanushree Datta accused Nana Patekar of sexual harassment which was the catalyst of the "Me too" movement in India. This accusation stirred the film industry widely including media and politics .In 2018, Oct. M. S.Akbar (the minister of state for external Affairs) was accused of sexual harassment by several female colleagues through the me too movement in India. Anu Malik, Musician was suspended from the jury panel of Indian Idol 2018. There are many allegations of sexual harassment made through the movement. This movement has treated a sea change for the woman of sexual assault.

Me Too movement is unfolding an unexpected inner realities. With the help of media women are trying to make sense of women's complex lives. Sometimes it is said that there is a need of a book on men on their inner lives, thoughts, confusions, **hesitations and burdens**.

Every year it is measured that which word or terms has more lookups. In the year 2017 feminism is the word which was looked up more Merriam -Webster's declared feminism word as the word of 2017. It is a quantitative measure of interest in a particular word. It shows that millions of people has the curiosity to know the term . They want learn. they want to be sure about the term.

Most of the time we see girls are blamed for different dressing, as they used to wear shorts at working places. It indirectly evokes the men etc. In the news of Times of India it is published that Lady Gaga Hollywood actress wore oversized suit shown that sometimes clothes can be liberating women. Society has created some norms for men and women what to wear, how to look, how women should walk , talk and live. Some clothes are like obstacles at the working time. It creates traditional images and views and also perception. So it is like to resist the standards of so culled society culture. Only expressing experiences online or claiming in such social activities is not sufficient to change the women's situation . Things have to follow due process. It may be time consuming and painful But women have to be courageous enough and hopeful to achieve the goal. There are the back room efforts. Me Too is turning in to we too. Lawyers, mental health experts, HR professionals, Reiki healers. people from all walks of life are coming together to back survivors.



At working places there is a Internal Complaint cell. That is also playing catalectic agent role in keeping working place atmosphere healthy for women.

Social Movement percolate as they make their way and Varies. This movement has entered in many workplaces actors, artists, executives etc. Every month women are revealing new experiences. Some women have worked at their places from decades but couldn't raised voice now they are opening mouth but at the other hand countless remain silent.

India is open to working women but they have some problems in achieving their goals, though a lot of change we see in the attitude and Indians they are welcoming to women who are interested in working outside.

There is a need to support the # me too movement. Nandita Das film actress said that despite the allegations against her father she will continue to add her voice to this movement. There is a need of this changing mentality and support. a women, who is the co-founder of a paper making company came forward and claimed 14 years ago sexual harassment. this is the time we all need to listen so that women feel safe to speak up. But at the same ime it is important to be sure about allegations. if something is wrong intentionally disturbing man's life it will dilute the movement.

Indian women or women in the world are not against the men but it is a revolt against the patriarchy, power which chokes the voice of women and somewhere they are feeling suffocation at the working places. There are the problems of structures like class, caste, religion, politics, marriage system, culture, patriarchy etc. Working women are trying to break the barriers in the path of self realization and creating their own space. Sometimes realities and perception are different. Women are victims of patriarchy. Patriarchy dehumanizes men. Men and women should communicate to themselves and also each other to develop healthy atmosphere at working place. Establishment of Internal complaint cell at working place is a step towards gender equality indirectly it controles the harassment at the working place. Now there is a need of creating this awareness among the rural working women and non organizational sectors. Indian constitution aims to give the rights to all to live as Human being. Me Too movement has created the awareness to think about self respect, self esteem and raise the voice against such discriminations.

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## **THE ROLE OF GOVERNMENT TO PROTECT THE HUMAN RIGHTS**

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## Index

✓ 1. Domestic Violence as a Violation of Human Rights Dr. Ahilya Bharatrao Barure	14
2. Human Rights and Constitutional Governance and Legal Safeguards With special reference to Child Labour in India Prin. Dr. Vanmala G. Gundare	16
3. A study of Social, Economic Human Rights & Problems Faced by Dalits in India. Dr. Dinkar Ramkishan Tandale	21
4. Human Rights and Women Reddy Vidhyadhar S.	26
5. Fundamental rights in Indian Constitution: A Survey Dr. Kranfi v. More	28
6. Human Rights and Women Smt. Chavare Archana Kundlikrao	31
7. Role of the human rights in empowerment of women Prof. Kshitija B. Deshpande	33
8. Dignity & Suffering: Violation of Human Rights in Mulk Raj Anand's Novel "The Untouchable" Swapnil Mukundrao Rajpankhe	35
9. Human Rights And Northeastern India Mr. Biradar S. B.	38
10. Types of Human Rights Dr. Irlapalle Pallavi B.	40
11. Human Trafficking and Sex Workers: A Legal Introspection Dr. Purnendu Kumar Kar	42
12. Right to Education And Women Status: An Analytical Study In Indian Constitution Perspective Maimanat Jahan Ara	45
13. Women's Human Rights Prof: Rode Dashrath Vaijnath	48
14. School Going Children And Human Rights Dr. Pokale K.G.	51
15. Human Rights & Education Pavitre Kishan Yadav	54
16. मानवी हक्क आणि भारतीय संविधान प्रा.डॉ. अर्जुन उबाळे	56
17. मानवी हक्काची संकल्पना व स्वरूप प्रा.बिजयसिंग भाबरदोडे	60
18. मानवी हक्क : सिध्दांत आणि व्यवहार प्रा.सचिन राजाभाऊ डहाळे, प्राचार्य डॉ.व्ही. जी. गुंडरे	63





## Domestic Violence as a Violation of Human Rights

Dr. Ahilya Bharatrao Barure


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"Man is defined as a human being and a woman as a female — whenever she behaves as a human being she is said to imitate the male." - Simone de Beauvoir. These lines tell a lot about women's life. Beauvoir has pictured the women's life how society, tradition, culture, patriarchal system has drawn a line to the women. There are number of discriminations which are obstacles in the path of success and in leading life as a human being for the women. Shirin Ibadi says that we have to get freedom from two pardhas one is imposed by tradition and second is of modernists make up. Only opportunities available for men and provided to women don't mean the equality or cannot bring the equality. Today because of advertisement women have become victim of either ego or inferiority complex. But above all the bitter reality is about *one third women are victims of domestic violence*. The present paper aims to focus on the domestic violence as a violation of human rights. Now a day, Domestic Violence has become a headlining issue. Domestic Violence is the top priority health threat to women, responsible for more injuries than any other cause. On the contrary we see throughout the world women are expressing themselves, their lives, observations and also they are studying women's life. In India, in 1848 Mahatma Phule and Krantijoyti Savitribai Phule started the school and Savitribai Phule walked on a new path which was leading to a new horizon, different life for the women. It was the first step towards men and women equality in India. But now a day's one social issue that is violence against women has become very crucial. There are number of reasons for this discrimination. Through the different revolts, movements and marches voice is raised against the exploitation, discrimination and women's secondary position. Sex and gender are two words which are much more to express the human life. Definitely there is a difference in men and women but patriarchal system, masculinity, sometimes somewhere militarism, hegemonic patriarchy play crucial role in developing inequality among them.

It shows woman is not considered as human being then where is the question of human rights. From the decades women are controlled and whenever she has tried to raise the voice for herself as a human being she is silenced. The United Nations defines violence against women as any act of gender based violence that results in or is likely to result in, physical, sexual or mental harm or suffering to women including threats of such acts, coercion arbitrary deprivation of liberty occurring in public or in private life and the most common form of violence is domestic violence. It nullifies their enjoyment of those rights and freedoms such as right to life, the right to equality, the right to liberty and security of person, the right to equal protection under the law. Women are entitled to protection of all human rights and fundamental freedoms that include; the right to life, the right to liberty, freedom of thought and expression and equal treatment before the law among others. But domestic violence still remains a taboo for most of the women. The protection of women from Domestic Violence Act was enacted in 2005 to tackle this problem of violation of human rights. Human rights have been divided in to three categories. First generation rights which include civil and political rights, Economic, social and cultural rights, these second generation rights prevent the oppression and further the interest of economically, socially and culturally disadvantaged groups. This generation rights such as the right of self-determination and the right to participate in the benefits from mankind's common heritage.

About half of all American women experience violence from men at some point in their lives while in other parts of the world the figure is much higher. In all societies women are subjected to physical, sexual and psychological abuse to a greater or lesser degree. Domestic violence cuts the lines of income, class, caste and culture. It is observed that low social and economic status of women can be both a cause and a consequence of violence against women. Domestic violence encompasses but is not limited to the family, including battering, sexual abuse of female, children in the household, dowry related violence, marital rape, female genital mutilation and other traditional practices harmful to women, non spousal violence and violence related to exploitation. Discrimination against women begins early in life. Prenatal selection, female infanticide or abandonment, childhood sexual exploitation, genital mutilation, limited access to adequate nutrition and health care all affect the number of girls even surviving in to adulthood. Such discrimination is an obstacle towards gender equality. It is a violation of Human rights and fundamental freedoms of women. Domestic violence violates the principles that lie at the heart of this moral vision: the



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inherent dignity and worth of all members of the human family, the inalienable right to freedom from fear and want, and the equal rights of men and women.<sup>1</sup>

Domestic Violence in India includes any form of violence suffered by a person from a biological relative, but typically is the violence suffered by a women by male members of her family or relatives.<sup>2</sup> Many women have the habit of isolating, invisibility in family. This unconscious isolating her becomes a habit and she feels secure and safe at home without sharing anything to anybody.

“Good women defer to men. They wait. Defense to the father’s authority is particularly sacred in the Indian context. Sudhir Kakar, India’s most respected cultural observer said, ‘this defense later transfers to other authority figures, politicians, bosses, husbands.’”<sup>3</sup>

These things later on turn in fear. After the marriage women cannot open the mouth just they wait for justice. This is also a violation of human right i.e. the right to just and favourable conditions of work.

There are some causes for the domestic violence. The economic disparities that continue to exist between men and women continue to reflect inequalities and contribute to conditions that increase the vulnerabilities of young girls and women to victimization by violence. Deepa Narayan’s research from USA shows that Men systematically overestimate their abilities and what they know and women underestimate their knowledge and abilities.

Every human being has a special power and status. In a family some people achieve that dominating power or status or raise voice for that she is tortured, abused, physically, sexually, mentally and it leads to domestic violence.

There is a need of promoting the policies and practices that encourage gender equity and equal treatment of women and girls in their relationships, their families and in society. The notion “boys will be boys” should be changed. There is a need of different activities generating consciousness about the rights of women as human beings.

In 1994 the international conference on population and development proved milestone for women’s rights because it proclaims about ensuring women’s ability to control their own fertility. It has given clear statement of reproductive rights, right to make decisions, the right to attain the highest standard of sexual; and reproductive health.<sup>4</sup>

The Declaration on the Elimination of Violence against Women (DEVAW) classifies violence against women into Physical, sexual and psychological violence occurring in the family. It includes battering, sexual abuse of female children in the household, dowry-related violence, marital rape, female genital mutilation and other traditional practices harmful to women, non- spousal violence and violence related to exploitation, stalking, dating. Physical violence includes dowry related torture, dowry death, Economic related violence. In India most of the cases are unreported and the causes of this unreporting are illiteracy, rites and customs, threatening by the perpetrators. It is also observed that because of non cooperation from parents and family members victim feel uncomfortable in the society.

Issues discussed were about women’s human rights like gender equality, the family reproductive health, birth control and family planning, health, education of women etc.

This culture of silence must be exposed with the help of Human Rights Protection. Women should speak up for those who are the victims, who cannot speak for themselves. Martin Luther King Jr. Says “Nothing in the world is more dangerous than sincere ignorance and conscientious stupidity.”

In the modern world, 21<sup>st</sup> century we are failing to raise voice against such violence and to protect human rights, society. There are % women are victims of domestic violence in families, these women and children are visible but our society make them invisible but our society make them invisible under the guise of tradition and culture.

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19. Domestic Violence and Rights of Women- An analytical study <b>Sonwalkar Ramesh Shankarrao</b>	69
20. Women Health and Hygiene in India: A Literature Review <b>Dr.Channaveer R.M. ' Bhagyashree S.Vadageri</b>	72
21. Womens Role In Sanitation <b>Harsha Rana</b>	78
22. Role Of Women In Addressing Issues Related To Sanitation And Water <b>Dr. Ahilya Bharatrao Barure</b>	81
23. शुध्द पाणी व स्वच्छ गांव मोहिमेत ग्रामीण महिलांचा सहभाग <b>प्राचार्या, डॉ.वनमाला गुंडरे</b>	84
24. महिला सबलीकरणामध्ये शासनाची भूमिका <b>प्रा.डॉ. संजयकुमार हनुमंत जाधव, प्रा.डॉ.डी.डी. भिसे</b>	86
25. स्वच्छतागृह सुविधा : एक अभ्यास (विशेष संदर्भ सिरसाळा) <b>प्रा. माने उषा यशवंतराव</b>	89
26. महिला आरोग्य समस्या आणि उपाय एक अभ्यास <b>प्रा.ए.बी.वाळके</b>	93
27. स्त्रिया आणि शाश्वत विकास <b>प्रा.डॉ. शैलजा भारतराव बरुरे</b>	96
28. धनगर समाजाची ओळख आणि विकासात्मक प्रश्न <b>विलास गोपीनाथ पारखे</b>	100
29. सर्वज्ञ श्री चक्रधर स्वामींच्या विचारातील स्त्रि पुरुष समानता आणि महिलांचा सातत्यपूर्ण विकास : एक अभ्यास <b>प्रा. हिरामन पुजदेकर</b>	103
30. पाणी आणि मानव <b>डॉ. सविता वावगे</b>	105
31. महिला आणि शाश्वत विकास <b>डॉ. संतोष बाबुराव कुन्हे</b>	107
32. जल व्यवस्थापनात महिलांची भूमिका <b>प्रा. राजाभाऊ बंकटराव भगत</b>	110
33. महिला आणि पाणी <b>डॉ.अलका प्रदीप वालचाळे (सरोदे)</b>	112
34. महाराष्ट्रातील अंबाजोगाई तालुक्यातील सोपडपट्टीत स्वच्छता क्षेत्रात महिलांच्या भुमिकेतील सर्वेक्षणांचा आढावा <b>प्रा.इंद्रजीत.आर.भगत, कु. कदम मोनिका मधुकर</b>	114
35. पाणी, आरोग्य व स्वच्छते विषयी ग्रामीण महिलांची भूमिका <b>डॉ. प्रशांत भाऊसाहेब सोळंके</b>	117





## Role Of Women In Addressing Issues Related To Sanitation And Water

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In our nation social hierarchies and inequalities still exist. These are main obstacles in sustainable development of India. It is seen and common picture of every society is that women are primary collectors and transporters of water. History records that women are main users of water. They have main responsibility of health, hygiene, sanitation and child care on their shoulders. Culture and tradition are responsible factors for gender-based inequalities which are resulted in equal division of labour for men and women. Women are well-known about resources of water, location, quality, storage etc. so women's active role is important addressing issues related to water, sanitation and hygiene.

In comparison to other countries, India is far behind in social development. Though India is a developing control it is one of the fastest growing economies of the world. In India large population of the poor families is engaged in water fetching. Present paper aims to focus on the role of women in addressing issues related to sanitation and water. Woman is marginalized on every step of development process, decision making on the gender basis. But for the developing countries it is need to bring this marginalized group in the flow of the world.

### **Safe drinking water and sanitation as the Human Rights:**

In July, 2010, the United Nations General Assembly recognized access to safe drinking water and sanitation as a human right. Safe drinking water and hygiene are important factors in reducing poverty in India. That will be helpful to fulfill the aims of Human Rights. For the better implementation of the plans and schemes orientation, facilitating the development of a monitoring plan, making local resources and skills accessible is very important.

Polluted drinking water causes the diseases like typhoid fever, cholera, hepatitis etc. Sometimes through water bacteria, viruses or protozoa can be transmitted. After the completion of seventy-two Years of independence Indian cities and villages are changed drastically, they have adopted all scales and measures of modernization but with all these issues related to modernization have come forward. In smart cities. Hygiene rights concept should be rooted deeply then only we can see India with health and hygienic life.

In 1981 Water Aid, an international charity was established with the aim to provide every one access to safe water and sanitation. It works in 38 countries and India is one of them. In India since 1986 Water Aid is working for WASH (Water, Sanitation, Hygiene). In the application of schemes and programs on National, State and District levels then are the central government programmes like Swachh Bharat Mission and National Rural Drinking water programme Asmita Yojana etc. Basic services like safe water, improved hygiene and sanitation lead to human development particularly in health, nutrition and education.

There are not shadow lines for the underground water on the earth and beneath the earth. So, it is a need of time to work together for water. According to the survey of Nilkamal Plastic Group, Pune, in India 70% women from rural area are engaged for four hours of the day in fetching the water. They brought water from 2 to 3 km away from their own places. Many women report that they are facing health issues like back and spinal pain over time. WASH programmes build wells and boreholes in some areas. But during drought or famine it is difficult for women and girls to get water.

It is sound difficult to carry 20 to 40 pound container on head and walking three to 3 miles home. But it is real life of thousands of Indian women and girls. Task of fetching water almost falls to women and girls so they have to spend frequently time on this task. It is also seen that dropping percentage of school girls is more in such area where water is not accessible. They are engaged in water fetching. After the findings of this survey Udaan foundation has prepared a drum of 45 liters showing the storage capacity of water capacity and which is a rolling drum. Which will be beneficial to rural women.

According to the report of UNICEF study women and girls spend 200 million hours fetching water every day. Which is characterized as a colossal waste of time. Women are spending hours in fetching water which is a costless time they can spend in study, works in the fields or on any earning source. This cycle is a kind of cage in which they are moving miles but it is vain.



**Health and Hygiene:**

It is seen and observed that still there is ignorance about health and hygiene. Rural people are unaware about Swachh Bharat Mission and though some are aware about it. Availability of water is their constraint. Unavailability of water may impede in achievement of Swachh Bharat Mission goals. There is an inter relation of water, health and hygiene.

It is badly needed to improve feminine hygiene by providing access to basic products like sanitary napkin. In India this issue of menstruation and taboos related to it is focused in the film 'Period. End of Sentence.' The film was released on 5<sup>th</sup> April 2018 in an International film festival and on 19<sup>th</sup> Feb 2019 in United States. It is made in Hindi by director Rayka Zehtabchi. This film won the Oscar Award. It shows how Indian women fight the stigma surrounding menstruation and begin manufacturing sanitary pads.

Menstruation is still bounded by socio cultural restriction so adolescent girls remain unaware about scientific facts related to hygiene practices during menstruation. Now because of global atmospheric change, climate change girls are attaining menarche at the age between 12-14 yrs. Most of the girls are ignorant about the menstruation before menarche. They don't know how to take care during menstruation. In Indian families, women are not speaking openly on this issue. Sanitation is directly related to hygiene:

In our country open defecation is still a prevalent practice. There is a large gap in awareness and education. We have many issues like hand washing with soap, solid and liquid waste management, and proper disposal of sanitary pads and children's faeces. We are far behind in comparison to other nations on acceptable levels.

The Swachh Bharat Mission aimed to all these aspects. There is a need of new social norms to be created in which open defecation becomes an unacceptable practice. In our Nation 44% of the total population in India still defecate in the open.<sup>1</sup>

The Swachh Bharat Mission also aims to bring the focus on individuals within communities and within the household where inequities exist. The SBM guideline highlights the need of providing access to the different categories of people who are not able to access and use safe sanitation facilities. Such as, "women, children, people of certain castes, faiths and ethnicities, older people, pregnant women and people with disabilities"<sup>2</sup>

In rural area women are neglected. There is an important role of women in maintaining safety and dignity of women during menstruation or pregnancy.

Women's domestic burden is linked to cleaning of toilets. It is found that women reduce their intake of food and water to avoid defecation, it has the health impact on women.

Solid and liquid waste Management is one of the key components of Swachh Bharat Mission in India. It is for bringing improvement in cleanliness and hygiene. Role of women is very essential in management of solid and liquid waste management. Efforts should be made to reutilize such wastes in the form of fertilizers, dumping of biodegradable waste into compost etc.

**Role of Media and Women in addressing issues related to sanitation and hygiene:**

In India Media is very effective mediator: Akshay Kumar's film 'Padman' released in 2018. It is an inspirational step to create awareness about menstrual hygiene among rural women. It is seen that there is very little awareness about hygiene during menstruation particularly in the age group of 11 to 19 years and also in rural areas of Maharashtra. Only 17 % Women use sanitary napkins.<sup>3</sup>

In this film it is shown that Laxmikant is a simple man and caring husband. Who tried to give solution for wife's tears eyes while cutting onions, extra seat in a cycle for her comfort economically for wife's period's days. At first, he is criticized as a psychic guy who is common in a social reformist's life. This picture mirrors the Indian society. In this film role performed by a male is a kind of progressive step towards gender equality and male awareness. The story of this film has shaken somewhere to the patriarchal mindset of Indian people.

Toilet and sanitary Napkin are basic needs of women. These issues are still prevalent in our villages. There is a film on 'Toilet' which exposes the orthodox mentality of Indian people. When we speak about women empowerment first step is education. Through education, we can change the life of women. But for that when girls become of the age of 11 to 19 there are problems related to toilet facilities, water facility, sanitary Napkins availability at emergency home education and offer some days they get married. This is a brutal cycle which should be stopped by our active steps to it.





In 2014, a film named 'Menstrual Man' was released. It shows a poor and uneducated man makes it his mission to provide low-cost sanitary pads and education about proper hygiene to women across India. It shows a real story of a poor handloom weaver in south India. These films show and men in these films stood up for Indian's ignorance. By showing such films to men we can make them aware about the need of sanitary Napkins and health. There is a sanitary Napkins and health. There is a need to change in view of men to women during menstruation.

**Conclusion:**

Maharashtra Government rolled out pads Asmita Yojana to provide affordable sanitary school girls and women. Zilla Parishad Schools will get a sanitary Napkin packet at Rs.25 while rural women can avail it at a subsidized rate.

In Maharashtra only 17% women from rural area use sanitary Napkins. The scheme aims to provide sanitary Napkins easily. It is observed that in rural area women ashamed to demand Napkins tell anybody to bring that, it is very essential to bring out these women from these social taboos and restrictions. Only women and girl students are eligible for this scheme. Women should be a resident of Maharashtra. Main beneficiaries of this scheme will be school girls. Maharashtra Rural women will get subsidy on sanitary Napkins. It was declared that this scheme will be open from 8<sup>th</sup> March World women's Day, 2018. This is a revolutionary step in the women development History. Many self-help group registered for the distribution of sanitary Napkins. Umed is working as a Nodal agency for effective implementation of the scheme. This Scheme will be helpful to maintain menstrual hygiene and will increase awareness among young girls on usage of sanitary pads.

Lack of education is the main cause of insufficient knowledge and awareness among girls regarding menstruation. Mother daughter talk or communication on menstruation is rare in Indian society still today at rural level, there are not variety of sanitary napkins or availability at rural shops or in villages. For the achievement of sustainable development everyone practicing safe sanitation and hygiene is important.

**Suggestions:**

- There should be compulsory training and awareness camps through schools and colleges about menstruation.
- Special health camps and awareness programmes should be organized for mothers including Ananganwadi workers.
- Mother-daughter talk on Menstruation. Before menarche-such information and knowledge should be given through such talks.
- Myths and beliefs related to menstruation can be removed by discussing with them, with the help of parent teacher meet at rural level.
- Consultation centers for the information about Government schemes and plans related to water, hygiene and sanitation should be established at the rural level.
- Rural women are not aware about Asmita Yojana. So, through self-help group in every village registration should be made.
- Training camps for women on liquids and solid waste management should be organized.

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27. Role of ICT in the Enhancement of English Language Teaching	Dr.R.A. Landage	96
28. Electronic Media as an Alternative Media for Minorities, Dalits in India: Prospects and challenges	Dr. P. B. Pagare R.A. Gaikwad	98
29. Teaching of English Prose and Poetry: A Technical Way	Dr.D. M. More	102
30. Mobile Technologies and Applications: Facilitator of Teaching and Learning in Science	V.S Suryawanshi A.W. Suryavanshi	105
31. An Impact of Effective Use of ICT for Improving the Quality of Teaching & Learning Process	V.B. Bhise, S. B. Gaikwad, S.N. Tayade, S.M. Shende, V.B. Bhise & S.A. Chandrashekhar	110
32. Role of E-PG Pathshala In Teaching And Learning Sanskrit	Dr. Pradnya Konarde	112
33. Role of ICT in the Process of Teaching and Learning	Dr. G.S. Adgaonkar	116
34. Training through Blended Mode in ICT for Effective Teaching Learning Process	B.G.Toksha, T.P. Kulkarni, S.V. Lomte, P. M. Ambad, G.S. Sable, K. B. Kulkarni, S. P. Bhosle	119
35. Uses of Mobile Apps in Teaching and Learning	D.A.Yewale	122
36. Significance of ICT in Twenty First Century in Education: An overview	Dr. S.R. Sawate	128
37. Innovations in Education Technology: Getting the Classroom Interactive	Dr. M.Y. Suryavanshi	131
38. E-learning: Scope and Challenges in India	P.M. Dhengle	133
39. Importance of Technology in Teaching and Learning Process	Dr. Mohini Gurav	137
40. Rethinking the Optimization of Technology in Teaching Learning and Evaluation	Bharat Sonar	140
41. NPTEL-A Source of E-Content	Dr.S.Chawthaiwale Dr.S. N. Dhage	142
42. E-learning the Need of Today's Education	Dr. V. P. Pagore Dr. P.N. Bajad	145
43. The Innovative Concept of Google Classroom	A. K. Patil	146
44. Evaluation of Utility of Technology Assisted Teaching Learning In Legal Education	Dr. A. N. Kottapalle	149
45. Use of Interactive Whiteboard in Teaching-Learning	A.N. Ardad	152
46. Using Technology for Effective Teaching and Learning	Dr. R.Shesham, Dr. K. Thombre, Dr. P.Sonune	154
47. Difficulties to Implement the Massive Open Online Course at Rural Level	Dr. V. D.Matkar	157
48. MOOC आणि मराठी	डॉ.समिता जाधव	159
49. प्रसारमाध्यमे व भाषिक कौशल्ये यांचे अभ्यासक्रमात स्थान	डॉ. दत्तात्रय प्र. डुंबरे	161
50. On the Changing Nature of Teaching and Learning Process	Dr. A. B. Barure	164
51. The Application of Digital Technologies in Teaching Poetry: A Study	Dr. D. S. Choudhari	166



49.

## On the Changing Nature of Teaching and Learning Process

Dr. A. B. Barure

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Sir John Daniel, Vice Chancellor of the UK's Open University has argued that University teaching is changing from tradition based on 'Craft' to a model based on Industry. It is necessary to think about and to know about the role of teacher in the present scenario. Role of a teacher is changed as the trends are changed in teaching and learning.

Comprehensive approach to teaching and learning is very important. As the syllabus changes, new terms, phrases, keywords automatically come. Teacher should be acquainted with these new terms. To develop their reading and appreciation skill, reading assignment, questions and answers method should be adopted for effective teaching and, there may be some terms with which teacher is not acquainted or not known to the teacher how to teach for ex: - phonetics, linguistics, syntax etc. Teacher should know more student-Centered hands-on activities, group activities, language lab. He can teach phonetics very well with the help of e-aids, digital aids. But teacher should be e-literate or master in handling computer and different software.

In our Marathwada region most of the students from rural area even not know the correct pronunciation, phonetic, this is not an uncommon scenario.

Now a days teacher has been challenged to understand new theories, different approaches to literature new policies of Government political changes in Political Science, a new societal terms in Sociology there is vast and rapid change in social context that influences learners, teachers and also society.

In the process of teaching learning education mainly aims to personality development, basic skill development, knowledge development etc. There is a drastic change in teaching learning process because of new pedagogies, inventions, technology, theories it has been resulted in educational revolution.

As per the All India Survey on Higher Education 2018-19 it is declared that 60.53% Colleges are located in rural area and 10.82% Colleges are exclusively for girls. In Maharashtra 4340 Colleges are there and 33 Colleges per lakh population. When we walk on the changing path of education it is a great task for rural Colleges to manage all digitalization and remain in rapid growth and changes of Higher education. In such

conditions rural students opt for open distance learning. It is also revealed that Most of the Colleges run only under graduate level programmes. Only 2.5% of Colleges run Ph.D. level programmes and 34.9% of Colleges run post graduate level programmes.

According to AISTTE report (2018-19) majority of the Colleges 77.8% are privately managed of which 64.3% are private unaided and 13.5% are private aided. There are only 22.2% are government Colleges in the country.

It is very difficult for the poor student economically and socially backward student to receive all e-learning and e-teaching facilities. Above report shows that few Colleges receive grant from Government. For receiving grants student's enrollment, area, some physical basic conditions are mandatory. So, it is badly needed to think about all these things. when we speak on changing trends in teaching – learning process. The Indian government is trying to make accessibility to every student.

There are some advantages and also disadvantages of e-learning to 4G generation. In traditional teaching – learning process there is a close relation of teacher and learner and the base is emotional bonding, psychology of both while teacher and student are in teaching – learning process. Both are aware about the teaching learning for whom? for what? and where? All these may disappear in new trends of teaching and learning. No doubt we.

Today, we see there are various types of learners but mainly there who learn directly relating to the world. He doesn't use any mediator or technology like computer, email websites etc. Second category of learners is They are using mediators for learning means they are acquainted with digital world like webcam, images etc. They have interaction with the world with these aids. Third type of learners haven't any counterpart with the physical world like email, messages, games etc. Fourth type of learners believe in virtual artifact, self-evidences and as the integrated part of the world they use face to face interaction, e-learning, practicals etc.

Now a days digital Media is adding more and more to learners in contextual form. There are many online courses which have been changing the nature of teaching and learning. ICT has offered instead opened the



windows to the knowledge of world but side by side challenges have also come.

In the world of ICT, virtual artifact now Teacher is playing the role of instructor or informer, with all these distance educations where teaching and learning occur or expected off the College campus. It shows that there is a change in teaching space.

Teachers of present and last two decades have learnt face to face education. They are under pressure to embed ICTs with their traditional teaching.

Technology helps teacher and student for teaching and learning at a time and place convenient to them ex: - Open Universities, distance education, online courses, mock modules etc. In the traditional teaching – learning process face to face interaction happens at same time and same place but by using skype, wimba we can teach and learn by adopting new technology.

In the other category of changing teaching space, we can see students can participate in the same place on different time convenient to them. In third type same time, different place is there. Geographical area may be different but time is fixed. There are some institutions which run such online courses in which students from anywhere from the world can participate. And there is also a new type of teaching learning process where learners and instructors are from different areas, space and things they can use on their convenient time for ex:- email, some mobile apps providing, educational materials.

All this scenario of distinguished teaching and learning implies that both teacher and student should shift their roles as instructor and participant respectively.

This e-learning or technology, digital learning is based on different modes of interaction between learner and teacher. Now concepts are also changed. Learners are categorized as participants and teachers are termed as instructors or facilitators. Moore has focused on the four types of interactive relationships: - "Instructor interacting with students, students initiating interaction with instructor, instructor facilitating, students-to-student

interaction and student's initiating student-to-student interaction.

This shows that teacher as an instructor uses online teaching and learning. As it is a open forum many students can share their views and opinions which shows the students philosophy. These online courses or teaching learning develops critical insights. But in this process student satisfaction is very important. It is observed that student get more satisfaction in face to take learning in classrooms. Again, there is a new change in learning process.

Learning process is also changed as the paradigm has been shifted from traditional teaching learning process to e-teaching and learning process. Teaching spaces are changed means learning process is blended.

Elliot Masie (2002) defined blended learning as "the use of two or more distinct methods of training." (P.59). Technology has been providing ample opportunities to students and instructors for participating in teaching and learning.

Now nature of teaching – learning has become blended. Blended learning means face to face and online. Garrison in this regard says, "The challenge is to systematically explore the integration of pedagogical ideas and new communications technology that will advance the valuation of higher education as opposed to reinforcing existing practices." (P.3)

As online learning requires change in pedagogy and practice or efforts for effective learning outcomes. But many instructors are not handy to digitalization, e-teaching or tools related to this. In rural area teachers and learners are with lack of this technology. In rural colleges inadequate infrastructure, network, language of technology.

The most important obstacle in new teaching learning process is, it is very difficult to identify the student's mentality, capacity, interest, skills. Though all these barriers are there but it is good for the learners because they can reach to their aim from anywhere anytime as per their convenience.

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## INDEX

No.	Title of the Paper	Author's Name	Page No.
<b>English Section</b>			
1	The Stream of Consciousness Style of Literature	Arun Jadhav	08
2	A Study on Water Management in Diffirent Regions in Maharashtra	Dr. Ashok Kakde	11
3	'Auspicious' A Linguistic Worldview Pro Artificial Languages	Dr. Vijaykumar Bandal	14
4	Global Warming : Causes, Effects & Solutions	Amrapali Bhiogade	17
5	Sustainable Development and It's Goals for People	Balasaheb Bodhane	22
6	Problem of Poverty in India	Dr. D.B. Solunke	25
7	Economic Inequality	Dr. P. G. Kalam	28
8	Cyber Crime	Dr. S. D. Ardale	32
9	Moving towards Sustainable Development and A Secure Future	Dr. Shailesh Akulwar	35
10	Need of Financial and Banking Sector Reform in Indian Economic Development with Special Reference to Arthakranti	Dr. Rajesh Lahane & Shrikant Thorat	38
11	Comparative Study of Availability and Quality of Human Resources in Higher Secondary Schools run by Multi Agency in Madhya Pradesh	Dr. Pinky Rathore & V. M. Engle	42
12	Poverty and its Causes of Rising	Dr. S. R. Magar	48
13	Importance and Benfits of Physical Exercise	Dr. Shaikh Musabhai Imambhai	52
14	Global Warming Causes and Measures	Dr. Parimal Sutawane	56
15	A Comparative Study of Physical Fitness Components of Junior College and Senior College Kabaddi Male Players of Pratishthan Mahavidyalaya Paithan, District Aurangabad, Maharashtra	Dr. Vasant Zende	59
16	Job Satisfaction of Higher Secondary School Teachers working in School of Gaya District (Bihar)	Dr. Veena Jha & Brij Mohan Singh	62
17	Artificial Intelligence and Indian Banking Sector	Dr. Nanaji Aher	66
18	Gender Disparity in Vijay Tendulkar's 'Kamala'	Dr. Ahilya Barure	75
19	Cyber Mentoring for the Digital Age : How far the Student are Aware of Cyber Crimes?	Dr. Akthar Parveen & Dr. V. S. Sumi	78
20	Economic Inequality in India : An Exploration	Dr. Vitthal Phulari	86
21	Problem of Unemployment in India	Dr. G. S. Pattebahadur	92
22	Poverty-Reasons and Remedial Schemes in India	Dr. Sainath Bansode	95
23	Poverty	Prof. Girirao Kulkarni	98
24	Curruption Problem and Government Remedies in India	Mr. Hanmant Helambe	102
25	Environmental Problems : Remedies	Dr. B.D. Jadhawar	106
26	Problems of Poverty.	T.T.Kolhe	110
27	Challenges of Gender Inequality and Health Issues of Rural Womens in Maharashtra	Mr. Bhagwan Manal	113
28	Poverty and Struggle in 'Nectar in A Sieve'	Dr. Manisha Bhise	119
29	A Study on Farmers Suicides in Marathwada	Mr. Devidas Gavali	121
30	Sustainable Development and Political Will	Mr. Rajesh Gaikwad	126





## Gender Disparity in Vijay Tendulkar's 'Kamala'

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Vijay Tendulkar is one of the well known playwrights in contemporary Indian theatre. Girish Karnad, Badal Sircar, Mahesh Dattani, Mohan Rakesh and such great authors have tremendous exposure to Marathi theatre. They have brought out the contemporary Socio-political issues through their plays.

Vijay Tendulkar has focused on the Social issue that how gender affects on individual's lived experience. There are differences like biological, psychological, cultural rose from distinctions in all these but some of these distinctions are empirically grounded while others are socially constructed and 'Gender Disparity' is one of them.

Present paper aims to study the social issue 'Gender Disparity in Vijay Tendulkar' 'Kamala'. Gender disparity is a bitter truth of our Society. Disparities have remained deep and persistent in Indian Society and Culture, Gender inequality has remained a major barrier in human development.

Vijay Tendulkar has written women centered plays. Tendulkar's Miss Leela Benare in 'Silence' The Court is in Session', Sarita in 'Kamala'. Kamala and Kamalabai in the same play raised voice against gendered subalterns. Tendulkar the predicament of women in the urban middle class society through his lay 'Kamala'. It was written in 1982. Kamala is the Central Character. It is a pathetic picture of women.

In the words of N.S. Dharan "Both Leela Benara and Sarita are educated and efficient and refuse to be cowed down by men." (P. 28)

Kamala has been made into a serial and also this play made into a film in 1985. Tendulkar's Kamla was inspired by a true story of a journalist. One Journalist tried to expose the flesh trade prevalent in our society.

Ashwin Sarin a journalist bought a girl from a rural flesh market and presented her in the press conference to show that it happens in our society. Tendulkar raises the question of value system. He showed that fragmentation of society born out of the crossing the threshold of value, culture etc. There is a history of subjugation and suppression of women. Kamala shows sexual colonialism in Indian society. In this play a well known journalist working as an Associate Editor in an English Language daily. Who is trying to expose this saling of women?

The play begins with Kakasahebs conversation on telephone who is a Sarita's Uncle. Sarita is portrayed as an ideal wife typical Indian wife. Kakashaeb doesn't like such life of Sarita but she has no courage to assert her dreams and choices. Kakasaheb is a Gandhian ideologist giving importance to dignity of spirit. He was against the Sarita's drastic worries which have been the prime concern of Sarita.

Jaisingh Comes with Kamala and the world of Sarita shooks. Kamala is presented as a mute and silent object without any choice and voice. She doesn't have any identity of her own. He could bought Kamala because her poverty as a material for his own applauds at the press conference. This culture is prevalent in India and in the world. It is also said by Chimamanda





Nagori Adichie. "Culture does not make people. People make culture. If it is true that the full humanity of women is not our culture then we can and must make it as culture."  
 Jaisingh Says:

"Why don't you come and see for yourself, yaar? Ek dum – Id ka Chand". It highlights the male mentality. He was talking about her like an object or material but not thinking about her emotional and mental upheaval.

Sarita gives tea to Kamala. She sips tea but her face is still veiled. Sarita and Kamala are following the order given by Jaisingh. When Jaisingh is ready for press conference he strictly prohibited Kamala to wear a fresh sari and not allowed Kamala to take bath. She is forced to interact with the people in press conference. She thinks that the place is Bombay where it is Delhi. In the Act-I Media play vital role as it can bring sociological change in the society in Act-II Kamala asks Sarita:

Kamala : Can I ask you something  
 You won't be angry?

Sarita : No, Go On.

Kamala : How much did he buy you for? (P34)

At night after long discussion when Sarita told that she is childless. Kamala says Sarita that she has bought by her husband for 700 rupees.

Sarita realized that they are on the same platform. Kamala is illiterate and quiet simple believing in her jungle deity.

She can understand suffering of women in laws house. She shows sympathy with Sarita over her barrenness. She says that she is ready to produce children. "...If you pay seven hundred and there are no children....

Sarita: How many children do you have Kamala?

Kamala: I'll have as many as you want."(p.34)

This shows that Kamala is simple and innocent. She is unknown about the idea why her master took her here. Jaisingh wants publicity as a journalist by presenting her in press conference. she is used as a puppet to get the professional reputation. He wants to show the degrading moral values but unknowingly he committed the same mistake.

Sarita realizes her own existence in the house after arrival of kamala in their house. It is shown that domestic comfort, social companionship and physical enjoyment or relations are indirectly inseparable part of the Indian women. Sarita is highly educated but living a slavish domestic life. When Kamala says: "Memsahib, if won't misunderstand, I will tell you. The master brought you; he bought me too. You are educated women. You keep the accounts and run the house go ... out with him on holidays and feast days. I can't manage all that ... fifteen days of the month, you sleep with the master the other fifteen I will sleep with him, agreed?"

This taking awakes Sarita about her position. Kamala believes that Sarita has also been bought in a flesh market by her master Jaisingh. She identifier her own place in her husband's life. She wanted to take revenge by calling press conference but gave emotional support to her husband who has been distorted by his adventure. He has been deviated by his action. Sarita says Kakasaheb.

"..... I am going to say this man's a great advocate of freedom. And he brings home a slave and exploits her. He doesn't consider a slave a human being just a useful object. One you



# CHRONICLE OF HUMANITIES AND CULTURAL STUDIES

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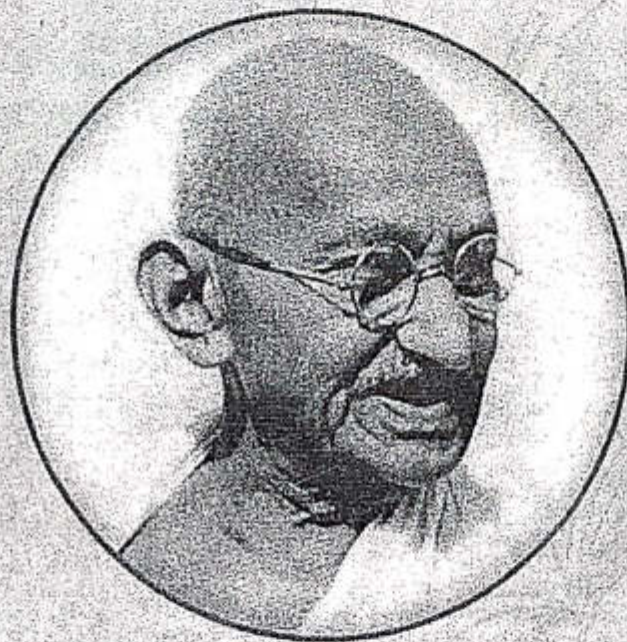
## **Gandhian Thought: Past, Present and Future**

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43. The Gandhian Approach to Rural Development | R.S. Gangarde | 209
44. Khadi –The Economic Wheel | Dr.Parmeshwar Bhosale | 212
45. Mahatma Gandhi: A Management Guru for Successful Life | Dr. Doke A.T. | 217
46. Mahatma Gandhi's: A views | Dr. Bhisc N. H. | 223
47. Mahatma Gandhi's Thoughts Regarding Education | Vijaykumar R. Soni | 228
48. Gandhian Ideology: Study of Rara Rao's Kanthapura | Dr. Ahilya B. Barure | 233
49. Philosophy of Education: Aspects of M.K. Gandhi | Mr. Sumit D. Nanaware | 242
50. Mahatma Gandhi-National Integration | Mr. Shaikh G. Ahmed | 249
51. Mahatma Gandhi's Message to Students' | Dr. V.J.Chavan | 217
52. The Gandhian Approach to Rural Development | Dr.Ramakant Ghadge | 261
53. Mahatma Gandhi and women Empowerment | Dr. Jadhav S. B. | 267
54. Gandhi's Views on Morality | Shital R. Yerule | 271
55. Mahatma Gandhi and Women Empowerment | Dr. Rama Pande | 275
56. Rumination on Gandhi thoughts of Modern India | Dr. Deshmukh A. B. | 278
57. Gandhian Ideology and Women Empowerment | Mr.Pawar D.V. | 281
58. Gandhiji's View on Rural Reconstruction | Dr. A. D. Joshi | 286
59. Path of Rural Development and Gandhian Philosophy | Dr. S. P. Gaikwad | 293
60. Mahatma Gandhi's Contribution to Indian Freedom Struggle | Dr. Korde R.C. & Dr. Donglikar C.V. | 300
61. Mahatma Gandhis Thoughts on Economics | Dr. Mule P.M | 306
62. Environmental Sustainability and Mahatma Gandhian | Dr. Shaikh M. Hanif Ismailsab | 312



## Gandhian Ideology: Study of Rara Rao's Kanthapura

Dr. Ahilya Bharatrao Barure

Dept. of English, Yeshwantrao Chavan College, Ambajogai

Indian literature has a great mark, influence of Mahatma Gandhi. In 2020, after seventy years of Mahatma Gandhi we see whole world has a mark of Gandhian ideology and walking on the path of Non-violence shown by the father of our Nation. The great Indian Norelists like Malkaraj Anand, Raja Rao, Narugan had been deeply influenced by Mahatma Gandhiji. The political leaders like Pandit Jawarlal Nehru, Sarojini Naidu, Sardar Patel also had the impact of Gandhian Ideology.

Raja Rao's 'Kanthapura' the debut novel has reflected the Gandhian ideology. Moorthy is the protagonist inspired by the ideology of Gandhi. Kanthapura was published in 1938. In these years Gandhiji had huge impact on the India masses. Gandhian ideology marks with spirituality, morality and artistic flowering in Indian literature and Kanthapura is not an exception to this. Gandhiji is the pioneer of truth and non-violence ideology. Kanthapura reveals that people were coming out of their houses, even the women were also taking active part in struggle for freedom under the influence of Gandhian ideology Moorthy play vital role in inspiring the people of Kanthapura.

Achakka a wise woman narrated the story. Moorthy discovers 'Linga' and it is established in a temple built for that. Jayaramachar used Harikatha based on gandhian ideology that emphasizes wearing khadi, discards foreign clothes and fighting against untouchability. Bade Khan a police officer, Swami a supporter of British Government turns against Moorthy. He is excommunicated for eating at Muslims house, going to untouchables colonies etc. Moorthy also tried to create awareness among the coolies of coffee estate.<sup>1</sup> It shows Gandhian maxim that "The rich cannot accumulate wealth without the co-operation of the poor in society. If this knowledge were to penetrate and spread amongst the poor they would become strong and would learn how to free themselves by means of non-violence... which have brought them to the verge of starvation." (p.31)



Gandhi wished economic equality and Moorthy visit to coffee estate reveals this ideology. Moorthy stirred the village with the Gandhian ideology. Mahatma Gandhi stirred the masses and brought in a new awareness that put the society and inspired and fought for independence in different manner with same means.

Kanthapura portrays the picture of freedom struggle. In those days the atrocities on women become the very day routine. Novel ends with the villagers of Kanthapura leave the village and settle at Kshipura. Novel also explains the Dandi March. Moorthy is accused of creating disturbance in Kanthapura. From the starting upto the end novel has influence of Gandhiji. Moorthy asks villagers by ringing the bell "who among you will join the panchayat and voices came from all pariah, Brahmin Shudra, weavers corner.

Kanthapura goes on to discuss the method of Non-violent Action in the manner of a process as a Gandhian technique for conflict fighting against social injustice and exploitation and rebuilding the new society. Mahatma Gandhi aspired to represent all his fellow countrymen, Muslims no less than Hindus. In 1915 on his return to India he sought Hindu, Muslim unity on an all India scale Kanthapura shows Moorthy at Muslim house. Gandhiji : "I want art and literature that can speak millions for me all arts must be based on truth. I reject beautiful things, if instead of expressing truth they express untruth whatever can be useful to starving millions is beautiful to my mind; let us give today first the vital things of life and all the graces and ornaments of life will follow." (P.74) The Narrator of the novel tells "You remember how Krishna, when he was a babe of four had begun to fight against demons and had killed the serpent kali, so too our Mohandas began to fight against the enemies of the country. (P.17) Raja rao has used the myths of lord Shiva, Lord Krishna, Lord Ram-Ravana to express human soul and voice of the entire nation. Gandhi said, "My prayerful search gave me the revealing maxim 'Truth is God', instead of the usual one 'God is Truth' it enables me to see god face to face as it were I feel him pervade every fiber of my being. (Harijan-p.264)

Kanthapura can be considered Gandhian epic. Gandhiji strengthened the freedom movement by non cooperation and civil disobedience movement in Kanthapura village. Moorthy is a character sketched by Raja Rao who has greatly influenced by Gandhian



ideology. Moorthy initiates struggle movement with the ideology of Gandhi and it is shown with the slogans like 'Vande Matarani', 'Mahatma Gandhi Ki Jai' and 'Inquilab Zindabad' which are used in the novel on different occasions.

Novel also show that women like Rangamma, Ratna are followers of Moorthy Gandhian ideology when Moorthy is arrested by police Rangamma organizes 'The Sevika Sangha'. Rangamma is also arrested by police Ratna takes over the leadership.

Moorthy told Gandhian principles to Range Gowda. Narrator says, "we should do our duty; if not it is no use belonging to the Gandhi group Rangamma says. That is right sister we shall not forget our children and our husbands but how can we like we used to be? Now we hear this story and that story, and we say we too shall organize a foreign-cloth boycott like at Sholapur, we too, shall go picketing cigarette shops and today ships and we say our Kanthapura too, shall fight for the Mother?"(p.110)

It shows all villagers follow Gandhian ideology to boycott the British goods. It is a way of peace and non-violence. Mahatma Gandhi's widow Remarriages idea is reflected in Kanthapura. Gandhiji was against child marriages. He says that widowhood imposed by religion or custom is an unbearable. He says, "In order to save Hinduism, enforced widowhood must be ridden. Child widows must be duly and well married and not remarried. They were never really married."(Young India, 5<sup>th</sup> August, 1926)

Gandhi did not allow his son Hiralal to remarry. In 1918 when Hiralal's wife died he wanted to remarry, he was addicted to alcohol and women after his wife's death. But Gandhiji was against his wish. Gandhi believed that women help is crucial for struggle. When Gandhi emerged on political scenario dowry system was also rampant, percentage of women education was also very low. Gandhi had told the experience of Shantiniketan, One woman asked the question through the man, "what can we do to help through non-co-operation" at this time Gandhiji answered. "It would be in vain to hope for Swaraj so long as women do not make their full contribution to the effort Men are not as conscientious as women in such matters... If women do not know their duty & preserving the nations freedom... it will be impossible to defend it." Moorthy was impressed by this Gandhian ideology and so involved women of the village Kanthapura. Peter



Gonsalvis called Khadi as Gandh's symbol of subversion. Gandhiji wanted to achieve unity, empowerment and freedom from slavery through the cloth called Khadi. He challenged the British colonies through the Khadi. In 1918 Gandhiji started Khadi movement. Gandhiji stressed the raw material, spinning and weaving. He saw it as the independency from foreign materials. It is used as symbolically means reliance of whole villages. Khadi is not only cloth but way of life and self-respect. It is used as the medium of protest.

In Kanthapura, Moorthy was telling that congress will provide Khadi freely one women asked reason, Moorthy answered "Because millions and millions of yards of foreign cloth come to this country, and everything foreign makes as poor and pollutes us. To wear cloth spun and woven with your own God-given hands is sacred, says the Mahatma... it gives work to the wookless, and work to the lazy". Moorthy started to wear Khadi dhoti and kurta after returning from city.

Raja Rao has used the peace and Non-violence as the weapons of colonial Transformation. Gandhiji starteel swaraj movement on the two ideas such as peace and non-violence. Morthy breaks and crosses the boundaries of caste-system. Moorthy says about the Gandhiji ideology, "fight says he, but harm no soul. Love all, says he, Hindu, Mahomedan, Christian or Pariah for all are equal before god".(P.22)

It shows the peace and non-violence used by Moorthy to appeal the mass. Gandhian ideology was so powerful that in the history of India he is the person who could get support of whole mass with the exim of swadeshi. The whole Nation supported in this struggle movement. Gnadhiji principle was not only 'live and let life'. He advocated a simple life which fulfils basic necessities of life. Gandhi's economic ideas swadeshi and Khadi inspired Kutir Vdyog and gramodyog products. In the present scenario there is a need of practical application of his ideology. Today humanity needs a revolution in the human conscience to awaken the soil force. Every human being should go from physical to mental and then to spirituality by replacing hatred with love, anger with calm, fear with courage, greed with sacrifice and lust with renunciation. Gandhiji stressed on gender equality in a non-violent society. He said women who constitute almost half of the human race will have to determine whether their dignity lies in baring



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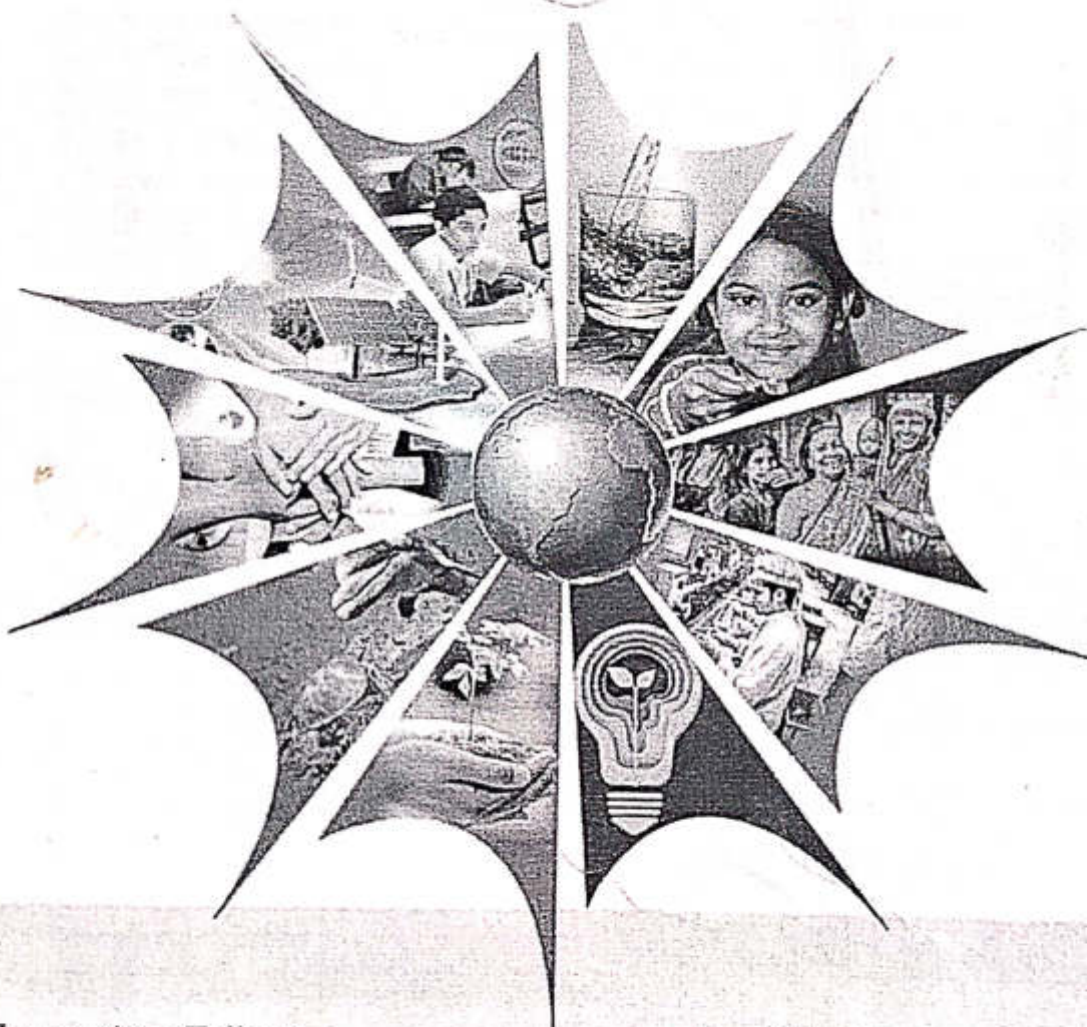
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### INDEX

Sr. No	Title of The Paper	Name of The Author	Page No.
1	A Review Study on sustainable Development Goals: Un 2030 Agenda	Dr. Esha Jain	1-13
2	Emotionally Intelligent Leadership In Higher Education For Sustainable Quality Education	Dr. Ajay Sahebrao Deshmukh, Dr. Ishwar Lakhichand Chhanwal	14-20
3	Cloud Computing In Business :A Study	Mr. Amol Sahebrao Waghmare,	21-31
4	A Study on Financial Literacy of Working Women In Man Tehsil	Mrs. Ashwini Tanaji Kamble	32-37
5	Gender Equality and Women Empowerment In Higher Education In India	Dr. Atish S. Tidke	38-41
6	Quality Education Through ICT Based Teaching: A Study on Attitude of on UG And PG Level Teachers Towards ICT Based Teaching in Assam	Dr. Manashi Gogoi Borgohain, Mr. Baliram Pawar	42-45
7.	Globalization And Women Empowerment	Prof. Dr. Santosh Bansod	46-48
8	Challenges of Higher Education In India	Prof. Balvant Vishnu Ghogare	49-50
9	Gendered Subalterns: Gender Equality And Sustainable Development.	Dr. Ahilya Bharatrao Barure	51-54
10	Quality Education With Some Aspects And Implementation	Prof. S.B. Biradar	55-58
11	Issues and Challenges of Startups In India	Dr. C. A. Dixit	59-62
12	Study Of Urinary Tract Infection In HIV Patient And Its Correlation With Complete Blood Count In Nasik.	Mr. Dhananjay Dabir, Dr.Hamde Venkat	63-69
13	Role of ICT In Library Services	Mr. Datta Sopanrao Solanke	70-73
14	Quality Education	Mr. Gadekar P.C., Dr. Dilip Arjune	74-77
15	Role of Start-Ups In India: Its Flexible Legal Environment For Sustainable Development	Dr. N.S. Giri	78-83
16	Use of Agro Industrial Waste For Cultivation of Oyster Mushroom	Dr. Hamde V. S., Solunke A. B.	84-89
17	Leadership Style And Effectiveness In Higher Education Institutes	Dr. Ishwar Lakhichand Chhanwal, Dr. Ajay Sahebrao Deshmukh	90-97
18	"An Assessment of Ground Water Recharge and Pre Monsoon-Post Monsoon Fluctuation of Water Table In Osmanabad District of	Dr. Jadhav Ganesh L.	98-104





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### Gendered Subalterns: Gender Equality and Sustainable Development.

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#### *Abstract*

Gender equality is the backbone of Sustainable development goals. Gender disability affects the growth and development. Globally women are experiencing gendered subalterns. They are subalterns in terms of education, wealth, decision making, financial opportunities even social decision. Indian culture is a silencing culture. Women are silenced in the name of tradition, society, family etc. Now women are expressing their emotional world and unfolding realities and giving voice to their suffocation through the media, mass movements. It is converted now in mass women movements; they are fighting for their basic rights and human rights. We need to achieve gender equality to achieve sustainable development goals. There are many issues in gender equality throughout the world. Discrimination varies nation to nation but for empowering women gender gap should be reduced, especially in the labour market. Eliminating the wage gap is very essential. Women are raising voice against such suppression. Social media played a vital role in unfolding unexpected inner realities. There is a need to rethink and to understand the causes of inequality and power relation. Gender disparity is a kind of injustice socially accepted all over the world.

**Keywords:** Gendered Subalterns, Difficult Daughters, Silencing Culture, Gender Equality.

#### **Introduction:**

"We know  
What we are  
But know not  
What we may be"<sup>1</sup>

Woman is the unique and inseparable unit of humankind. William Shakespeare what said before centuries is relevant to the present situation of women. History records the changing status of women and it has been reflected through the contemporary literature. Now women are expressing their emotional world and unfolding realities and giving voice to their suffocation through the media, mass movements, through newspapers, somewhere after exploitation they are knocking the doors of courts etc. All such protesting voices made world to think about the gender equality. There is a need to rethink and to understand the causes of inequality and power relation. Gender equality is a world mission to achieve sustainable development.

Gender equality is the fifth goal of SDG. It aims to erase all forms of inequalities in all spheres circled women. It is working for achieving gender equality and empowers all women and girls. It is a difficult and crucial task before the world. Gender disparity is a kind of injustice socially accepted all over the world. On one hand and on the other hand, half circle of the earth is fighting for equality. This half circle is suffering due to discrimination, gap in gender equality, violence on different paths of the life.





SDG's 2030 agenda aims in building a better future for all. It also aims at no one will behind. In 2015, all over the world 129 countries agreed the sustainable development goals. They planned for next 15 years means up to 2030. These countries decided to develop the people who are living in poverty. Present Paper aims to study the new forms of women struggle. It also aims to study changing faces of discrimination. Battle for gender equality is not only a battle of decades but it is of centuries. Gender equality facilitates women empowerment indirectly to sustainable development.

Dr. B. R. Ambedkar says, "I measure the progress of a community by the degree of progress which women have achieved."<sup>2</sup> Gender equality is a base for sustainable world which is a kind of basic Fundamental human right. Women's representation in politics, economical decision making process is very rare.

### **Gender equality and Indian Society**

In India Gender inequality has its roots in cultural norms, traditional and patriarchal system. In India patriarchal society is responsible for suppression and oppression of women. Indian culture is a silencing culture. Women are silenced in the name of tradition, society, family etc. As per the nature's rule now women are raising voice against such suppression. It is converted now in mass women movements; they are fighting for their basic rights and human rights.

Gender equality is the backbone of Sustainable development goals. Gender disability affects the growth and development. Globally women are experiencing gendered subalterns. They are subalterns in terms of education, wealth, decision making, financial opportunities even social decision.

We need to achieve gender equality to achieve sustainable development goals. There are many issues in gender equality throughout the world. Near about 1.4 billion women and girls are still victims of discrimination, violence and sexism. From 2015 various laws, policies came in to existence, various programmes organized to sensitize the people on this issue but there is a need of cultural and behavioural change to bring gender equality.

Sustainable development includes environmental, social progress and economic development. In environmental aspect natural resources and environmental protection is included where in social progress, civil rights, social encompassment, cultural identity is included. Where in economical aspect there are expectation about property and employment is included. Political participation and representation also matters a lot in sustainable development.

SDGs wanted to eradicate the inequality or discrimination in access to education, health facilities etc. They aim to tackle economic crisis and natural disasters for all developed and developing countries. To achieve gender equality, (5<sup>th</sup> goal) other goals are supporting to this health and well being, quality education, reducing inequalities, good sanitary condition and basic medicine. Every human being deserves a life free from violence and dominance. This is a kind of world mission to achieve gender equality. Progress has happening in many countries on different level. When every woman would be able to say 'I am proud to be women', that time real gender equality goal will be achieved.

### **Women and Political Participation**

Women's Political participation and Decision making is very less. Globally women leadership in politics is only 11% from 1995 to 2015. This has to change women are more than half of the population





and potential. They need to be active in communities. They need to sit at the table women are needed to come forward as women with vision and participation.<sup>3</sup>

All women must be at equal treatment. There should be target of ending violence against women to achieve sustainable development. Women are victims of in many ways like unpaid care work, sexual and reproductive health, when we see percentage of abortion. There should be right to reproductive health and rights. It is seen that gender disparities become wider as girls move on adolescence stage.

Deepa Narayan says in her book, "I grew up thinking unless my father sanctions my existence. I am not alive. I was always waiting for validation. If he said you are fine I would be fine"<sup>4</sup>

### **Gender equality and Social Media**

Social media played a vital role in unfolding unexpected inner realities. This movement is proved a sea change for the victim of sexual harassment. To change all these things have to follow due process. Now people from all walks of life are coming to center to back survivors as lawyers. Media plays vital role in presenting or creating the picture of society. It shows empowered women, successful women, courageous at the same time traditional images are also shown. We see tagline in T.V. advertisements which shows women all over world are only mean to homework. Janina says, "Gender is about more than men/women to achieve gender equality we all have to challenge ourselves to think outside these restrictive boxes and recognize other gender identities that have to be included when fighting for equality."<sup>5</sup> Though India is independent but Indian women are still fighting for freedom. They have trained to remain voiceless and erase themselves but somewhere women are speaking up about their experiences. #MeToo movement is the outcome of this breaking of silence. This movement shook the whole world. In this digital movement women are expressing storms of experiences and suffocation. MeToo movement raised voice against sexual harassment. In Oct, 2017 it spread in the whole world. Tarana Burke an American social activist coined this phrase MeToo and it was popularized by American actress Alyssa Milano on Twitter.<sup>6</sup> Such women mass movements are creating the awareness to think about self respect, self esteem and praise the voice against such discriminations.

### **Gender equality and Mass Movement**

In 2012, whole country stirred because of the Nirbhaya incident in New Delhi. Silently women protested for the justice for Nirbhaya. This protest leads to a kind of courage which resulted in the number of women reporting such crimes increased. In the whole world it had become the centre of discussion while Google put a white candle below its search bar in the US marking its tribute. SDGs goal 3 assures the women healthy and hygiene life there should be some provisions up to the root level. In India when sanitary napkins were taxed with GST it became unaffordable to the women of lower income class. Then Indian women raised voice for this using the digital world.

Online movement 'Lahu-ka Lagan' was also a struggle for healthy life of women. It was against the taxing sanitary napkins. 12% GST on sanitary pads. Indian women fought for exemption from GST on sanitary pads. Advocate Sushmita Devi filed a petition with the support of above the 400000 women signatures.<sup>7</sup> It was an online and offline movement of July 2018 and India becomes the one of the countries of world where sanitary napkins are tax free. There was also some variation in taxation in different states. But it is also a step forward to gender equality by uplifting health and which mentioned in goal 3 good health and well being and goal-6 clean water and sanitation.





### Gender equality and Domestic Violence

Domestic Violence is the major barrier of gender equality. In UP, Banda district women raised voice against domestic violence in the form of gulabi gang in 2006. At the starting it was for Domestic violence but later it also struggled against corruption and child marriages. Status of rural uneducated women is different from educated urban women but as whole Indian mothers are stressed mothers. Some women are dependent financially. If marriage is a *samsakara* and it is taken as social responsibility then why males are not shouldering the responsibilities automatically come after the marriage. There should be recognition to mothers work. Tarabai Shinde has said in her book "*Stripurushtulana*" that in India women are not only treated as the man's other but are also subjected to discrimination, oppression, violence and exploitation. She through the "*stripurushtulana*" questioned the standards set for women by the dominant half which were and still are unfair and the root cause of their marginal position in the society.

According to World Economic Forum (2017) it will take 100 years to eradicate gender disparities. The Indian constitution recognized the principle of equal pay for equal work for both men and women and Right to work through article 39 (D) and 41. But in India still there is discrimination in equal pay to same work. Discrimination varies nation to nation but for empowering women gender gap should be reduced, specially in the labour market. Eliminating the wage gap is very essential.<sup>7</sup>

In the name of protecting women, women are suppressed. Gender equality begins in families. We have to breakdown gender stereotypes by educating them to share the carework, women's right. Women should be empowered to speak out. While promising no one will behind we should come together to bring all these movements and struggles into action. Cultural shift should be accepted by the people broadly.

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## Index

1. Digitization and Buildinga Digital Library Dr. Anant B. Sarkale	1
2. Developmental Challenges Of Adolescents Dr. Chetana V. Donglikar	4
3. The effect of achievement motivationand aggression on sports Dr. Deepak Pandey & Dr. Syed Khurshid Alam Geelani	7
4. Phonological Means Used in Print Advertisements Dhanaji Arya	9
5. Gender Discrimination in Mahesh Dattani's Tara Dr. Ahilya Bharatrao Barure	13
6. Role Of Women In Human Development Dr. Alka P. Tadkalkar	16
7. Financial Fraudulent Practices And Preventive Measures Dr. Durgadas D. Choudhari,	18
8. A Comparative Study Of Depressionbetween Softball And Cricket Inter Collegiate Male Players Dr. Mrs. Kalpana B. Zarikar	21
9. A Comparative Study Of Mental Health Betweenmen And Women Inter Collegiatewrestling Players Dr. Shekhar N. Shirsath	23
10. A Study Of Personality Charecteristics Of Sports Participant And Non-Sports Participant Of College Students. Dr. Vinod Nagnath Ganacharya	25
11. Study Of The Problems Of Girls About Participation In Sports Competition At College Level Dr. Chandrasen Udhavrao Saruk	27
12. Physical Education and yoga a Biggest necessity for Public helalth Dr. Prakarsh Ramkrishna Kakde	29
13. Women's safety – An analytical study of Nagpur City. Dr Seema A. Pande	32
14. Sports and social media research : A review Mansi Maheshrao Kulkarni., Prof. R. M. Chavan.	34
15. The Brave and Extraordinary Sanskrit ScholarPanditaRamabaiSaraswati Deshpande Monica Madhukar	36
16. Hypocrisy andDeceptiveness of Brahminhoodin U.R. Ananthamurthy's Samskara Mr Vikram S Dhanve	38
17. The Role of woman in developing scientific Attitude at secondary school level Dr. More V.P, Muley R. G	41
18. The Role of Muslim Women's in freedom struggle Movement: With special reference to Abadi Bano Begum (Bi Amman ) and Hazra, Matangini Dr. Mustak Ahmed	43



## Gender Discrimination in Mahesh Dattani's *Tara*

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Mahesh Dattani is the renowned playwright in Indian writing in English in the contemporary period. Dattani is a man of various aspects and identities.

Mahesh Dattani is the only dramatist wrote in English in the contemporary period. Very boldly he introduced the themes like, homosexuality, gender issues, frustration, and radical images of women in the Indian society. He has also focused on nothingness in the middle class life and tradition. His *where there's a will* (1988) to *Thirty Days in September* (2001) plays reflect everyday conflicts of so many people. Dattani is a playwright seems trapped in conflict of being unaware of reality and being too real. His plays have been praised for social realism in India. He has presented women as always subordinated. She is put to secondary position. He has focused on issues of Homosexuality through his plays.

His popular plays are where *There is a will* (1988), *final solutions* (2005) *Dance like a man*, *Ek Alag Mausam*, *On Mugg Night in Mumbai* etc. His '*Seven Steps Around the fire*' deals with the human rights in Indian society. He has raised the question of homosexuals in on a *Muggy Night in Mumbai*. Tara highlights unnecessary suffering of the disabled and gender issues in India.

In Patriarchal society some norms are accepted as a rule to subordinate women. Tara is the story of twins i.e. Siamese children. They are not normal they are conjoined. They are emotionally tense and troubled after medical treatment. This is the main cause of their suffering. By operation these twins are separated as male and female yet they inhabit each other. Sigmund Freud quotes both Plato and the Brihad Aranyaka Upanishad in 'Beyond the pleasure principal' in support of his theory that humanity is made up of the male and the female. The female in male and the male in female looking for their completion in each other.

Mahesh Dattani has revealed the Indian society's gender preferences. Dattani takes the woman questions in contemporary India. In *Tara* even mother Bharati gave preference to make child for two legs. It shows the atrocities towards female in Indian society. Girl Tara is mentioned as per the name given to her. She is bright, a kind of happiness to family. But Patel thinks only about Chandan's career not about Tara's career. When Chandan says that he will not go to college without Tara. Patel becomes disappointed.

For the kidney transplant Tara has to lose one year. Patel expressed Chandan that he has some special future plans for Chandan but he is not thinking about Tara and her future.

Bharati presents the bitter reality Tara's condition. She says:

"The world will tolerate you. The world will accept you but not her! oh, the pain she is going to feel when she sees herself at eighteen or twenty. Thirty is unthinkable. And what about forty and fifty. So mother alone can understand the sufferings of her daughter then what about her father!" (349)

Bharati was trying to explain on every step there is a conflict between man and woman. It will never end. Bharati's father left money for Chandan after his death but not made any provision for granddaughter Tara.

Story is described through Chandan's childhood memories. Tara is a struggle for feminine expression. It is a feminine struggle in patriarchal Indian society. It deals with the struggle of twins Tara and Chandan. Bharati is a mother of Twins Tara and Chandan. Chandan is favourite because he is a boy. He is favoured by Bharati and his maternal grandfather. The twins had three legs. There was major blood supply on the girls side. When they decided to operate twins preference was given to boy. As per the tradition it was seems for family members the boy should be survive with two legs. After operation boy is with two legs and girl Tara is with one leg. Unfortunately Chandan's body did not accept leg it would have suited Tara's body better. So there are artificial legs to both. But Tara dies and Chandan thinks he is responsible for his sister's death. Chandan went to London with his Uncle. He changed name as Dan. After the death of his mother Dan decides to live in Bombay. He feels alone after the death of Bharati and Tara. He feels himself incomplete. He is aware of this he says. "a freak doesn't have to look very far inspiration." (p.372)

Tara is conscious of woman status. She is conscious about world competition. When Roopa asks if she disturbs them she says.

"Not at all. The men in the house were deciding on whether they were going to go hunting while the women looked after the cave. (P.328)

Here Tara is talking about ancient Stone Age. Where men were doing outside work and women inside the caves. Tara exclaims that in the present age till today men are active and women are put passive. Mahesh Dattani shown Tara & Chandan are so dependent on each other emotionally. They feel incomplete without each other. Dattani has focused on dependence syndrome in Tara.

Mahesh Dattani says in one interview when the question was asked what gave him the ideas for the play. He answered. "..... regarding an article in a medical journal about Siamese Twins being separated..... Again, you know, the play is misread and you know people tend to focus on the medical details but that's really not what the play is about. It's a metaphor either for being born equal as male and female and sharing so much more and with the surgical separation comes



a cultural distinction and prejudices as well, but on another level it could also deal with the individual having the male and female self.<sup>2</sup>

Mahesh Dattani spreads a bitter reality of child abuse in Indian society. Tara shows the stereotypes of bias against the girl child. Even the parents or family mother are not giving equal treatment. Indian society is pretentious, society makes propaganda of gender equality and opportunities and rights of girls but when real time comes to give something they prefer son's welfare or future planning.

Dattani has focused on another aspect that women are also responsible for gender discrimination. In case of Tara it was Tara's Mothers decision to prefer legs for the male child. The play is poignant indirectly which shows that decision is taken by one women and not men. It is a kind of chain of injustice that discrimination starts from the mother's womb. Tara says: " May be we still are like were always been, inseparable. The way we started life. Two lives and one body, in one comfortable womb, till we were always been, inseparable. The way we started life. Two lives and one body, in one comfortable womb, Till we were forced out.... And separated." (Tara 325)

In Tara's life very few people are there. She has anguish about her won existence. She is neglected in her own family, relatives. Dattani himself mentioned in one of his interview with Lakshmi Subramanyam: " I see Tara as a play about the male self and female self. The male self is being preferred in all cultures. The play is about the separation of self and the resultant angst." (p.129)

Bharati, mother of Tara noticed that her decision was wrong for Tara. Tara crippled for life and even Chandan is stable. She comes to know her crime and her guilt revered again and again in the play. Her unfortunate decision doesn't allow her to live calm life. She is regretted for this decision so she decided to donate her kidney to her daughter. She expects that Tara may survive few more years. When she is talking to Chandan "I plan to give her happiness. I mean to give her all the love and affection which I can live. It's what she.....deserves. Love can make up for a lot (p. 349)

Dattani has shown mother..... daughter relation minutely. Through the play Tara Dattani exposed that modern society is favouring the masculine gender and deterioration of the medical profession.

Tara dies when she knows that it her mother decision conspiracy of her unfair separation from Chandan. Chandan could survive as physically challenged people. Tara here is gendered subaltern. She is doubly exploited. Tara is victim of fate as a physically disabled child and later she is victimized as a daughter. She is marginalized in the play.

Indian society has assigned different roles according to their gender. Dattani has also exposed this masculine culture through Patel (father). Patel asks Chandan to support him in business while he said Tara for domestic work. In India role or work is given on the basis of sex. It is shown that division of labour is based on sex. So women confine themselves inside the threshold. Most of the time tradition and culture draws a shadow line for women. Dattani tries to erase this discrimination through this play. He tries to make people aware or want to sensitize people this sensitive issue of subaltern. Somewhere women are victims of politics also. Tara is victim of political power also Dr.Thakkar tells the family that is was a great challenge to keep the girl alive. Patel wants to tell the truth to children. Patel considers three i.e. himself, Bharati and Bharti's father is responsible for this miserable condition of children Chandan and Tara. The Twins had three legs and the third leg was fed by the girl's blood system. There were the chances of girl's survival with two legs. But it was the decision of Bharati and his father that leg should give to boy i.e. Chandan and Doctor did operation. It happens because Doctor was bought off with sanction of land in Bangalore by Bharati's father. Bharati's father is very powerful politician. Tara could not survive more. It is a kind of murder done by social structure with the help of political power and dishonesty in medical profession.

Mahesh Dattani has focused on the theme of self identity in the play. Tara is emerged as an icon for Indian girl. Roopa is very talkative neighbour of Patel's family. Mahesh Dattani has presented that humorous character very skillfully. Roopa: Funny, you don't resemble each other.

Chandan: Not all to twins are peas pods. Two Peas in a pod that's something we aren't (p.336-337)

This comment of Tara makes Roopa laugh loudly. Roopa and Tara are good friends. Tara's mother says about this friendship:

Tara. "you can watch whatever your wants!" she is ready to do anything for the sake of her unlucky child's (Tara's) happiness." She says, "just be my Tara's friend." It shows Bharati's inner conflict and intensity of her feeling of guiltiness. Mr. Patel thinks that his wife Bharati is forcing him for anything because of her father's wealth. He thinks that her father is responsible for this unjust decision on the separation of the Siamese twins through surgery. Dattani has exposed the backdrop of society. He has exposed the family relations like husband and wife relationship doctor and patient, son-in-law and father-in-law and very beautifully he penned the brother-sister relationship.

Mahesh Dattani has portrayed the character of Tara which shows how society offer work depended on gender. Men are treated as they are male and men are encouraged to be stoic to prove their masculinity. In some society women are treated as they should be shy, weak and passive. Michael S. Kimmel says in the introduction of *The gendered society*,

Gradually we acquire the traits behaviours, and attitudes that our culture defines as "Masculine" or "feminine" we are not necessary born different, we become different through this process of socialization.<sup>3</sup>

In our society boys and girls become gendered because from childhood family, work places, school, politics, culture them, nurture them through that point of view. Automatically boys and girls make division of work and behavior. Even gendered behaviour effect the sound, language, gestures and all manners even how to sit, how to work, how to laugh, how to walk etc.



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In Gender Trouble, Butler states, "Gender is culturally constructed. Hence gender is neither the casual result of sex nor as seemingly fixed as sex,"<sup>4</sup>

Indian dram is vast concept comprising Indian culture, tradition, myths etc. Pre independence dram was influenced by British dramatists but there is a notion of Indian culture. Girish Karnad, Manjula Padmnabhan, Mahesh Dattani are inspiring milestone in Indian theatre. Post independence drama developed with poetic drama fashion. Mahesh Dattani has elevated Indian English drama all its summit of success in the world of literature. Mahesh Dattani is a popular director and dancer. He won the Sahitya Academi Award for his play *Final Solution* in 1998. He presented contemporary social issues through his writing. Tara played on stage in Bangalore as Twinkle Tara. In Bombay it was staged as Tara. It was directed by Alyque Padamasee. His plays deal with the conflict between illusion and reality.

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# **Dr. BABASAHEB AMBEDKAR MARATHWADA UNIVERSITY, AURANGABAD**

## **Two Day National Seminar On Postmodern Voices and Transdisciplinarity**

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on*“Postmodern Voices and Transdisciplinarity”*

at

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Sr. No	NAME OF THE TOPIC	AUTHOR
1	RELIGIOUS IDENTITY AND POLITICS OF CITIZENSHIP WITH THE SPECIAL REFERENCE TO CITIZENSHIP AMENDMENT ACT, 2019	A. M. SHEKH
2	THE NAMESAKE AND CULTURAL HYBRIDITY	DR. SHAILY V. ASTHANA & ADHAGALE GAUTAM SURYABHAN
3	GENDER SUBALTERN IN MAHESH ELKUNCHWAR'S OLD STONE MANSION	DR. AHILYA BHARATRAO BARURE
4	AFRICANA WOMANISM: WOMEN'S NETWORKS AND ENABLING RELATIONS IN CHIKA UNIGWE'S NIGHT DANCER	AMITA KAMAT
5	CASTE AS A TEXT: CRITICAL STUDY OF SUJHATA GIDLA'S ANTS AMONG ELEPHANTS	ANKITA ASHOK RANDHE
6	DIASPORIC EXPERIENCE: LOSSES, LONGING AND IDENTITY CRISES IN KIRAN DESAI'S THE INHERITANCE OF LOSS	ARORA POOJA JOGENDRASINGH
7	POPULAR VS. SUBALTERN CULTURES	DR. ARVINDKUMAR ATMARAM KAMBLE
8	HAMLET AND THE QUESTION OF FREE WILL	ASHWIN SIDDHODHAN GAWAI
9	VOICESS OF DALITS IN MEENA KANDASAMY'S THE GYPSY GODDESS	BABITA BHAUSAHEB CHANDANSHIV

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1

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3.

**GENDER SUBALTERNS IN MAHESH ELKUNCHWAR'S OLD STONE MANSION****DR. AHILYA BHARATRAO BARURE***Asst. prof in English  
Yashwantrao Chavan College,  
Ambajogai.  
Dist. Beed.***ABSTRACT**

*Mahesh Elkunchwar's Old Stone Mansion (Wada Chirebandi) has exposed the bitter reality of rural Indian Society. It exposes the truth behind the stone walls. The story portrays the feudal lord name Deshpande. Play is related to the socio-economic conditions of post colonial period. Mahesh Elkunchwar has presented the conflict between traditional cultural values and present realities of the modern world. The play is about Old Stone Mansion i.e. traditional which symbolizes aristocracy. Since decades such mansions ruled the villages and people. They were lords and super families in all social, cultural, political and mainly economical. The play describes the four generations of Dharangaon. Deshpande family once a lord family and later fallen on evil days. It deals with disintegration of feudalism and declination of Old Stone Mansion. Women in the Old Stone Mansion Aai, Prabha and Dadi are subalterns. They are victims of patriarchal society.*

**Key words:** Cultural values, Aristocracy, Feudalism, Gendered Subalterns, Patriarchy.

**Introduction:**

India has a great tradition of literature. Bharata's Natyashastra preserves the tradition of Indian Drama. It was begun with Sanskrit plays. At the starting mythical dramas were written but in contemporary period writers interest was in surrounding around them. Now, in Modern Drama themes are changed, structure is changed, language and mode of presentation is also different.

European literature in 19<sup>th</sup> centuries was featured with realism. In Indian Marathi literature there are writers like Hari Narayan Apte (*But who cares*). Baba Padmanjis (*Yamuna paryatan*). In 20<sup>th</sup> Century Vijay Tendulkar, Mahesh Elkunchwar, Mahesh Dattani, Satish Alekar are caused the path breakers in Marathi theatre. Plays like *kamala*, *Silence! The Court is in session*, *Party*, *Wasanakand*, *Old stone Mansion*; *Final solution* registered a strong protest culturing women from centuries. These writers have staged varied realities of society and individuals with new ideas, behaviors to subvert the tradition and culture which surprises the individual.

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Present research paper delineates to study the gendered subalterns in Old Stone Mansion by Mahesh Elkunchwar. Mahesh Elkunchwar emerged as the national and international playwright in seventies. He is one of the most prominent playwrights of modern Indian theatre. Drama presents the dialogues means what characters want to speak each other. Drama unfolds the inner mind of the characters. In the period of postmodernism rigid categorization does not survive.

Mahesh Elkunchwar is one of the renowned playwrights like Vijay Tendulkar, Satish Alekar, and Mahesh Dattani etc. His *Atmakatha (Autobiography)*, *Holi Pratibimb (Reflections)*, *An Actor Exits*, *Desire in the Rocks* are notable works.

Mahesh Elkunchwar has written more than twenty plays. He wrote one act play Sultan in 1967 in the literary magazine Satyakatha. The Original play *Wada chirebandi* is in Marathi. Kamal Sanyal has translated this play in English in 1989. It was published by Seagull Books Calcutta in (1982). He won many national and international awards among them are 'Sahitya Academy Award,' 'Saraswati Samman and Birmingham fellowship.' The play is also translated in Hindi named as Virasat by Satyadev Dubey. The *Old Stone Mansion* is one of the best plays by Mahesh Elkunchwar. Old Stone Mansion portrays social factors like status, power, role, distance and situation in which family members behave in relation to each other.

#### End of ethos & feudalism feudal:

Mahesh Elkunchwar's *Old Stone Mansion (Wada Chirebandi)* has exposed the bitter reality of rural Indian Society. It exposes the truth behind the stone walls. The story portrays the feudal lord name Deshpande. Play is related to the socio-economic conditions of post colonial period.

Mahesh Elkunchwar has presented the conflict between traditional cultural values and present realities of the modern world. The play is about *Old Stone Mansion* i.e. traditional which symbolizes aristocracy. Since decades such mansions ruled the villages and people. They were lords and super families in all social, cultural, political and mainly economical. The play describes the four generations of Dharangaon. Deshpande family once a lord family and later fallen on evil days. It deals with disintegration of feudalism and declination of old stone Mansion.

#### Gendered Subalterns:

Women in the *Old Stone Mansion* Aai, Prabha and Dadi are subalterns. They are victims of patriarchal society. Mahesh Elkunchwar is most influential Marathi playwright of post-independence India. He has written more than fifteen plays and has contribution to Indian cinema as an actor and screenwriter. He has been shaping modern Marathi theatre with his deep study of human psyche. He has written realistic plays, symbolic as well as absurd plays, expressionist plays with morality, identity and sexuality.

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11

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He also deals with religions tension, gender issues, unequal power relation and moral values. He has focussed on realistic to symbolic and expressionist to absurd theatre. Wada Elkunchwar's Wada trilogy includes first part *Wada Chirebandi (Old stone Mansion)* was written in 1982. It was related to Dharangoan in the Vidharbha district of Maharashtra. Mahesh Elkunchwar himself belongs to that region. The second part is opened at night 10:30. Part-3 opens at Day Time – Play opens with Dadi's dialogue. Village Dharangaon is taken as the representative of the village world and third part Apocalypse means end of an age.

He wrote *Garbo, Reflection, Vasanakand (Desire in the Rocks) Sonata, and Raktapushpa*. *Reflection* was not a nihilistic play for there was no violence and protagonist was a passive acceptor of events. Mahesh Elkunchwar Says:

“...the complete breakdown of a human being. If that happens ... There is something wrong not with the man but with the environment in which he lives.”<sup>1</sup>

Elkunchwar has also focused on the India's historical and mythical traditions.

He wrote party in 1972. It was a turning point in his writing. Party depicts the process of creation and failure in that process of creation. It was a kind of self introspection, revelation period for Mahesh Elkunchwar.

He was awarded Maharashtra Gaurav in 1990. He was also honoured with Saraswati Samman in 2003. Mahesh Elkunchwar is called as a path breaker because he has unfolded the suffocation of centuries through his plays. Mahesh Elkunchwar somewhere tried to give the voice to the voiceless. He tried to portray the characters representing Indian life and culture.

Subaltern is a term adopted by Antonio Gramsci. It is related a group of society who are subject to the hegemony of the ruling classes. Women are always considered and treated as secondary. Simone De Beauvoir calls women as other. Generally subaltern means workers, females sometimes on the base of race, caste, and religion, gender treated as secondary.

Gayatri Chakravathy Spivak in her essay 'Can the Subaltern Speak' concludes that subaltern do not have a voice of their own. She says: “there is no space from which the sexed subaltern can speak.”<sup>2</sup> But in Mahesh Elhunchwar's the old stone prabha is trying to protest. She wants to complete B.A. but her father not permitted. Prabha rejected the proposals of marriage because she wanted educated man but family condemn for her such view and decision. Her father up to the last not talked Prabha. It shows that in such wada families women or girls are not allowed to express their own views. They have their own voice.

When Bhaskar's daughter elopes with English teacher to Mumbai there is graveyards silence in family. It brings stigma on the family status. Bhaskar expresses his debtness to his brother Sudhir for bringing his daughter Ranju at home.





Subalterns involve the process of cultural othering. The Predicament of the female subaltern is miserable. Women are suppressed in such a way that they often fail to recognize the pitfall in which they are living. Patriarchal system or dominant powers so naturalized the situation that remain unaware about their position. Even they can't express or breath freely. In this play Aai Says:

Aai: Prabha, is sorrow something you show others! You keep it to yourself. If it gets too unbearable, there are enough dark rooms in this wada. You go there and let the tears flow quietly. That's what all the Deshpande women have done. (OSM 181-182)

This shows that Aai (mother) indirectly expresses suffocation to Prabha. It shows that suffering and status of different generation. There are the two mothers views on same thing. When Prabha wanted to sell gold for education and want to become independent. Aai says:

Aai: What will you do with all that gold sell it?

Prabha: Yes.

Aai: I'm asking because I'm ignorant will you really sell it?

Prabha: I'll put the money in the bank. That much gold will fetch fifty Sixty thousand.

I can study on the interest I'll take a small job on the side. Give tuitions. Do anything at all. You watch you'll come and stay with me.

Aai: How old the gold is! All the honour of our family is contained in it dear.

(OSM 184)

It shows that Aai is giving importance to family prestige and honour through the gold of family. In Indian families preference is given to boys needs rather than girls basic needs. From the childhood such families treat girls as the second. In deshpande family Ranju is taking education for her there is English teacher. As she is a teenager attracted towards that English teacher. But when Ranju elopes to Bombay with her English teacher. Family think they it gold has to be sold to bring Ranju back, so be it.

Aai: Let the gold go, the pest. Let the girl be found. Dear God, don't let the deshpande honour be torn into shreds any further (OSM 190).

It shows that they preferred women's honour but what about the dreams and wishes of the women of that family. In Indian family status, prestige is higher than anything. Here is gender discrimination though both are girls of the family but priority is given indirectly to family status. Thus women are suffocating under the name of family honour and status. This shows that there is no question of family root with gold ornaments but the prestige of family is important.

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13

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259





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Mahesh Elkunchwar through the old stone mansion reveals the false concept of family prestige and honour. In this play three characters Aai, Dadi and Prabha are victims of male dominated society. They are subalterns in term of gender, education and economic dependency. economic dependency matters a lot in gender discrimination.

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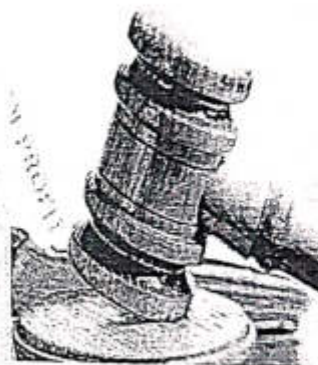
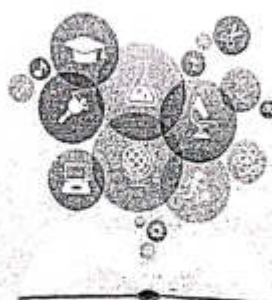
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**Gender Discrimination in Vijay Tendulkar's *Silence! The Court is in Session*.**

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**ABSTRACT**

Literature is nothing but a social evidence. Literature records everything about society through the literature of that society. The study of society through drama deals with a deep understanding of socio-economic life of the people belong to that milieu. It is observed that most of the Indian English dramatists concentrates on feminist issues.

Asif currimbhoy, Badal Sircar, Mahesh Dattani, Mahashweta Devi, Mahesh Elkunchwar, Satish Alekar and Vijay Tendulkar are some of the present day writers focusing on female issues and problems. They have also focused on their conflicts and predicaments against male-chauvinist society. They have tried to define image and role given to women by Indian Society. Vijay Tendulkar (1928-2008) is the voice of humanism and Realism. He has written Marathi plays which are translated into English. Most of the women are victims of this silencing culture. Leela Benare is a new woman. She has aspiration for freedom. She wants to break social norms. Social norms of morality are different for women and men. Particularly when the thing comes about sexuality there is no freedom, no choice to women men are willful.

Vijay Tendulkar's *Silence! The court is in Session* exposes the hypocrisy of Indian society. Patriarchal domination is prevalent. Women are marginalized because of unequal power structure. Gender discrimination is presented by Vijay Tendulkar in this play. All men in the play force power on Benare in different forms. It reveals the patriarchal power, gender discrimination and unequal power structure.

**Keywords:** Gender discrimination, Patriarchal society, Silencing culture, Suppression, Marginalization.

Literature is nothing but a social evidence. Literature records everything about society. The study of society through drama deals with a deep understanding of socio-economic life of the people belong to that milieu. It is observed that most of the Indian English dramatists concentrates on feminist issues. Asif currimbhoy, Badal Sircar, Mahesh Dattani, Mahashweta Devi, Mahesh Elkunchwar, Satish Alekar and Vijay Tendulkar are some of the present day writers focusing on female issues and problems. They have also focused on their conflicts and predicaments against male-chauvinist society. They have tried to define image and role given to women by Indian Society.

Vijay Tendulkar (1928-2008) is the voice of humanism and Realism. He has written Marathi plays which are translated into English. Arundhati Banerjee said in this regard:

"Vijay Tendulkar has been in the vanguard of not just Marathi but Indian theatre for almost forty years."<sup>1</sup>

For the contribution to Marathi Drama Tendulkar was awarded Padma Bhushan in 1989, Sangeet Natak Academy Award in 1970. He produced 28 full length plays, 24 one act plays and several articles. He also wrote plays for children. Tendulkar started his literary career with the well known Marathi play *Shantata! Court Chalu Ahe*. (1968). Priya Adarkar translated that play in English as '*Silence! The court is in session*'. (1978). Tendulkar broke away traditional set up of Marathi drama.

His popular works includes *chimanicha Ghar Hote Menache* (1960), *Kawlyanchi Shala* (1963), *Madhalya Bhinti* (1958), *Ghashiram Kotwal* (1972), *Kannyadaan* (1983), *Sakharam Binder* (1972) and *Kamala* (1982).





It reveals the patriarchal power, gender discrimination and unequal power structure. The court is in session came from a real incident happened to writer. There was a amateur group going for mock trial in vile parle, a suburb of Bombay. The play was written for Rangayan. It was first performed in Madras in 1971 by Sulbha Deshpande and Arvind. The group is named as the *Sonar Moti Tenement*. Leela Benare, central character exposes the brutality of man, prof. Damle.

Benare explains that how men consider her as mere object of sex. When play opens all these group members entered in Hall where at night there is a mock trial. At the starting she is shown self assertive and committed to job of teaching. When the time comes for mock trial it is notices that Rawte is absent. Prof. Damle is absent and so they invited Samant, village boy. They start to train him by taking mock trial. Mock Scene is arranged. In the disguise of game group intended to expose Benare's private life-Smitapoul Comments in her book Theatre of power.

In the play members of the group are presented as male-chauvinists. They don't have or not giving any respect to woman. Protagonist of the play is Miss Leela Benare, a spinster, 40 years young teacher in school.

Tendulkar exposes the hypocrisy of Indian society through this play. Play is about woman trapped by men and intentionally targeted Miss. Leela Benare. There are five male characters on the stage Mr.Kashikar, Sukhatme, Ponkshe, BaluRokde and Karnik with village boy Samant. There are some male characters not present on the stage but play crucial role in Benare's life. These characters are Prof.Damle, Nanasaheb Shinde and Rawte. Prof. Damle has extramarital relationship with Benare.Which results in pregnancy. Benare says in this context. "He didn't want my mind, or my devotion- he didn't care about them!"<sup>2</sup>

Though woman is educated but she is exploited emotionally and physically.

The grass is green

The rose is red

The book is mine

Till I am dead. (p.05)

She said sadly that now she is alive but her books got torn. She is not deal. After saying this song she laughs loudly. It shows psychology of Miss Leela Benare. She was in past memories When Sukhatme knew about Benare's affair and pregnancy.

Sukhatme asks about the accepting Benare as motherhood without marriage. In this Vijay Tendulkar criticized the male mentality. Sukhatme further says: "Woman is not fit for independence ..... Na Miss BenareSwatantryamarhati. Miss Benare is not fit for independence." (p.115)

Miss Leela Benare's and Prof.Damle's crime is same but society only blames to women and not to men.

Like Benare and her antagonist headed by the orthodox Kashikar and his associates.<sup>3</sup>

In the beginning Benare is self confident, merry making, happy in her life turns into a victim of social injustice at the end of the play. She explains that in childhood her uncle proposed her. But later he deceived Leela Benare. Now Prof. Damle also cheated Benare. She lost her virginity at the age of fourteen.

Later sukhatme informs her that she is charged under section three hundred twelve, for the crime of infanticide according to the Indian Penal code. Then another charge was she tried to commit incest by desiring to marry her maternal Uncle. Lastly the said that she has tried to seduce every member of the dramatic troupe for marrying her. Group also charge Benare and blames that for hindering all these things she tried to commit suicide by consuming Tik-20.

Another character Mr. Kashikar who is performing the role of Judge in Mock trial is also dominant. He projects himself as social worker but insults wife throughout the play. When there was a discussion between Mrs.Kashikar and Samant about night trial Mr. Kashikar Says:





"Silence must be observed while the court is in session. Can't shut up at home, can't shut up here!" (p.77)  
Mr.Kashikar's dialogue indicates that there are restrictions on women at any age to speak in public freely. Whenever Mrs.Kashikar tries to speak or give some suggestion Mr.Kashikar stop her with insulting remarks. This is a kind of mental torture. Exploitation of different level is a part of each individual Indian woman. Women have been subjected as an object of luxury.

MrsKashikar's Opinion about age of Benare and child marriage is shocking.  
Kashikar: She's not less than thirty four, I'll give it to you in writing! What I say is, our society should revive the old custom of child marriage. Marry off the girls before puberty.... If anyone has ruined our society it's Agarkar and Dhondo Keshav Karve. That's my frank opinion, Sukhatme my frank opinion, (p.52)

Actually Agarkar and Dhondo Keshav gave right to women to live their own life accordingly. Vijay Tendulkar exposes the people in the society having orthodox mentality. Miss Benare tries to express her feeling and suffering. She has been betrayed by one who was very close to him but other was mirage. Unfortunately she becomes the toy of prof.Damle and become the part of ant-cultural phenomenon which can not be accepted in the society. Vijay Tendulkar highly criticized this diplomacy of the society. Duality of Indian society for the same thing.

Miss Leela Benare breaks silence.MissBenare: Yes, I have a lot to say. For so many years, I haven't said a word. Chances came and chances went. Storms raged one after another about my throat and there was a wall like death in my heart. But each time I shut my lips tight. I thought no will understand, No one can understand! (p.116)

Miss. Leela Benare expresses her agony here She has been betrayed on every step of her life. She tried to say but she couldn't because she is aware of the people around her. The words....'death in my heart' expresses the silent cry of a woman. She has accepted the crime, crime in the view of so called cultural society.

Miss Benare, unfold her reality of feeling she says:

Miss Benare: When great waves of words came and beat against my lips how stupid everyone around me, How childish, How silly they all seemed. Even the man, I call own. I thought, I should just laugh and laugh till I burst. At all of them..... that's all I just laugh and laugh! And I used to cry my guts out. I used to wish my heart would break! (p.116)

This silent cry of Miss Leela Benare is a result of feature of our society. Indian society is driven by hypocrisy and lust. Vijay Tendulkar is a keen observer of the society his plays inspire women to come out of veil of tradition and custom. Tendulkar has not justified the character of Miss. Leela Benare definitely raised voice for gender disparity. For the same crime society put women in the court but not men. He has used irony, symbols and satirized the society. He used symbols like locked door means women are caged in such a way that cage of tradition, male domination, patriarchy, gender discrimination, women can not break such cages. Vijay Tendulkar has revealed the women as victims of verbal violence.

At the end of the play, Mrs. Benare sings a song.

" Sparrow, Sparrow, Poor little Sparrow oh, brother crow, oh, brother crow, were you there? Did you see it go?" No, I don't know. I didn't see what are your troubles to do with me?" (p.121)

Miss. Benare's monologue symbolises the silent cry of women who are victims of patriarchal society. It is the universal picture. All men in the play force power on Benare in different forms. One thing is clear that all males in the play are not successful in their career. Miss. Leela Benare is a successful woman, It may be the reason that all criticized togetherly against Miss. Leela Benare. Though Benare is in Mock-court for the mock-charge of infanticide but finally she is compelled to commit the real crime of infanticide. It becomes real verdict at the end. Arundhati Banerjee says in this regard: Leela Benare's defense of herself against the onslaughts of the upholders of social norms in a





long soliloquy has become famous in the history of contemporary Marathi theatre.... In the Banare's monologue..... is more a self justification that an attack on society's hypocrisies. It is poignant, sensitive and highlights the vulnerability of women in our society.<sup>4</sup>

Leela Benare is a new woman. She has aspiration for freedom. She wants to break social norms. Social norms of morality are different for women and men. Particularly when the thing comes about sexuality there is no freedom, no choice to women men are willful.

Vijay Tendulkar's *Silence!* The court is in Session exposes the hypocrisy of Indian society. Patriarchal domination is prevalent. Women are marginalized because of in equal power structure. Miss Leela Benare is a middle class women living in a urbanized and industrialized society. Tendulkar exposes the ugliness of society how men exploits women. From childhood women are not secure in their own houses. Leela Benare's rebel is against the established values of orthodox patriarchal society. She ignores social norms and says:

"My wishes are my own... I'll do what I like with myself and my life! I'll decide." At the starting she is positive, confident but at the end breaks down. She has endured Series of suffering. In society frustrated male members of the society try to suppress women to prove their superiority.

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56.	KESHTA, OLD MANSERVANT OF MINE-A LESSON IN HUMANITY	DIMPLE D. MAPARI
57.	THE SECRET GARDEN BY FRANCES HODGSON BURNETT: THE TALE OF A JOURNEY FROM EPIDEMIC TO LIFE	DR. RAMAKANT DNYANOBARAO MUNDHE
58.	DECONSTRUCTING LITERATURE IN THE PRESENT SITUATION OF COVID-19 PANDEMIC	DR. NANDA SATHE
59.	PANDEMIC LITERATURE AND MULTIPLE WAYS OF RELATING TO THE WORLD AROUND WITH REFERENCE TO ALBERT CAMUS' THE PLAGUE	DEBABRATA SARDAR
60.	POCALYPTIC ANXIETY, SUSTAINABLE ANTHROPOCENTRISM AND INCLUSIVE EDUCATION IN THE POST HUMAN NETFLIX FILMS I AM MOTHER AND TAU	VISHNU S P
61.	THE ROLE OF BHAGAVAD GITA IN THE TIME OF CRISIS LIKE CORONAVIRUS PANDEMIC	DR. JAYESH MANDANKA
62.	COVID 19! RESULT OF EXPLOITING MOTHER NATURE: WHOSE WRATH IS IT?	DR. ALKA DUTT
63.	WHAT LITERATURE CAN TEACH US ABOUT EPIDEMICS	DR. MALA SRIVASTAVA
64.	ROLE OF POETRY DURING LOCKDOWN DUE TO CORONAVIRUS	DR. ALKA RANI AGRAWAL
65.	PANDEMICS AND LITERATURE: AIDES-MÉMOIRES FROM THE PAST PANDEMICS: POPULAR LEITMOTIF IN LITERATURE	DR. POOJA KUNDU
66.	LITERATURE AS A BREATHE TO SUFFOCATION DURING PANDEMIC PERIOD	DR. AHILYA BHARATRAO BARURE
67.	LITERATURE AND PANDEMIC: A PSYCHOLOGICAL STUDY	THORE DHANAJI VITHALRAO
68.	A PANDEMIC READING OF JACK LONDON'S THE SCARLET PLAGUE	DR. ARVIND NAWALE



# LITERATURE AS A BREATHE TO SUFFOCATION DURING PANDEMIC PERIOD

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## ABSTRACT

Human history shows that pandemic is not new. We can face illness but not pandemic. Pandemic literature mainly focuses on psychology and human behaviour mainly. In Indian literature also there are some references of pandemic. Literature was written during periods like flu smallpox and influenza. Literature is a kind of relief where we can express feel, share, console ourselves and can won the people also. It is not only a record of sadness and sighs but it is also giving a ray of hope to come out of this situation. The literature written during the time of the epidemic shows the intensity of the events that have befallen the society, as well as how to face all kinds of problems with courage even in such a difficult situation. When natural calamities occur in human life, various epidemics or earthquakes sometimes humanity remains away, man becomes frightened and insecure about his own existence, various steps are taken by human beings for self-preservation. On the one hand, man becomes selfish at times, self-centred, at other times he thinks of humanity, becomes altruistic. It seems that such an incident has been described in literature before and we are experiencing it today. It is the duty of writers to create an optimism in the society through their writings. These are the authors and their literature in times of crisis can console the world, we need to focus on constructive work. We should take positive steps with a promise of understanding that life is precious even in such a difficult situation. It doesn't matter if we paint or portrait a meaningless argument after the end of the epidemic. In a time when people who have experienced this difficult situation, all these events come to light through their writing and such writing can be used as an experience in the future. All these writings are nothing but the memoir and psychology of that period.

**Keywords:** Pandemic, Suffocation, Pale Horse, Pale Rider

Literature give lessons to avoid mistakes that might be committed unknowingly during 1918 - 19. Many deaths occurred and World drowned in grief of thousands of deaths. Literature written during such periods was mainly related to experiences and perception of the universal incidents. Today we are going through the critical phase of pandemic covid-19. Present paper aims to study the role of literature during the pandemic period. In the world, in the 21st century where science has reached its peak almost medical science has overcame and covered

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340

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**LITERATURE AS A BREATHE TO SUFFOCATION DURING PANDEMIC PERIOD****DR. AHILYA BHARATRAO BARURE**Asst.Prof., Dept. of Eng.  
YCC, Ambajogai, Dist. Beed**ABSTRACT**

*Human history shows that pandemic is not new. We can face illness but not pandemic. Pandemic literature mainly focuses on psychology and human behaviour mainly. In Indian literature also there are some references of pandemic. Literature was written during periods like flu smallpox and influenza. Literature is a kind of relief where we can express feel, share, console ourselves and can won the people also. It is not only a record of sadness and sighs but it is also giving a ray of hope to come out of this situation. The literature written during the time of the epidemic shows the intensity of the events that have befallen the society, as well as how to face all kinds of problems with courage even in such a difficult situation. When natural calamities occur in human life, various epidemics or earthquakes sometimes humanity remains away, man becomes frightened and insecure about his own existence, various steps are taken by human beings for self-preservation. On the one hand, man becomes selfish at times, self-centred, at other times he thinks of humanity, becomes altruistic. It seems that such an incident has been described in literature before and we are experiencing it today. It is the duty of writers to create an optimism in the society through their writings. These are the authors and their literature in times of crisis can console the world, we need to focus on constructive work. We should take positive steps with a promise of understanding that life is precious even in such a difficult situation. It doesn't matter if we paint or portrait a meaningless argument after the end of the epidemic. In a time when people who have experienced this difficult situation, all these events come to light through their writing and such writing can be used as an experience in the future. All these writings are nothing but the memoir and psychology of that period.*

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Literature give lessons to avoid mistakes that might be committed unknowingly during 1918 - 19. Many deaths occurred and World drowned in grief of thousands of deaths. Literature written during such periods was mainly related to experiences and perception of the universal incidents. Today we are going through the critical phase of pandemic covid-19. Present paper aims to study the role of literature during the pandemic period. In the world, in the 21st century where science has reached its peak almost medical science has overcame and covered





all paths of diseases a new virus called covid-19 spread all over the world. In the World near about 213 nations are suffering from this virus. Fear of death is everywhere, on each step at every breath but unseen to others. Literature has been always locally connected and globally responsible to society.

Literature is the mirror of society; it records the lifestyle and struggles. It is seen that epidemics like plague, smallpox, influenza had been created a large impact on religious social and economic factors. It has taken centuries and decades to recover the situation. We are now in the critical phase, people are facing the face of uncertainty, they have fear about daily survival. All these things are unfolded in Literature. Literature unfolds the events and the lives in which we are leaving it in real time. History repeats itself is a poem written in 1869 by Kathleen O Mara reprinted in 1919 during pandemic and also in 2020 during Spanish flu.

People are learning how to deal with coronavirus through the literature. Albert Camus was an English playwright who wrote the play *The Plague* on the time of the pandemic. It represents the situation of pandemic, Lifestyle, human behaviour during such critical phase, lockdown, home quarantine phase, all these things are described in '*The Plague*'. In 1992, movie is also released on the pandemic, by Albert Camus which was based on '*La Peste*' (1947). The Plague is nothing but today's picture and phase - during that period also theatres and schools where closed local military was invited cities where cut off because of plague. Journalists were doing their work as today media is playing vital role in making aware society. Some predictions were made during those days which were based on mathematics and politics. Disease is natural enemy. Literature during such pandemics has shown that such pandemics and natural calamities had given only and deaths and ashes to the world. In that film it is also shown that son of a doctor dies due to plague. History never ends somewhere people started to condemn their fate but such pandemics has no future. Albert Camus says "*And the day will come when, to the bane and enlightenment of man, the plague will awaken its rats, and send them forth to die in a happy city.*"<sup>1</sup>

In Indian literature also there are some references of pandemic. Literature written during periods like flu, smallpox and influenza reflects the anxiety and worry about unemployment. Literature is a kind of relief where we can express feel, share, console ourselves and can won the people also. It is not only a record of sadness and sighs but it is also giving a ray of hope to come out of this situation.

Suryakant Tripathi, great Hindi writer has mentioned the impact of the Spanish Flu. Soldiers of world war first were the carriers of flu. Nirala suffered a lot during that pandemic. He lost his wife and daughter in that pandemic. He wrote '*Kulli Bhaat*' in 1938. It was translated in English as a '*A Life Misspent*' in 2016. There is a reference of his wife's death. He describes,

"There were no wooden logs left with which to cremate the dead, and how even the Ganga grew heavy and seemed exhausted with its burden of corpses."<sup>2</sup> These lines are nothing but the brutal appearance and dance of death during pandemic. In this way literature help us to understand the terrible possibilities of pandemic. While reading all these we prepare

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341

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ourselves for critical situation and mental preparation. Nirala tells us a lot, so literature is a breath of fresh air, a new consciousness in such pandemic period.

From last few months on TV channels, Facebook and YouTube a letter from the future which is red in Marathi by Mukta Barve has become viral. Italian author Francisco Melandri wrote a letter during lockdown in Rome. She has expressed the life of people during this pandemic at the same time she is trying to warn the whole world for the Nations who are suffering and going through this phase. She has portrayed the devastating effects of pandemic. She wrote that letter on 18th March, Letter to the French from the future. Since 19th March it was published by liberation. It was written in French originally and translated to English by Robert Maggiori. In India it is read in Marathi by famous actress Mukta Barve. Such poems, articles, blogs are a kind of breathe to suffocation during such pandemic. Pandemic literature reveals some common emotional psychological features with great sensitivity. Science has its own reasons and solution to pandemic but for the phase which influences and has impact on people for a long time needs literature to console it is a ray of hope to stand again. Suryakant Tripathi (Nirala) wrote on pandemic, occurred in their life. Rabindranath Tagore penned down on pandemic after the death of his dearest son Shamindranath, "Beyond the bounds of life and death, there you stand, Oh! My friend!"<sup>3</sup> These lines are nothing but the deep grief and understanding accepting the death. Tagore saw many deaths of his very closed ones, his mother, sister in law, his wife Mrinalini Devi, two daughters.

During that period many English writers also expressed the pandemic upheavals through Such stories, poems and novels. Human history shows that pandemic is not new. We can face illness but not pandemic. Pandemic literature mainly focuses on psychology and human behaviour mainly. It also reflects social, economic and political conditions. Pandemic is disastrous. Pandemic generally relates to scientific things but some people relate it to good and bad deeds or sin and all that. During 14<sup>th</sup> century Geoffrey Chaucer wrote of plague Pandemic in 'The Canterbury Tales' about Black death. In which there is a reference of black Death. It seems that all the world was wrapped in flames during plague period.

Katherine Anne Porter is one of them she wrote many essay, short stories and novels. "Pale Horse, pale Rider" is a novel related to a story of the pandemic flu of the 1918. "It Simply divided my life, cut across it like that. So that everything before that was just getting ready and after that I was in some strange way altered really,"<sup>4</sup> Katherine Anne Porter said in her novel, *Pale Horse, Pale Rider*. It is also said that it is disguised autobiographical novel.

Porter has used interior monologue to express the thoughts about the war and life. This is the story of Miranda and Adam. Adam's death causes a great pain to Miranda. Miranda says

"Adam, now you need not due again, but still I wish you were here, I wish you had come back, what do you think I come back for Adam".<sup>5</sup>

This interior monologue is a symbol of thousands of lovers died in pandemics. Such stories confronted the souls. This is the third story related to Colorado. Pale Rider means death and pale horse symbolises apocalypse and sadness. Here White horse symbolises death.





The literature written during the time of the epidemic shows the intensity of the events that have befallen the society, as well as how to face all kinds of problems with courage even in such a difficult situation. When natural calamities occur in human life, various epidemics or earthquakes sometimes humanity remains away, man becomes frightened and insecure about his own existence, various steps are taken by human beings for self-preservation.

In such pandemic period, human being begins to concentrate on goods or money for his own life. On the other hand, anger and frustration about one's own existence begin to form in his mind and he begins to feel that his existence in this world is zero or meaningless. In such a difficult situation, such a change is seen in human beings, it becomes compassionate, it starts thinking of society, it creates a feeling of helping others. In some cases, they run to the help of others without caring for his own life. Today we see doctors and police, cleaners, municipal workers in rural areas, in cities everywhere in different cities working for the society without caring for their own lives.

We are experiencing both aspects of human behaviour in times of such epidemics. On the one hand, man becomes selfish at times, self centered, at other times he thinks of humanity, becomes altruistic. It seems that such an incident has been described in literature before and we are experiencing it today. It is the duty of writers to create an optimism in the society through their writings. These are the authors and their literature in times of crisis can console the world, we need to focus on constructive work. Mutual aid and philanthropic cooperation should continue. We should take positive steps with a promise of understanding that life is precious even in such a difficult situation. It doesn't matter if we paint or portrait a meaningless argument after the end of the epidemic. In a time when people who have experienced this difficult situation, all these events come to light through their writing and such writing can be used as an experience in the future. All these writings are nothing but the memoir and psychology of that period.

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343

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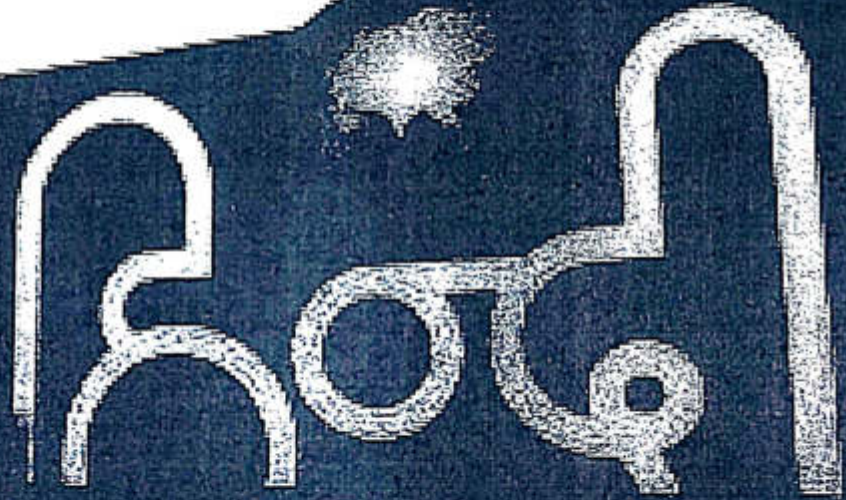
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और साहित्य की पारस्परिकता



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SWATIDHAN PUBLICATIONS



35	वैश्वीकरण में हिन्दी भाषा व साहित्य की नई प्रवृत्तियाँ	डॉ. बी. एल्. गुंडूर	126
36	दलित विमर्श : आंदोलनवादी विचारधारा	डॉ. राजकुमार जाधव	130
37	लोकसंस्कृति में त्योहारों का महत्त्व	डॉ. अशोक कुमार मीना	132
38	डॉ. सुशीला टाकभौरे कृत हिंदी दलित उपन्यास 'नीला आकाश' में व्यक्त दलित संवेदना	डॉ. सुखदेव पाटील	138
39	आदिवासी आत्मकथांतील समाजवास्तव	डॉ. विठ्ठल केदारी	140
40	२१ व्या शतकातील नवा शैक्षणिक दृष्टीकोन	डॉ. अमोल गंगणे	143
41	पं. जवाहरलाल नेहरू आणि स्त्री प्रश्न	डॉ. सतीश कदम	147
✓ 42	Gender Discrimination in Arundhati Roy's 'The God of Small Things'.	Dr. Ahilya Barure	150

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*- Chief & Executive Editor*



## Gender Discrimination in Arundhati Roy's 'The God of Small Things'.

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Indian fiction in English had already gained roots and recognition at home and abroad. Arundhati Roy published her maiden novel, 'The God of Small Things' in 1997. The novel raises many issues of universal relevance and its beauty lies in the fact that it can be interpreted from various angles. The aim intention of the present paper is to show suffocation of various characters in the novel. The popularity of the novel can be judged from the fact that it has sold about nine million copies the world over and has been translated into many languages. The Booker prize to this novel in 1997 made the novelist and her work known throughout the world. Roy assumes her identity by relating herself to Indian tradition and culture. She is deeply rooted in it. It is evident from her themes, style, landscape and images.

The novel is a powerful indictment of those ugly social forces which crush an innocent young man. Velutha, who belongs to an untouchable class 'paravan'. Roy sets her novel in Ayemenem, a village in Kerala. Roy herself is a Syrian Christian. The people of her community are socially and educationally active and economically well off. While living in India with people of different religions, they undergo cultural osmosis i.e. they influence and are influenced by customs and conventions of other racial, religious and ethnic groups. Like upper caste Hindus, they are caste conscious and practice untouchability.

The immediate cause of Velutha's death is police torture and subsequent custodial death for his alleged involvement in the abduction of children and the drowning of Sophie Mol in the river. But the in depth study of the novel shows that Velutha is a victim of many ugly social forces.

Roy has attracted on such social view. If a woman dares to marry outside her community or religion. She is considered a rebel and her act brings disgrace to the family. Ammu Pappachis daughter is not allowed to pursue her studies further due to commonly held views. Pappachi insists that, "a college education was an unnecessary expense for a girl, So Ammu had no choice since her father did not have enough money to raise a suitable dowry, no proposal came .... Ammu grew desperate.

Novel shows the caste taboos are still prevalent and not a part of India's past history.

Velutha's father, Vellaya Pappen fears for his son because, he being a socialized person, recognizes the voice of oppressor even if he is not able to see his real face sometime. Because of skill and intelligence Velutha comes close to Pappachi's family. Father should be proud of such a son, but he fears. The gulf between son and father grows, So Velutha disappears from the village for a couple of months to escape from this suffocation. On his return he is re-employed in the factory, but that is not liked to upper caste workers. Mammachi offers him job but at the same time offers payment less than a regular worker and more that What is paid to a Paravan for his superior knowledge Velutha gets in conflict, what really he deserve?

Velutha's father does not like his son's behaviour and threatens to kill Velutha. It pleases and satisfies the ego of Baby Kochamma. Such grim reality is presented in this novel. In Annihilation of caste, Dr. Ambedkar vehemently decries this degrading practice. He says, "I do not



believe that we can build up a true society in India so long as there is a trace of this ill-treatment and suppression of one class by another."<sup>2</sup>

Mahatma Gandhi, Dr. Ambedkar waged a relentless battle against the practice of untouchability. Unfortunately this shameful and inhumane practice still persists. In the novel paravans are hated by the upper class people because they emanate foul smell.

In the view of people, Velutha committed another crime by participating in the Marxist group, a political activist. He commits another sin perhaps unpardonable in Indian society. He is attracted towards Ammu. They transgress love laws and establish physical relationship. They feel comfortable with each other because they belong to the same 'class' - marginal and oppressed.

Roy also protests against Indian male - dominated society. Society not only does grave injustice to them but also tries through man-made institutions to legitimate their inferior and secondary status in the society. Step by step she is related to male society like daughter, wife, mother, sister, daughter in law etc. This is one type of social and cultural conditioning to such relationship. It is said "She cannot think of herself without man. And she is simply what man decrees. She appears essentially to the male as a sexual being. She is defined and differentiated with reference to her. She is the incidental the inessential."<sup>3</sup>

Ammu feels suffocated in her father's house and decides to go to Calcutta for temporary relief. Her drunkard husband is treating her as a commodity and asking her to accept an indecent proposal from Mr. Hortick. She takes divorce and comes at her parent's house. Such husband-wife relation is the grim picture of Indian society. According to Baby Kochamma.

"... A married daughter had no position in her parents' home. As for a divorced Daughter- She has no position anywhere at all... as for a divorced daughter Baby Kochamma chose to remain quivering silent on the subject."<sup>4</sup>

What can the lady do? If she had the drunkard husband, if the economical condition is adverse Ammu's brother Chacko always says that all property, pickle factory belongs to him. And not to Ammu Chacko the patriarchal voice shouts at his sister, "... get out of my house before I break every bone of your body"<sup>5</sup>. Helpless Ammu leaves her parents house disgracefully. If such a language is spoken in family how can we speak about the Indian culture and tradition? Is it the Indian tradition? The society with its hypocrisy and double standards of morality punishes the woman but the same digression on the part of man is always justified in the name of man's needs' Chacko has sexual relationship with female factory workers. Mammachi and baby Kochanna approved that relationship but for the same reason they punished Ammu and Velutha. When Ammu's biological need forces her to make love with Velutha. She is condemned for the whole life and has to pay in terms of Velutha's death. Separation of the twins and finally her life. And still Baby Kochamma says.

"It was a small price to pay  
 Was it?"

Two lives, two children are childhoods and a history lesson for future offenders."<sup>6</sup>

The novelist is certainly raises the voice of protest against the ugly forces of society. Another relationship Mammachi and Pappachi is presented. She is shown as a helpless woman who is beaten every night with a brass flower vase by her husband. Roy vividly describes the bitter reality of Indian society. The only way to communicate and contact was the violence wife - beating



is a deplorable and dehumanizing practice of Indian society. Roy also attacks on suffocation because of politicians and government specially police department.

Velutha arrested, beaten till he bled to death. Pillai, the local political leader could have protected Velutha but he like the modern politicians does not waste time. Infact many social forces contribute to the systematic victimization. At the time of election they speak about the equality and humanity. Where is equality and humanity? In welfare state the police are supposed to protect the innocent but police follows the path of politician. Particularly those who are in power. It's also real condition in India. The police victimize the poor, the underprivileged and the marginalized sections of society.

Innocent twins Estha and Rahel suffered in this society. If anything goes wrong in the house blame goes to Ammu and her children. The wrath and neglect spills over to her innocent children also who are constantly made to feel uncomfortable, and unwelcome in the house unloved and uncared children feel elated in the company of Velutha.

Through out the novel, 'The God of Small Things' Arundhati Roy exposes the hypocrisy of each step of society. Male dominated society, orthodox families, politicians, government specially police, woman -woman relationship. We are in 21<sup>st</sup> century. In 1935, Mulkaraj Anand presented same condition of untouchables in 'Untouchable'. In 1997 Roy presents the same picture toleration is the mirror of society. When literature shows society it is expected to change the picture.

Then where we are? Can we call ourselves literate or cultured? For whom the doors of education, temple, and equality are opened? Now a day we hear some people says 'don't shout like backwards if society has not given a chance to speak then how can they shout and how can we say like that. This is a bitter and vast controversy in our society Dualistic treatment in our society is responsible for the tragedy of such people.

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## INDEX

Sr. No	Title for Research Paper	Page No
1	Women Entrepreneurship and Sustainable Economic Development <b>Dr. Vijay R. Gawhale</b>	1
2	Microfinance in Small & Medium Enterprises in India: Growth, Role & Problems <b>Dr. Rajendrakumar R. Gawhale</b>	7
3	Impact of GST on Growth and Development of Indian Economy <b>Ramesh D. Bavane</b>	13
4	Exploring Social Deformity in Kamala Markandaya's Nectar in a Sieve <b>Dr. Ram Daulatrao Kakde</b>	19
5	Tradition and Cultural Domination in the Palace of Illusion by the Chitra Banerjee Divakaruni <b>Dr. A. B. Barure, Ms. Rohini Dharmode</b>	28
6	A Study on Wrestling and Kabbadi Players <b>Dr. R. V. Patil</b>	31
7	Impacts of Various Factors on Higher Education <b>Dr. R. A. Patil</b>	34
8	मराठवाड्यातील शैक्षणिक सुविधांचा चिकित्सक अभ्यास <b>डॉ. माधव पलमंटे</b>	38
9	महात्मा गांधीच्या आर्थिक विचारांचा अभ्यास <b>डॉ. अरुण चांदुरकर</b>	43
10	दुष्काळ मुक्ती आणि मराठवाडा एक विश्लेषण <b>डॉ. बालाजी ग्यानोबा कांबळे</b>	47
11	कार्ल मार्क्स यांच्या विचारांचे भौतिकवादी विश्लेषण <b>डॉ. बाळू आत्माराम कांबळे</b>	52
12	नीतीशतकातील मित्रता <b>प्रशांत विरादार</b>	55





## Research Paper

5

English

# Tradition and Cultural Domination in the Palace of Illusion by the Chitra Banerjee Divakaruni

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## ABSTRACT

Traditions are always created & produced by men in the society because India has patriarchal culture/dominance. That is why women and women's life has not been represented in any earliest world. So there are few great works in which we can see the representation of women and these great works are from the ancient India these are Mahabharata and Ramayana. In Mahabharata there are few women characters which have been portrayed e.g Draupadi, Gandhari, Kunti. So, Chitra Banerjee Divakaruni who is an important feminist writer from India and just like Mahabharata she has also talked about some women characters in the Indian society. In Mahabharata is one of the earliest epic that gives us the picture of some amazing women's and that shows the life of the characters i.e. Panchali (Draupadi), Kunti, Gandhari. The Mahabharata has given such gripping pictures of the great war. Palace of Illusion work by Chitra Banerjee Divakaruni is about the women's identity, male domination, discrimination, women's struggle and position of women during the period of Mahabharata. The life of women who lived during the period of Mahabharata. The Palace of Illusion text shows that how women were forced to accept the tradition & culture without any question, no matter where she is born in the palace or in the hut their sufferings are the same. They have been continuously exploited in the male dominated society. This paper is a sincere attempt to examine tradition & cultural dominance that women have been accepting without questioning how these traditions & cultural dominance has been thrown on women.



Keywords : Myth, Identity, Culture, Tradition, Suppression of women.

The palace of illusion is a re-telling of an Indian epic, i.e. Mahabharata from Draupadi's point of view and this book Palace of illusion gives the voice to the women who have been powerless and suppressed over the year. In Mahabharata only the male characters have been heroically dignified and on the other hand, women characters are shown as inferior.

In the novel, Palace of illusion, Draupadi's character brings out strong trajectory of her own. She first aimed at education & then to marriage. Draupadi's life is not only troubled by her conjugal concerns within the peripheries of patriarchy, but also traditional conventions Draupadi is exceptional and singular. As we can see, the singularity of Draupadi in Mahasweta Devi's Draupadi and she is called as Dopdi as the tribal woman. Dopdi first is a comradely activist, represents monogamous marriage and portrayed as a victim of multiple rape.

In the Palace Of Illusion, we can see the cultural dominance, women are not allowed to get an education but Draupadi's brother was given priority over her. Not only her father but her tutor also neglected her education. Ultimately, society has been neglecting the education of women. When Draupadi tried to challenge the social norms, she got the answer, her brother replied, "that is what I'd like you to do, to support women to look after the family, to work for the family & forget about education, dreams and everything and you just have devote your whole life for your family and society."<sup>1</sup>

So here, Divakaruni highlighted the point that nobody cared about the education of women because women are required to do what men wanted them to do. No matter she was a queen or normal women, her duties are to look after her husband & family. Draupadi fights to get education even she get discouraged.

Draupadi fights to get her right to education even she is discouraged by the tutor himself. Divakaruni prove it through her novel.

"O great prince," he said now, kindly ask your princess to refrain

From prompting you. She is not helping you to learn. Will she be

Sitting behind you in your chariot in battle when you need to

Remember these important precepts? perhaps it is based if she

No longer joins during your studies."<sup>2</sup>

The tutor always trying to discourage her from attending Dheri's lessons.

The main objective of the present research paper is to study and understand the ideology of feminism is often misunderstood with just women and women's right. But as we can see the concept of feminism is much vast It does not only focus on women's right but also puts equal emphasis on men's right and right's of the people who belongs to sexual and gender minorities in a patriarchal society.

Feminism is nothing but a fight against discrimination and violence inflicted on the bodies belonging to the world, women are forced to



confirm to the social norms and traditions of a patriarchal society. It is a social movement aims at the removal of all discriminations against women and minorities in terms of their rights, opportunities, development, growth etc. The philosophy of equality and equal status amongst all being is called feminism. And secondly Divakaruni focuses how the cultural patriarchy plays vital role in the society and in domination of women. Patriarchy means the rule of patriarch. In other words it means the rule of the men (father, brother, husband, son etc). Patriarchy is a social system which is based on the premise that the male is superior than the female, as a result, the former shall rule over the latter. It is authority of the male in every sphere the family, society, Domestic, economic, political etc. And women are at the margin of that sphere and men are at the center. As we have another example from Mahabharata about the marriage and that is *swayamwara* which means the practice of searching their own groom and obviously Draupadi was subjected to *swayamwara* and this is the best example, daughter is a toy in the hands of her own family and she can't express her views and she becomes the victim of social evil. Therefore in the novel *The Palace Of Illusion* authored by Chitra Banerjee Divakaruni was chosen for this paper. The novel highlights the situation of women in the ancient period and Divakaruni depicted the strong, powerful and independent role of women.

#### Conclusion :

Chitra Banerjee Divakaruni tries to justify the character of Draupadi in her novel; she

tries to justify the superior, powerful and self conscious character of Draupadi. Women always have been trained to think and act to fit in the frame of society. Draupadi represented the modern women and the women who started and talking about injustice, their exploitations and burn the traditions, norms, regulations this kind of cultural dominances that suppressed women's freedom. In a despite these cultural dominances and subjugation women have come up with their powerful voice and now they are able to create identity by challenging the dominence in the patriarchal world.

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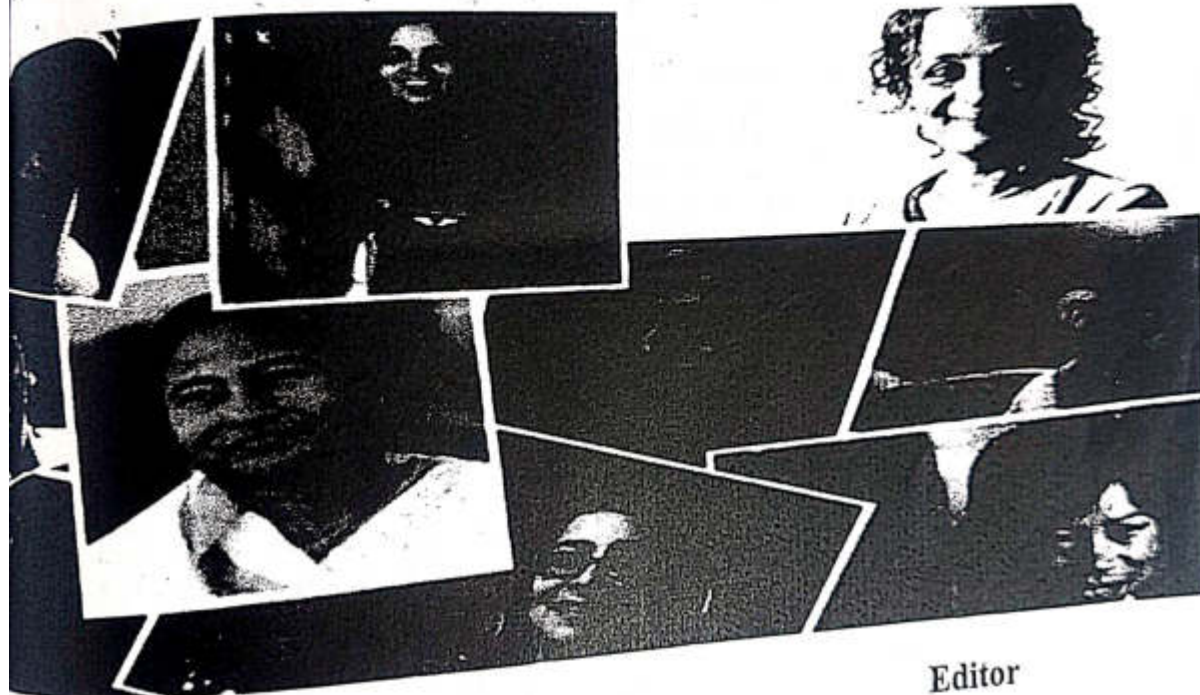
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# **INDEX -C**

<b>Title of the Paper</b>	<b>Authors' Name</b>	<b>Page No.</b>
A Comparative Study Of Mental Helath Of Working Womens From Dhule District	Mr. Gaurav Subhas Borade	1
Violence Against women In Present Scenario	Dr.Narhari G. Patil	4
Problems Of Working Women	Dr Rajesh Kumar Mangla	8
Role Of Information Technology On Efficiency And Growth Of Banking Industries	Dr. Vivekanand A. Ughade	13
Gender Budgeting: An effective Tool To Achieve Women Empowerment In India	Dr. Sanhita Athawale\ Ms. Aditi Patwardhan	17
Woman -Her Own Scaffoldor	Sherly Jane	23
Ecofeminism In Indian Novels In English.	Dr. Ahilya Bharatrao Barure	26
Effectiveness Of Ict Tools To Meet The Current Requirment In Contemporary Scenario Of Education Exploring Knowledge Beyond the Limits	Kavitha Kotthireddy \ Aparna Pasula \Brig. (Retd) \ Dr. RRN. Chowdary\ Lavanya Nagamalla\ Srikrishna Devulapally	29
Women's Role in Panchayat Raj System	Dr. Kemparaju	43
A Study On Women Empowerment And Their Empowering Schemes In India	Mr. Venkat More Prakash	46
A Study On Role Of Women In Panchayati Raj System In Karnataka	Dr. Shrikant Nityanath	52
A Sociological Study On Age At Marriage And Fertility Among The Tea Garden Labour Women Of Dibrugarh District, Assam	Mrs.Sadhana Sarmah/ Prof.Dr.A.T.Shinde	56
Tribal Women And Resource Management	Baburao Jadhav	61
Women And Their Status With Changing Time: A Sociological Analysis	Mrs. Dhruva Shukla Trivedi	66
Women Empowerment In India- Prospects & Challenges: An Overview	Dr. R. Uma Devi,Dr. S. R. K.	71
Commercial Awareness: An Effective Tool To Empower Rural Women	Dr. Padmavati Smitesh Undale	82
Empowerment Of Indian Women: Role Of Education	Dr. Kartik Arora	88
Role Of Women In Shakespeare's Tragedies	Dr. Kanya Wadhwa	92
Women Workers In India	Prof.Naresh W.Patil	101
Gender Budgeting In India	Prof. Meghavee G. Meshram	108



## **Ecofeminism In Indian Novels In English.**

**Dr. Ahilya Bharatrao Barure**

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Ecofeminism the term has its origin in west. The term "ecofeminism" was coined by French feminist Francoise d' Edu Bonne in 1984. *Le féminisme ou la mort* (1974).

In America term ecocriticism is used in 1970 where It is known as green studies in U.K. As Mery Mellor says: "Ecofeminism is a movement that seize a connection between the exploitation and degradation of the natural world and the subordination and operation of women. Women and nature are inseparable part of culture and civilization." There are different approaches of Ecofeminism. According to cultural ecofeminism Women and nature have biological powers of procreation and caring. Nature has also quality of caring to humankind and Women as a human being always caring for Nature. Ecofeminism is an attempt to understand interrelated domination of men and nature. It mainly concerns with the use of nature to symbolise women and women to nature. It is a kind of social movement. Ecofeminism is nothing but a value system which blames dualism. Androcentric dualism is a kind of gender discrimination in which easily women are suppressed and oppressed. Ecofeminism concerns with the ways in which manner economic, political, social, and psychological oppression of women is related to nature. Feminism never expect that women should on the top and men at the bottom. Feminists expect men and women are equal they should be treated as human beings. The most powerful powers in the universe are Earth, water, air, sky, and fire. Earth symbolises stability, water symbolises liquidity or characteristics sticking together, air symbolises movement moving in direction, sky for non-resistance and fire symbolises transformative quality. Women also have all these qualities so mother earth nature and women are interrelated.

In the process of industrialization, globalisation devastation of forests is increasing. Our need is transferred into greed indirectly it is harmful to nature. Ecofeminists raises voice for justice one is environmental justice and second one is social justice. Environmental justice is to save mother earth, nature from destruction and devastation. Social justice is to save women and for women's right to live as a human being. Women are victims of patriarchy and gender discrimination. There are several reasons of women's exploitation like education, poverty, economic dependency and also sexism. According to social Ecofeminism social and material factors like education, economic status, social facts and biological facts are also responsible for the women's status.

According to cultural ecofeminists women and earth have same biological powers of procreation and caring nature which are feminine qualities. Women and nature are linked on the basis of social construction. Culture has given role as men and women. Present paper aims to study the concept of ecofeminism and its ideology reflected in the Indian novels. The Indian novels like Arundhati Roy's *The God of Small Things*, Nectar in a Sieve of Kamala Markandaya are reflecting the Eco feminist ideas and concepts.

Arundhati Roy is an Indian author best known for her novel *The God of Small Things*. She won the Man Booker Prize for fiction in 1997. *The God of Small Things* was published in





1997. It is a story about the childhood experiences of fraternal twins. Their lives are destroyed by the "LoveLaws" that lay down "who should be loved, and how, and how much." Arundhati Roy has focussed on societies rigid hierarchy. Ammu and Chako are sister and brother from same family both are away from their life partners but rules to live and lead life for both are different. Ammu's relation with Velutha is not accepted by family but, "...a separate entrance built for Chako's room, which was at the eastern end of the house, so that the objects of his 'Needs' wouldn't have to go traipsing through the ...." <sup>1</sup>. This shows that how woman is exploited just because she is a woman. The river and women are shown as same. River had an important role in the cultivation. As river is life supporting in the sameway traditionally play a role of nurturing family by shouldering her responsibilities. The Meenachal river in the novel passes through the Ayemenem has a very close relation to twins mother 'Ammu'. Like a river Ammu has a deceptive face that expressed calmness but inside her there was a sleeping volcano. she was ready to denote any time. She prented to be calm and quite but like river she was a suicide bomber.<sup>2</sup> Meenachal river too had dual face. Ammu used to spent hours in listening transistor. She smoked cigarettes and had midnight swims. Ammu and River are two pathetic figures in the novel. Both are struggling for survive. There is a reference of Butterflies. Butterflies symbolises female characters in the novel. John Ipe father of Ammu used to pin up butterflies to cardboard as entomologist for study. In the same way Women are bounded under the name of custom, tradition, and culture. All of them are flutter for freedom, life, acceptance also for recognition. Mammachi conjugal life was restless. Pappachi was seventeen years older than her and this thing triggered sexual jealousy in his mind. He stopped her violin lessons. Mammachi is an unfortunate wife. Like many other women in different societies. But Mammachi started pickle factory to escape from all these tortures and suffocation. Baby Kochamma also finds solace and comfort in nature. Rahel from the birth is the victim of despair and desolation. According to Sherry Ortner "the issue of women, their pan cultural second-class status could be accounted for, quite simply, by postulating that women are being identified or symbolically associated with nature, as opposed to men, who are identified with culture. Since it is always culture's project to subsume and transcend nature, if women were considered part of nature, then culture would find it "natural" to subordinate, not to say oppress, them" <sup>3</sup>.

Simone de Beauvoir, remarked in *The Second Sex*, "Women have been always man's dependent, if not his slave; the two sexes have never shared the world of equality." *Novel* reflects the male dominance. Chako replaces her and seizes away the factory by taking charge of it. The title itself indicates that small things deserve more attention than big. This novel also deals environmental colonisation.

Another novel *Nectar in a Sieve* written by Kamala Markandaya also reflects the ecofeminism. *Nectar in a Sieve* was first published in 1954. Rukmini and Nathan are main characters in the novel. Rukmini's life is surrounded by her family and her husband. Throughout her life she has faced many problems. *Novel* deals with introduction of industry and modern technology. It is a tragedy of a village where introduction of tannery brought a chaos in the lives of villagers. Due to introduction of tannery all small business came to an end it indirectly resulted in bazar prices soar high. Which became problematic for common people. Tannery changes attitude of young generation. It results in fractured identity among young generations. "A never-ending line of carts brought the raw material in thousands of





skins, goat, calf, lizard and snakes skins and took them away again tanned, dyed and finished."<sup>4</sup>This had become the daily routine. It shows that for man's need and greed life of animals ended.

Rukmini and her daughter suffer from infertility and they have to take artificial process of production by the Dr. Kenny. Ira is a victim of patriarchal society. Her husband drives her out for her infertility. This is another significant portion related to sexuality. Sexuality of women is associated with the germination of seed. Rukmani holding the seeds of pumpkin seeds on hand sees into its life which gives her full of thrill and excitement. Rukmani's relation to nature is well understood through the lines:

When the sun shines on you and the fields are green and beautiful to the eye and your husband sees beauty in you which no one has seen before, and you have a good store of grain laid away for hard times, a roof over you and a sweet stirring in your body, what more can a woman ask for? P.8

Rukmani was against the establishment of tannery. First effect is revealed in the life of birds, "the birds have forgotten to sing ...birds came no more, for the tannery lay close." Rural peasants' women's works snatched by the tannery. Kunti, Janaki, and Kali are representatives of victims of industrialisation. Automatically crop production is reduced. Shop owners insulting comment shows the pathetic situation of villagers. Some women accepted the prostitution.

"you have come for rice. I have none to sell, only enough for my wife children. Are you not growers of it? Why then do you come to me?"<sup>5</sup>The tannery gave new opportunities to people like Arjun and Thambi but it was dangerous to third world women. Exclusion and rejection of women from the land pushes them to city at the end of the novel. Such issues related to women and nature are discussed intensively by Kamala Markandaya in her novel *Nectar in a Sieve*. These two novels reveal ideology of ecofeminism.

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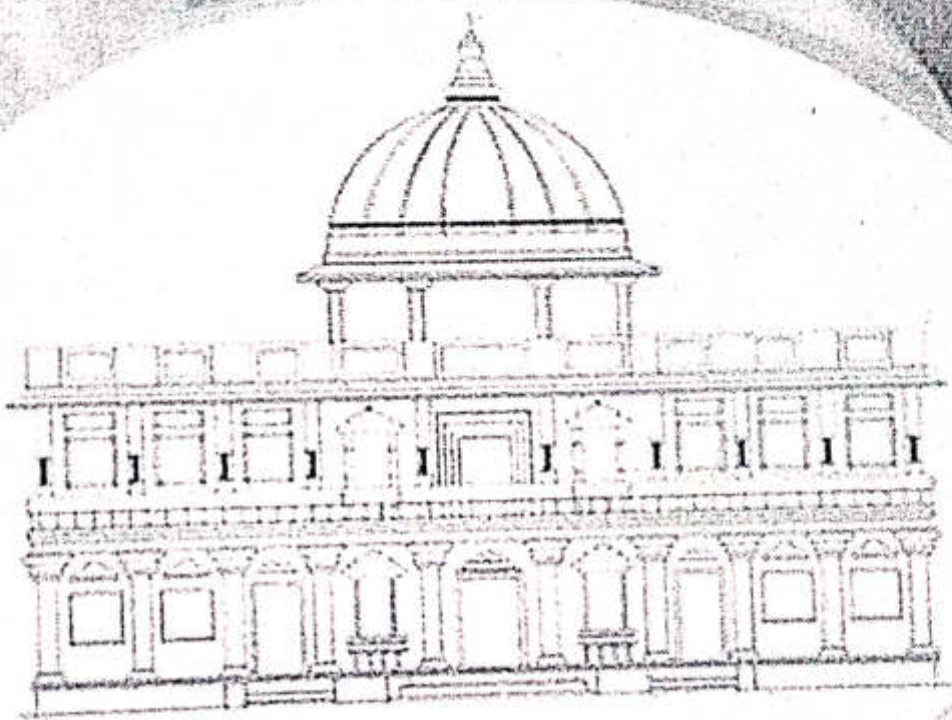
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# संशोधक

• वर्ष : ९० • मार्च २०२२ पुरवणी विशेषांक



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अक्षरजुळवणी : अनिल साठये, वावधन, पुणे २१.

महाराष्ट्र राज्य साहित्य आणि संस्कृती मंडळाने या नियतकालिकेच्या प्रकाशनार्थ अनुदान दिले आहे. या नियतकालिकेतील लेखकांच्या विचारांशी मंडळ व शासन सहमत असेलच असे नाही.





## Women Body and Politics

- Dr. Ahilya Barure, Ambajogai

### Abstract :

Gender inequality is prevalent throughout the world but at some places women faced discrimination on the basis of caste and religion. Deep rooted patriarchy is the main cause of gendered subaltern's position. Every religion, Nation, culture, social and political atmosphere is different so treatment given to women is also different but when women body becomes the subject of politics and war it is most abhorrent thing for humanity. It is very shocking that women are victims of genocide, gang rapes, sexual slavery, their women body is used as weapon of politics and war. Realistic story of Nadia Murad shows the women bravery and quest for justice when she is a victim of sexual slavery.

**Keywords :** Refugee, Genocide, Patriarchal society, Yazidi, Gendered subaltern, exploitation.

It is found that discrimination differs in the name of caste religion race but worst thing is that it is terrible in in Islamic country. Nadia Murad, the Nobel Prize winner unveil the brutal treatment given to the women from Yazidi community. Nadia Murad, The Last Girl: my story of captivity and fight against the Islamic state exposed to the bitter truth of the life of women from such countries Nadia was awarded Nobel Prize in 2018 for her human rights activists.

The present paper aims to study the infringement of the Yazidi community and women body, her exploitation and politics. Nadia Murad at the age of 21 in Iraq faced the human trafficking militants gathered villages they executed main and older women in this lost her mother and six Brothers in the masat massacre. Nadia was in captivity near





about 3 months during the three months she is sold as slave for many X militant and every time militant raped her.

Women are suffering during the disastrous war situations. Presently women from Ukraine women from Afghan suffered lot and went through inhuman situations and violence. They are struggling for survival in the world. When we speak about the concept of patriarchy, women are enslaved in some countries. Women are subjected to abduction, rapes and also prostitution. Their lives are controlled and arranged by patriarchal system. Nadia Murad explains her father as a person who can do anything what he wants:

“...my father was not a bully but what if he had to” (Murad 28)

Women from that place where doing only household works. Later all women from the village become victims of sexual violence, rape which things are used to control women. He plays game of politics with the woman body. Militants claim that raping a Slave is not a sin. This ideology is very harmful and shocking for the women and human world. Nadia held captive by several militants and raped repeatedly. Lastly from Mosul, she tried to escape with the help of Sunni Muslim family. As the wife of a son of that family she escaped from that place in disguise and travel through Mosul. Nasser a Sunni Arab man helped Nadia. They fled to Iraqi Kurdistan. Hajji Salman who is a terrorist raped in Nadia and warned her “even if you make it home your father or your uncle will kill you. You are no longer a virgin and you are a Muslim.”(Murad.176)

Nadia Murad has explained one incident that when she tried to escape and caught by Guards again she became victim of gang rape. This thing shows that her own body is used as weapon to stop her to prevent her from escaping. Terrorist knows that Yazidi family never accept the girls after sexual violence so intentionally they did that brutal thing first to nail the feet of Yazidi. Losing virginity was divorcing for





Yazidi families. Nadia Murad has explained the sexual enslavement and life during those days. At the starting of this memoir she has focused on the happy childhood days in Iraq –Kocho and letter separation from her own family members and facing inhumanity. Nadia Murad, sexual slavery survivor is portrayed in the film *On Her Shoulder*, 2018 by Alexander Bombbach. In 2014, IS attacked on Sinjar. They want to establish their own state by deleting the Yazidi community from there. After escaping from militant slavery Kurd officials made her tape public. Murad says, "... that my story which I still thought of other personal tragedy could be someone else political tool." (Murad.68)

Murad story is unbearable. It is about genocide. Thousands of men were killed, young unmarried girls were kidnapped and raped. Nadia was one of the thousands achievement who became sexual slaves at that time. On kurds border, officers insisted Nadia to tell them what happened to her during that enslavement days, they promised they will not reveal that secret or her experiences and forced her to narrate her experience for granting her entry. There should Nadia and the sea that tape will not be released. But on the same date tape was broadcasted on national television. They want to show the world that could this tandem or critique parties are unable to protect the edges in Sinjar. But these officials not thought about the risk of ISIS to Nadia and Nasir.

Nadia also told about her meeting with President Donald Trump in 2019. After survival from militants enslavement Nadia requested Mr. Donald Trump for Refugee camps' help. In that meeting Mr. Donald Trump asked about Nadia's mother and brothers at that time she said, "they are in the mass Graves in sinjar and I am still fighting just to live safe please do something."

She was invoked to save this though she is a victim of physical and mental trauma. She says about her experiences in militant's camp:

"Inside the bathroom, I splashed the some water on my face and





arms. A mirror hung over the sink, but I kept my gaze down word. I couldn't look at myself. I suspected that I already wouldn't recognise the girl who looked back. On the wall above the shower, I saw the blood the women from the night before had warned me about. The small reddish brown stains high up on the tiles where all that was left some Yazidi girls who had come before me." (Murad132-133)

It shows the misfortune of women that their body has become the tool of someone's power exertion. Racial distinction is the basis of that violent attack in kocho. Religious beliefs are main cause of their hard life in Kocho. Nadia Murad has also talked about the refugee camps. Iraq conflicts where there at the time of The Last Girl published. Subin wrote that," the book is difficult to process that it contains open wounds and painful lessons and that it can be e coated for any number of political agendas. (Subin 2)

The book is in the two parts first part is related to the life of Kocho and second part is related to the condition after the entry of IAS that is Islamic state second part is related to the sexual abuse genocide which is a collective guilt of Civilization. Murad explained kocho as the whole world. in those days life was not easy for this people but she says, "I loved my village so much that when I was a child, my favourite game involve creating a miniature Osho out of discarded boxes and bits of trash" (BBC)

Murad jumped from the wall over the garden in Mosul to escape. During all that horrifying days as sex slaves she wore and abaya. She wanted to take help but feared. Finally she knocked on the door of a house which was completely unknown to her. Actually she took a risk she was not known whether she is knocking on the right or wrong. She says, "families in Iraq and Syria lead normal lives while we were tortured and raped. They watched us walk through the streets with our captors" she writes, "they let us scream in the slave market and did





nothing. (Murad)"

When, Murad knew that her niece is also enslaved and she requested many people to help her. Their life was normal. Knocked on the door of Sunni family.

Murad Ismail executive director of The Yazidi advocacy says about the Nadia: "she wasn't born to be political leader she wasn't born to be a speaker she wasn't born to be an activist." Ongoing migrations and Refugee camps shows the displacement of many people for different reason. Yazidi's also arrived in mid 1950s at Kocho in Iraq. Originally these are farmers and Shepherds. Nadia Murad also expressed her stay in Refugee camp. She went to work in nearby field. IS captured some portion of Iraq and ordered villagers to go to school. There, they separated men and women. That try to convert main into Islam and if someone refused for it was militants used to kille Yazidis. The same horror what happened in the life of Nadia Murad. She lost her six brothers and mother in genocide. Then there was the separation by age also so Nadia as a young girl of 21 years old designated to be sold as sex slave. Her mother as an old woman was killed. Nadia's family faced very horrible situation. During those days IS forced these Yazidi's for conversion to Islam. Women raped and made them outcast from their communities.

She says, "I want to be the last girl in the world with her story like mine". Murad is working as a campaigner on behalf of the Yazidi community. Nadia Murad suffered a lot due to sexual harassment, cigarette burns and beatings by militants. She is the victim of gendered subaltern's patriarchal system in the form of gang rape so that she want to be the last girl suffering from search horrible treatment on this earth and she is trying for humanity. She hopes justice for such people and committed to her work. Her journey from sufferer to survivor is inspiring and introspective about the duty of humankind as a human being. Nadia





with Adkee, Dimal and Katherine overcome adverse in their lives.

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## INDEX

No.	Title of the Paper	Authors' Name	Page No.
1	A Sociological Analysis of Criminalization of Politics: Patriarchal Nature of Contemporary Political Parties in India	Dr. Bharat Masaji Kamble	1
2	Necessity of Teaching and Learning Poetry in School, College and University Level With Deep Concentration	Dr Mukund S. Rajpankhe	5
3	Cultural Disparity in Jhumpa Lahiri's Namesake.	Dr. Ahilya B. Barure	11
4	The National Monetization Pipeline Policy and its impacts on Democratic Socialism in Contemporary India: A Sociological Analysis	Jondhale Sudarshan Sureshrao	14
5	Public Health : Responsibility of an Individual and Society	Dr. Narhari G. Patil	19
6	Importance Of Women S` Leadership In Sports	Dr.Arak Vandana Damodhar	22
7	Climate Change: Impact on Agriculture in India	Amar Youraj Bhumbe	24
8	Contribution of social infrastructure in development of rural India	Prof. More Pravin	27
9	"Status of Women In Free India"	Dr. Vaishali E. Aher	30
10	Public Health Nutrition In India	Dr. Ragini Rajendra Padhye	32
11	Significance of Human Right	Dr. Manoj Uttamrao Patil	36
12	A Study of Aggression Level among School Going Students and Military school Students.	Sangita Kacharu Wadode	40
13	Rural Sanitation Programs and Public health in India -A Sociological study	Dr. Pradeep D. Patil	44
14	"A Study Of Recent Major Challenging Issues In Higher Education In India"	Miss Vaishali R. Sarnikar	49
15	Contribution of Social infrastructure in Rural development - With referenceto primary education in India	Prof. More Pravin	54
16	Suffering of Elders and Children : Domestic Humiliation in the Families of the Whole World.	Swapnil Mukundrao Rajpankhe	58
17	भारत की सुरक्षा के समक्ष चुनौतियाँ	Dr. Alpana Vaidya	62
18	मैत्रेयी पुष्पा पुष्पा के 'अल्मा कबूतरी' उपन्यास के प्रमुख पात्र अल्मा के संदर्भ में प्रा. व्ही. बी. खाडे /डॉ. अलका श्री डांगे		65
19	काया-स्पर्श : मनोविश्लेषण का साहित्यिक दस्तावेज	डॉ. रमेश माणिकराव शिंदे	67





## **Cultural Disparity in Jhumpa Lahiri's Namesake.**

**Dr. Ahilya B. Barure**

Dept. of English, Yashwantrao Chavan College, Ambajogai, Dist. Beed

### **Abstract:**

The term culture denotes different meaning that includes ideas, beliefs, ethics, manners, tradition, values, knowledge etc. The cultural disparity is one of the different concepts in literature. Diasporic writers always write about the psychology of diasporic people's nostalgia. It may be because of strong roots to their soil and relations. Jhumpa Lahiri deals with the themes like cultural disparity, identity crisis, immigration and assimilation. Lahiri is an American author born in 1967 and she is well known for her short stories, novels and essays across the world. Jhumpa Lahiri's family move from India to America. Culture includes art, customs, it differs nations and their identities. Ashima puts aside emotional hazards and brings up children in Bengali ways such as by singing songs of mother at the time of her own, food items. Lahiri shows Ashima that such immigrants try to preserve their own culture in their own homes.

**Keywords:** Cultural disparity, Patriarchy, Tradition, Indian culture, Identity crisis, Nostalgia.

### **Introduction:**

Jhumpa Lahiri is a significant writer of Indian Diaspora who has great contribution in enriching the status of international Indian writing in English. The Namesake deals with the tribulations of the immigrants. It is the story of a couple in an alien land United States, facing the emotional conflict of cross-cultural dilemmas. The novel mainly focuses on continues themes of cultural alienation and loss of identity. Ashima tries to adjust herself with cultural dilemmas of 30 year in the Ganguli family. Jhumpa Lahiri's protagonists are the continental immigrants struggling and baffled in cultural dilemmas. These characters have conflict of consciousness about their self-identities. Diasporic writers always write about the psychology of diasporic people's nostalgia. It may be because of strong roots to their soil and relations.

Jhumpa Lahiri deals with the themes like cultural disparity, identity crisis, immigration and assimilation. Lahiri is an American author born in 1967 and she is well known for her short stories, novels and essays across the world. Jhumpa Lahiri's family move from India to America. They succeeded in adopting cultural change. Jhumpa Lahiri won the Pulitzer Prize for the year 2000, she is a significant writer of Indian Diaspora who has enriched the corpus of international writing in English. Her Interpreter of Maladies has theme like Indian American identities and Diaspora. In The Namesake which was published in 2003. It deals with themes like displacement and identity crisis and cultural disparity. It deals with the life story of Bengali couple Ashok Ganguli and Ashima Ganguli. Couple has a son Gogol and daughter Sonia. Later in his youth he faces problems in adopting two different cultures. As his parents are from Indian culture and he grow up in foreign land.

Cultural disparity arises from Diaspora. It is a term that was applied mainly to Jewish people. Diasporic writers have different influences and reasons for their displacement. Cultural Disparity is the result of migration to foreign countries in search of a better life. Sometimes it is forced like Talibani people, now a days because of war and fear Talibani people migrated to another country. There is most miserable and pathetic condition of the people migrated to non-Islamic countries, at the time of India and Pakistan separation some migrated to Pakistan and some are both countries willingly and unwillingly, always they feel rootlessness. But in the Namesake Jhumpa Lahiri has focussed on the Indian couple willingly migrated to another country, United States. Present paper aims to study the cultural disparity, differentiation and crisis in the mind of Indian couple, Ashima and Ashok migrated for job to other country.





Ashima observed that women there used call their husband by their first name and as per Indian tradition women never utter or call their husband by their first name. Generally, wives used to say, "Are you listening to me?" She is baffled at such moments. Ashima is shown as pure Indian women wearing Indian sarees and cooking Indian food, celebrating Indian festivals.

In the novel when Ashima is pregnant and she becomes nostalgic "For being a foreigner, Ashima is beginning to realize, is a sort of lifelong pregnancy- a perpetual wait, a constant burden, a continuous feeling out of sorts. It is an ongoing responsibility like pregnancy, being foreigner, Ashima believes, is something that elicits the same curiosity from Ashima strangers, the same combination of pity and respect"<sup>1</sup>(Lahiri 49-50).

This quote shows the emotions of migrant people. How they feel is more painful but apparently it is too good like pregnant women. Here, pregnancy also symbolizes secrecy of many things in the life of such women. The novel begins with the longing of Ashima for their own country, rootlessness and identity crisis experienced by Ashima and Gogol. Who has migrated to a country where "she is related to no one". Ashima does not feel Motherliness cheerful because raising the child all alone in country of strangers was difficult for her.

The term culture denotes different meaning that includes ideas, beliefs, ethics, manners, tradition, values, knowledge etc. The cultural disparity is one of the different concepts in literature. It focuses on culture and people have impact of different culture. The famous writer Banks Says that "the symbolic, ideational, and intangible aspects of human societies. The essence of a culture is not its artifacts, tools, or other tangible cultural elements but how the members of the group interpret, use, and perceive them"<sup>2</sup>

Indian culture particularly Bengali culture is different from U.S. Ashima does not want his Gogol to grow up in foreign, because culture of that area is not applicable to the society in which Ashima and her husband grow up. Ashima's son Gogole leads his life as per that place. He used to go to the parties which are not a part of the rituals and culture of Bengali. Ashima says: "I'm saying I don't want to raise Gogol alone in this country. It's not right. I want to go back". And then, Ashima wants Gogol that calls them as 'Ma' and 'Baba' because of their Bengali tradition. The main idea is, in a foreign country; also, she never gives up her tradition. She states that "He calls his mother "Ma", his father "Baba" (Lahiri, 149).

Michel Foucault, culture theorist writes many works regarding culture. His famous work is *Punish and Discipline*, many things of the past remain as the shadow and mingle in the mind. Foucault says that "People know what they do; frequently they know why they do what they do; but what they do not know is what they do does"<sup>3</sup>. Likewise, the character of Ashima is always in the dilemma and remains in the state of thinking and oscillation. After the birth of Gogole, both Ashok and Ashima arranged the 'Annaprasan Ceremony'. Such ceremonies are applicable in India not in United States. Ashima used to do all household activities. The Annaprasan Ceremony is a Bengali tradition and they arranged that for newly born baby, Gogole. Lahiri mentions that "The occasion: Gogol's annaprasan, his rice ceremony. There is no baptism for Bengali babies, no ritualistic naming in the eyes of God".

Jhumpa Lahiri's 'The Namesake' shows not only Ashima's struggle to adjust in a foreign country, to become accustomed herself to the newly found atmosphere but the struggle of every immigrant to expose their self-identity in an alien land. It is accepted by Ashima that previous life has changed and new ray of hope like pregnancy has filled her life. Being a foreigner Ashima feels pity and respect. Being an Indian woman and wife Ashima, had learnt to give up and sacrifice her own needs wishes and dreams for family. She worries about her parents but never shown to her husband in thinking that it will hurt Ashok. Ashima adjusts herself to the new environment lifestyle and devises. Ashoke and Ashima become familiar with all the Bengali families living there. She makes address book of every Indian family whom she meets. Ashok and Ashima's son Gogol represent the





nervousness, the agitation, which his mother had experienced. In the *Namesake* Ashoke is neutral, Ashima is baffled, Gogol is in dilemma of two cultures of two nations that is India and United states where his sister is shown transitional. For Gogol privacy and individualism is at one side where family is at another side. Sonia is a balanced character shown in the *Namesake*. On the Occasion of Annaprashan ceremony she was too little, "She plays with her dirt they have dug up from the yard and threatens to put the dollar bill into her mouth. "This one is the true American." (Lahiri 63). She has been never drifting from the family as Gogol. Sonia takes responsibility of both families and decides to take apartment near to her mother. "Sonia is staying on with Ashima, thinking of getting an apartment in Boston or Cambridge so that she will be nearby." (Lahiri 183, 184). She is celebrating both Christmas and Bengali festivals.

In an unknown city like Massachusetts, Ashima longs for parental house during pregnancy, "...women go home to their parents to give birth, away from husbands and in laws and household cares..." (p.4). Rayaprol quote in the research paper, Gupta and Ferguson spoke about the immigrant's situation, ".... Remembered places have often served as symbolic anchors of community for dispersed people. This has long been true of immigrants, who use memory of place to construct imaginatively their new lived world"<sup>4</sup>. As novel is about assimilation of Indian Bengali family into America it reflects diasporic feeling, cultural crisis and nostalgic note throughout the novel. Culture shows art, customs, it differs nations and their identities. Ashima puts aside emotional hazards and brings up children in Bengali ways such as by singing songs of mother at the time of her own, food items. Lahiri shows Ashima that such immigrants try to preserve their own culture in their own homes.

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## **A Study of Radhika Mehta from Chetan Bhagat's novel 'One Indian Girl.'**

**Ms. Ashwini M. Kshirsagar, Dr. Ahilya B. Barure.**

**Abstract:** Chetan Bhagat, at heart, is a realist. He has created authentic female characters like Radhika he has portrait flesh and blood characters with recognizable credentials. He presents a plausible story of authentic characters and not shadowy abstractions. He believes in presenting life as it is and not as it should be. There are a number of Indian novels that deal with woman's problems, but the treatment is often peripheral and the novels end up glorifying the stereotypical virtues of the Indian woman, like patience, devotion and abject acceptance of whatever is meted out to it. One Indian Girl is a novel by the Indian author Chetan Bhagat. The book is about a girl named Radhika Mehta, who is a worker at the distressed Dept. group of Goldman Sachs, an investment bank. The heroine of Chetan Bhagat is totally different in the sense. Female character occupies a pivotal position in his novels. He creates live characters out of day-to-day life and very carefully avoided creating wooden characters to fulfill his dream. The novelist excels in the portrayal of women character. But he is against the character of superwoman or idealizing them.

**Keywords:** Recognizable, Career oriented, Peripheral, Glorifying, Stereotypical, Independent.

### **INTRODUCTION**

Chetan Bhagat as an Indian English novelist stands apart, for he writes about certain specific concern in his own manner. His fiction with rare insights and finesse, bonds the author's relation with his work. Chetan Bhagat's major concern is to depict the anguish and conflict of the modern educated Indian woman caught between patriarchy and tradition on the one hand, and self-expression, individuality and independence for the women on the other. His fiction explores the search of the women to fulfill herself as a human being, independent of her traditional role as a daughter, wife and mother. He has examined a variety of common domestic crisis, which trigger off the search. While revealing the woman's struggle to secure self-respect and self-identity for herself, the author subtly bares the multiple levels of oppression, including sexual oppression experienced by women in our society. His novel 'One Indian Girl' is his seventh fictional novel originally published in 2016. It is a woman-centric novel. This paper aims to analyse 'One Indian Girl' from career oriented female character point of view. Novel reveals the bitter truth of male supremacy and gender discrimination prevalent in Indian society.



Chetan Bhagat's novel *One Indian Girl* is written from a women point of view for the first time, but his previous works have written in male point of view. The protagonist of the present novel, Radhika Mehta is a successful investment banker working at Goldman Sachs earning very high salary. She is getting a very high salary and that might be a dream for others. Because of her salary her mother was in worry that she will get a good match or not. According to her mother high salary women are not getting a good match and this high income will be issue in their life.

In her childhood there is an incident and she turned towards her education and carrier, "Once, in class ten, a boy asked me out in front of the whole class. He gave me a red rose along with an Archies greeting card. Overwhelmed, I cried tear of joy. Turned out it was a prank. The entire class laughed as he squeezed the rose and ink sprayed across my face. My spectacles protected my eyes, thankfully that day I realized I had only one thing going for me-academics. In class twelve I was the school topper" (Bhagat 7 and 8). That is the turning point and from this day she started to focus on her education and carrier. After all this Radhika finally joined IIMA and she told, "I joined IIMA. I finally found nerd heaven." (Bhagat 8). Radhika as strong-willed and determined to achieve whatever she wants to do. This doesn't just help her professional lives; it also improves her personal lives significantly. Radhika's mother called her on regular basis, primarily she was discussing about her study and her favorite topic and she told, "Start looking boys at least. And Radhika replied, "you know what I am not getting married for several years anyway" (Bhagat 9). Radhika focus on learning and earning money like men. Her primary motive was to learn new skills and become well-rounded individuals. She believed in growing continuously, and emphasize on her career development and making money.

### **RADHIKA AS A HEROINE**

Chetan Bhagat's major concern is to depict the Career oriented women not only have lessons to teach us on how to shape our careers in the best possible way, but also on how to live a life on our own terms. Radhika is a strong-willed woman character Career oriented women don't give up easily on their dreams and aspirations. Radhika had completed her education with IIMA and instantly she got job offer to be an associate at Golsman Sachs, New York. The job paid an annual income 120,000 dollars in rupees it is 48 lakhs rupees a year, 4 lakhs a month. After hearing this first question her mother asked, "how I will I ever find a boy for you?" ( Bhagat 9). As Radhik's mother told no man will accept a wife earning high salary than him. It is very difficult to get a perfect match. Radhika's mother is afraid to disclose the salary amount of her own daughter. Instead of being proud on her success on her



achievement she was hiding the salary amount from the guest. Many of the time Radhika also told her mother that if it was son on her place you might be proud on his achievement or you will be happy that my son is earning a good salary.

Radhika kept her options open. Instead of keeping all their eggs in one basket, she liked to keep her options open. No matter how bad a situation she was in, she always keep a backup plan handy to help them find a way. Preparing a Plan B should always be a part original plan, as career oriented women do. She liked taking up new challenges and don't shy away from stepping out of their comfort she persist despite failure. According to the opinion of Avantika Pandey Bathija, Chetan Bhagat did a commendable job in 'One Indian Girl'. I'm amazed at how he captured the real essence of a modern Indian girl and presented it in a totally relatable character of Radhika. He also managed to expose the inhibitions and insecurities of an Indian man in 2016 that has less to do with a woman's beauty and more to do with her brain.

According to Chetan Bhagat change is an important part of life both professional and personal and Radhika understand it well. In the same way Dr. Richa Tripathi discussed in her review on Chetan bhagat's novel one Indian girl, "This novel of Chetan Bhagat deals with the most cliché question, 'what women really want?' Unlike his previous novels, this time writer pens a female as his protagonist, to raise bigger issues such as gender equality, society verses individualism, feminism, liberalism and humanism."

### **RADHIKA MEHTA AS CAREER ORIENTED FEMALE CHARACTER**

Chetan Bhagat portrays modern, educated and career-oriented middle-class women, roughly between the age group of 24 to 30. He has treated the typical Indian themes very sensitively and has pictured the contemporary middle-class women with rare competence. Their search for freedom and self-identity within marriage is a recurring theme. His women are aware of the cultural and social shortcomings to which they are subjected in this male-dominated society. They rebel against society in search of freedom and identity, but ultimately find themselves up against well-entrenched social inertia. She said, "Debu wanted me to be encaged, Neel allowed me to fly, but he did not offer me a nest..." Debu and Neel - want Radhika desperately to play the role of their wife. And this is when Radhika is triumphant. She makes both of them realize their mistakes. She makes it clear that just as you can't 'make a man choose between a career or sex, you can't force a woman to choose either of these alternatives; obviously, she wants both "to fly" and "nest" (Bhagat 259). Men may let a woman; fly', may let her have a successful career but like Debu they demand that women should "fly beneath" (Bhagat 258) them.



Which reminds the reader of some age - old beliefs held against women mentioned by Simone de Beauvoir: "The female is a female by virtue of 'a certain lack of qualities', said Aristotle; 'we should regard the female nature as afflicted with a natural defectiveness'.

Radhika contends that she can shoulder both responsibilities simultaneously – those of the home and the workplace: "My job will have nothing to do with my commitment as a mother" when her first boyfriend, Debu, lays down the condition for marriage that she leave her job. (96). Due to her commitment towards work, she doesn't shy away from putting in a couple of sleepless nights to achieve. Radhika was the team player, so she doesn't like to depend on someone beyond a point. Chetan bhagat has portrait this very carefully through his novel.

Radhika as a career oriented she is independent. Neel considers Radhika an altogether career oriented woman who could never be "a maternal type" (Bhagat 209). Neel as a business minded he assume about Radhika that she will not give importance to marriage and all. Through this it's open that Radhika is a career oriented. As Radhika is a team player, she doesn't like to depend on someone beyond a point. Instead of trusting people blindly for getting a task executed, she takes the initiative and gets things done.

One Indian Girl is a novel about journey of Radhika Mehta struggle for existence and how she made her career bright. Hence Radhika met Brijesh he told, "That frankly you, or for that matter, any girl, doesn't need a man to define her. You need a man to support, inspire understand you. Help you be the best person you can be, banker, mother, both, whatever and until you find a man you trust enough to do that, why settle?"(Bhagat 270) Hard-working Radhika leave no stone unturned in bringing about her success. Though it a new job or an important project, with her dedication and hard-work, she made it all sail smoothly. This quality helps her stay on top of her game, all the time. It's amazing to see how highly committed she is towards her work. She put her best foot forward to accomplish every task, no matter how difficult or impossible it sounds.

## CONCLUSION

The brief interpretation of the novels of Chetan Bhagat reveals the fact that he upgrades the position of women. Career oriented Radhika consider failure to be part of her learning process. Instead of staying stuck in the past and over thinking her past failures, she focus on making her present and future better by planning well. She doesn't let past failures stop her from taking well-calculated risks in the future. This go-getter attitude helps her to reach new heights in her career. She adapts to change. And Change is an important part of life, both professional and personal, and Radhika understood it well. Instead of fearing it, she



embraced it openly. Whatever is the magnitude of the change, they face it fearlessly and adapt. Chetan Bhagat strongly believes in the reciprocal relation between men and women. He feels that both men and women should live together to make their lives beautiful and also make the nation great. It is very important to change the old spectacle to see the world in a different way, the way which focus the light on equality and respect in society. In this way Chetan Bhagat presented bitter truth of society through his novel *One Indian Girl*.

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या संस्थेचे त्रैमासिक

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महाराष्ट्र राज्य साहित्य आणि संस्कृती मंडळाने या नियतकालिकेच्या प्रकाशनार्थ अनुदान दिले आहे. या नियतकालिकेतील लेखकांच्या विचारांशी मंडळ व शासन सहमत असेलच असे नाही.



१	अण्णाभाऊ साठे : एक मार्क्सवादी तत्त्वज्ञ - डॉ. आर. डी. आचार्य , परळी वैजनाथ	६
२	अण्णाभाऊ साठे : मानवतावादी साहित्यिक - डॉ. मुक्ता निवृत्ती बिरादार, हदगाव, जि.नांदेड.	१०
३	अण्णा भाऊ साठे : जीवन, साहित्य आणि विचार - डॉ.प्रा.डॉ.पंजाब शेरें, किनवट, जि.नांदेड	१३
४	अण्णाभाऊ साठे यांच्या शाहिरीतील समाज प्रबोधन - डॉ.रमेश शेवाळे, मुक्ताईनगर, जि.जळगाव	१६
५	अण्णाभाऊंची 'माझी मैना' या छक्कडमधील सामाजिकता - डॉ. शिवाजी गायकवाड, उस्मानाबाद.	२०
६	अण्णाभाऊ साठे : मानवतावादी साहित्यिक - डॉ.सहदेव रसाळ, उस्मानाबाद	२५
७	Feministic Concern in Anna Bau Sathe's Waijayanta, Alguj and Ratna - Dr. Ambadas Dadasaheb Sakat, Wai, Dist.Satara	३०
८	Anna Bhau Sathe's Literature: Voice against Silencing Culture - Dr. Ahilya B. Barure, Ambajogai, Dist.Beed	३४
९	Ambedkarite and marxist ideology reflected in Anna bhau Sathe's literary writing - Raghu Shivaji Gavane, Parli, Dist.Beed	३७
१०	Rethinking Anna Bhau Sathe: A Social Reformist and Voice of Dalit Anguish - Dr. Tabassum Inamdar, Georai, Dist.Beed	४०
११	Disparate Subaltern Voices-A Study of Annabhau Sathe's and Mahasweta Devi's works - Dr.Kirti Nakhare, Mumbai	४५
१२	Anna Bhau Sathe's Scientific Approach - Dr.Kishor Ingole, Hingoli	४९
१३	Feminine Sensibilities in the Select Short Stories of Anna Bhau Sathe - Dr.P.A.Waghmare, Muktainagar, Dist.Jalgaon	५४
१४	Psycho - Social Impact of Anna Bhau Sathe's life and works - Dr.Pragati Barthwal, Dehradun	५७
१५	Anna Bhau Sathe's Fakira: A Voice of Marginalized Society - Dr.Shivkumar Rautrao, Latur	६१
१६	Economic Marginality and Gendered Subalternity in Anna Bhau Sathe's Chitra - Dr.Dhananjay Sathe, Pandharpur, Dist.Solapur	६५
१७	Anna Bhau Sathe: A Novelist of Undertroden - Dr.Shailaja Kuchekar, Kada	६९
१८	Anna Bhau Sathe: The Greatest Novelist - Dr. Shaili Gupta, Dehradun, Uttarkhand	७१



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Abstract :

Anna Bhau has focused and raised issues of the neglected category; these are from various caste, class, religion, economic status, race, gender etc. Anna Bhau has shown a path and gave a ray of hope to exploited, oppressed women through his literature. Anna Bhau's women characters are very confident like they will break but won't bend. He has portrayed the multidimensional characters. He has elevated women characters through his all novels. He has portrayed the woman characters through novels like Chitra, Vaijyanta, Chandan, Chikhlatil Kamal, Fulpakharu, Ratna, Awadi etc. these are some notable feminine novels through which he has dignified women characters. His women protagonists are artists of Tamasha, Murali, Prostitutes considered by the society. Anna Bhau has focused on the exploitation of women on different level in Indian society and also societal structure. How she is deprived from freedom? How she is suffocated? Her emotional storms all these are penned in his novels. He has given different place and status to woman characters through his writing. He has compassion for women. He has raised voice for voiceless.

**Keywords :** Feminine, Exploited, Victimized, Downtrodden, Voice of voiceless.

**Introduction :**

Anna Bhau Sathe started his writing in the mid of twentieth century. He raised voice against caste, class and gender discrimination. He wrote thirty two novels out of which sixteen are feminine novels. He has also written near about thirteen collections of short stories and plays having themes of realism. His lavanis, travelogues and songs depict the emotional storm of women. The most notable work is Fakira (1959), which received a state government award in 1961. Vaijanta is also the remarkable one. In the years of 1940s and 1950s Anna Bhau

struggled for mill workers. He has depicted the anti-caste, anti-class ideology through his lines like:

Jag badal ghaluni Ghaw

Sanguni gele maze Bhimrao

- (Menon. 2007, Pp. 171-195)

Anna Bhau says Dr. Babasaheb Ambedkar has told and addressed the common people that we should change the world with a hammer stroke. Anna Bhau started his writing when literature was being written mainly by the caste elite. He exposed the contemporary issues, political turmoil, emotional storms, and upheavals societal issues. Present paper aims to study the voice against silencing culture through the writing of Anna Bhau Sathe presenting Women Characters from various classes.

**A study of voice against silencing culture :**

Anna Bhau's women characters are very confident like they will break but won't bend. He has portrayed the multidimensional characters. He has elevated women characters through his all novels. He has portrayed the woman characters through the novels like Chitra, Vaijyanta, Chandan, Chikhlatil Kamal, Fulpakharu, Ratna, Awadi etc. these are some notable feminine novels through which he has dignified women characters. His women protagonists are artists of Tamasha, Murali, Prostitutes considered by the society. He has focused on the exploitation of women on different level in Indian society and also societal structure. How she is deprived from freedom? How she is suffocated? Her emotional storms all these are penned in his novels. He has given different place and status to woman characters through his writing. He has compassion for women. He has raised voice for voiceless. Annabhau has rejected the traditional way of character sketch means enduring women, some women bear all tortures, victimization, tyranny some bear domestic violence by accepting it as it is a part of destiny. Annabhau's women characters



are fearless and revolting women, they have humanitarian point of view.

These women are not jealous they are thinkers, not narrow minded. Anna Bhau expects courageous women. He has penned women from outcaste and far from the shadow lines drawn by the so called high cast's women. These are struggling women with beauty. In Marathi poem he has described her beauty and sacrifice:

Mazi maina gawawar rahili,

Mazyia Jiwachi hotiya kahili....

Kor chandrachi, Uddat gunachi

Mothya manachi, Sita ti mazi Ramachi.

- (Hatagale. 2019, p. 55)

Anna Bhau has described her as beautiful half-moon, her nature is very liberal though she is far away from her husband she is devoted to her husband. Her character is like Sita. Annabhau wanted to erase the misunderstanding of high class caste people about the character of outcaste women.

In his novel Makdicha Maal there is a male character Yanku who is performing entertaining programme on the streets with the help of Monkey. He has a daughter named Durga as in the novel. Anna Bhau portrayed her as Ma Durga Goddess. Rangrao, Polis Patil of the village interrupted and blocked her path in the village and says: "A beautiful girl like you never escapes from my clutches but you are fortunate and unfortunate ..." (Ibid.55) At that time Durga like Ma Durga become fierceable and speaks angrily: "I am daughter of poor, instead I would have killed you".<sup>3</sup> He has portrayed such courageous women from downtrodden class. These women do not surrender and lose their dignity. His women protagonists are not losing virginity or morality at any cost and in any circumstance.

Anna Bhau has presented the character Chitra in his novel Chitra which was published in 1951. He exposes the attitude of greedy, grasping man towards beautiful women in Mumbai how such men sell their own blood in Mumbai market. Mentality of these women is penned by Annabhau. Chitra is not an entertaining novel but it presents burning issue and forceful truth. Anna Bhau has cleared the

difference between an artist- Klawantin and prostitute. He says kalawantin or an artist from tamasha, dancer from Tamsha are not prostitutes. Anna Bhau has focused and raised issues of most neglected category; these are from various caste, class, religion, economic status, race, gender etc. Annabhau has shown a path and gave a ray of hope to exploited, oppressed women through his literature.

Vaijayanta is novel about Tamasha Kalawantin, an artist. Vaijayanta from Vaijayanta and Chandan from Chandan are fighting for their character chastity. Vaijayanta and Chandan are revolting against rapist. The character Aba Patil in the novel lures the Vaijayanta, an artist Tamasha kalawantin with money and forces her to dance. He tries to force her to marry him by giving her money. Aba Patil tries to touch her body but Vaijayanta says, "...Even if you offer me the kingdom of trilokas I will not come there." (Ibid. 56) This woman character preserve her modesty and own existence without succumbing to any allurements, temptation of men of caste-patriarchy. Chandulal get benefitted a lot through the income of tamasha theatre. To get more money and more viewers he ordered for body. Chandulal treated her like slave even she is the income source. Annabhau's literature strengthen the women to say 'No' to the things against.

Anna Bhau has pictured women as empowered not as helpless. The ideology of patriarchy - violence especially domestic violence is justified in the name of rules of family for the sake of family, restrictions on women are also justified in the name of prestige of the family, tradition and culture. His women protagonists have fighting spirits. They fight against old culture and tradition. Annabhau's Women protagonists raised voice against the patriarchal domination. These women characters are double victimized as a woman and Dalit women. There is a kind of Marxist Ideological impact on Annabhau's mind and it is reflected through his writings. His literature can be categorized and studied on the basis of themes also. There are some revolutionary novels, Novels having themes like women's problems, Love, village life and stories depicting themes like Class Conflict, there are some auto





biographical elements, Culprit people's life etc. Many of Annabhau Sathe's short stories have been translated into many Indian languages and twenty seven non- Indian languages.

The female characters are not the stereotypes from only Dalit community but from the various cross-sections of the society like the upper, middle, lower and the downtrodden. His women characters are highly moral, honest and rebellious. It shows his love for human values and his sense of responsibility to his people. Anna Bhau has depicted the most important issue of the prostitutes. He says that these women should be regain their own identity, better life. His Fulpakharu novel depicts this theme. Dr. Baburao Guraw says, "Fulpakharu is the new story among the women stories." (Korde. 1999, p. 189) He has handled this issue very ideologically.

Chandulal said that he will acquire in any condition at that time Vijayanta says, "I will dance in Tamasha theatre, am not ready to do other things. Tamasha is not a nude body show. Society has a right on my art not on my body." (Lokeish. 2020, Online) Vijayanta exclaimed in these strong words. His women protagonists are confident and strong women. She rejects patriarchal dominations and struggles for freedom and self-respect. This novel presents life of tamasha artist. Kalawantin who is praised desired in youth is neglected, rejected in old age. This pathetic and miserable condition is portrayed through this novel. Vijayanta is very intelligent woman of amazing beauty and bright personality. Vijayanta was in love with Uma, a childhood friend. Both dreamed to marry and live a happy life but her mother forced her to dance in tamasha for the livelihood.

Sona is a protagonist of the novel Chitra. Sona is so beautiful and compared to the beauty of Hirani. Her maternal Uncle Krushnaji took the decision of her marriage. After the marriage within fifteen days her husband called Panch and says that he want to leave that beautiful girl because he is handicapped by one leg and has a disease so don't want to be with such beautiful girl. Anna Bhau

raised questions that what is an offence of that girl here. Nobody asked her at the time of marriage, not even about her choice and now she is rejected because of her beauty. Anna Bhau exposed the duality of males both ugliness and beauty are responsible for ruin the life of girls and it is decided by men, there is no choice to women. Chitra is a representative of thousands of Indian women.

#### Conclusion :

Anna Bhau has portrayed the women to whom society rejected the right to live like a human being. Society treated them as slaves, their feelings, emotions, dreams to live, to fly, to express be nothing to them. Her existence is blurred in the canvas of life. Annabhau tried to introduce new thinking, new rays of hopes to such struggling, courageous and self-respecting women. His women characters' emotional world is very vast, stormy and deep. Anna Bhau has drawn remarkable mark in the history of Indian Literature. Thus, through his entire literary work, Anna Bhau Sathe has received a lot of respect to women. He did not distinguish between castes, religion, sects and color while portraying women characters in his works.

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