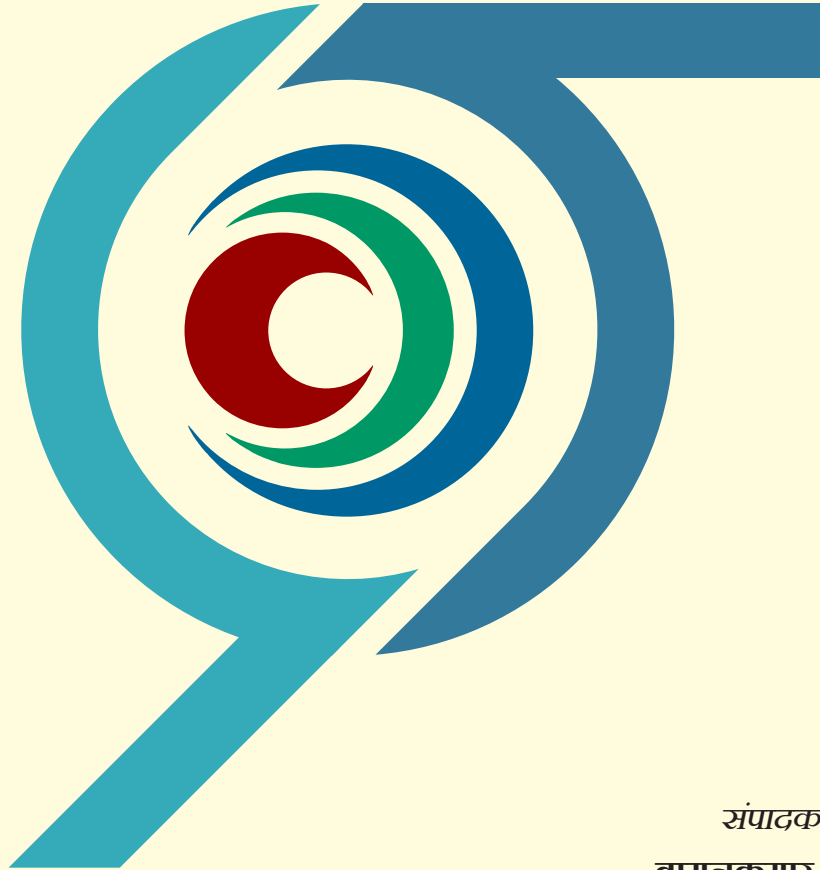




द कौटवस्त

आंतरराष्ट्रीय, रेफारीड, इंडेक्सेड, मानव्यविद्या संशोधन पत्रिका | अंक ४.२, अक्तूबर २०१७

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शयौराजसिंह बेचैन : 'मेरा बचपन मेरे कंधों पर' : एक अनुशीलन

डॉ.जितेंद्र प्रतापराव शेळके

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वाणी प्रकाशन नई दिल्ली द्वारा सन 2009 में शयौराज सिंह बेचैन कि आत्मकथा 'मेरा बचपन में मेरे कंधों पर' प्रकाशित हुई है। हिंदी भाषा में अब तक जितनी आत्मकथाएँ प्रकाशित हुई हैं उनमें यह आत्मकथा बेहद विशिष्ट, महत्वपूर्ण एवं पाठकों को बेचैन करने वाली है। यह आत्मकथा 421 पृष्ठों में तथा 12 प्रकरणों में विस्तारित है। इस आत्मकथा का कालखंड सिर्फ दस एवं बारह वर्ष का है, जिनमें उनके छः वर्ष की आयु से लेकर मैट्रिक की परीक्षा उत्तीर्ण होने तक का कालखण्ड है।

पूरी आत्मकथा में शयौराजसिंह बेचे कहीं भी निराश नहीं है। वे सदा ही सकारात्मक सोच से आगे बढ़ते हुए किसी से कोई शिकायत, दुश्मनी का भाव न केब राबर है। इस आत्मकथा की भाषा अत्यंत संयत है। ऐसे ही उनका स्वभाव ही ऐसा है। अपना बारह वर्षों के भयावह जीवन को पूरे 30 साल बाद इतने तफीसीने के साथ व्यक्त करना मानो ऐसा लगता है, जैसे की उन्होंने जो भी यातनाएँ उन 12 सालों में जी है वह उनके भीतर इतनी बैठ गयी है की वे उसे कभी नहीं भूल सकते हैं। इस संदर्भ में डॉ.सुर्यनारायण रणसुभे लिखते हैं - "न केवल हिंदी की आत्मकथा अपितु भारतीय भाषाओं में लिखी आत्मकथाओं में यह विशिष्ट है। संभवतः भारतीय भाषा साहित्य में लिखी यह पहली आत्मकथा है जिसमें पढाई के लिए उत्सुक

एक दलित लडके की संघर्ष गाथा को, उसकी यातना को पूरे संदर्भों के साथ प्रस्तुत किया गया है।”⁹¹

उत्तर प्रदेश के मंदरौनी नामक गाँव में 5 जनवरी 1960 में श्यौराज सिंह का जन्म हुआ है। जाति से चमार हैं। जन्म के बाद ही इनकी छोटी बुआ ने इनका नामकरण किया- श्यौराज। इनके जन्म के बाद पिता की अचानक मौत हो जाती है और यही से लगभग अनाथ श्यौराज के जीवन में संकटों की शुरुवात होती है। माँ का पुनर्विवाह करा दिया जाता है। इनके दूसरे पिता का नाम रामलाल है। लेकिन छः माह में ही उसके साथ संबंध टूट जाते हैं। माँ के मैकेवालों ने इनका तिसरा विवाह पाली नामक गाँव में भिखारीलाल से करा दी जाती है। यहाँ पर भिखारीलाल एक भाई डालचंद श्यौराज को चोर बनाना चाहता है। माँ इसका विरोध करती है। फिर यहीं से अत्याचारों की शुरुवात होती है।

प्रकरण दो में माँ के साथ श्यौराज भिखारीलाल के घर आता है वह भयंकर क्रोधी है। काम तो बहुत करता है लेकिन छोटी-मोटी बातों को लेकर झगडा कर मार-पीट पर उतर आता है। उसकी पहली पत्नी से बच्चे हैं अतः वह श्यौराज की माँ को मजबूरी में पाल रहा है। दोनों में हमेशा पक्षपात करता रहता है। भूख से आदमी कितना परेशान हो जाता है इसका रोंगटे खड़े करने वाला चित्रण इस आत्मकथा की उपलब्धि है। वास्तव में आत्मकथा के केंद्र में भूख है। इसका बेहद हृदयस्पर्शी चित्रण हुआ है। इस संदर्भ डॉ.सूर्यनारायण रणसुभे जी लिखते हैं-“रोटी और मजदूरी के बीच जाति दीवार बनकर खड़ी है। गति के कारण रोटी कर पाने लगती है। जाति के कारण भूख की तीव्रता अथवा भूख के बीच दूरी अधिक बढ़ने लगती है।”⁹²

प्रकरण तीन में माँ के साथ श्यौराज, उसका भाई और बहन पत्नी रहने आते हैं। यहाँ पर गाँव के दलितों की अवस्था का भयावह चित्रण किया है। कर्ज के बोझ से डुबे हुए दलित का सवर्ण भयावह आर्थिक शोषण करते हैं। वे लिखते हैं-“जातिभेद के साथ-साथ अर्थभेद की खाई गहरी होती जा रही है। वह भी समतामूलक संविधान लागू हो जाने के उपरान्त। विज्ञान, तकनीक और लोकशाही के इस युग में, बीसवीं शती के उत्तरार्ध में हमारे परिवार आज भी 16 वी सदी का जीवन ढो रहे हैं।”⁹³

इसके साथ ही दूसरी ओर सवर्ण के साथ दलित भी अपनी जाति या उपजातियों की संकुचितता और श्रेष्ठता बखान से बाहर आना नहीं चाहता है। गाँव आने पर भिखारीलाल स्कूल में दाखिला लेता है लेकिन सगा बेटा पढ़ने में कमजोर था इसीलिए ईर्ष्या से एक दिन श्यौराज की सारी पुस्तकें जला देता है। पुस्तकें खरीदने के लिए श्यौराज एक दिन एक रुपया चुराता है। इसका परिणाम इतना भयंकर हुआ की माँ की पिटाई के साथ पढाई से भी हाथ धोना पडा साथही इन्हें ईंट के भट्टों पर मजदूरी के लिए भेजा गया।

प्रकरण चार में अपने पिता के साथ अपनी पुरखों का परिचय पाठकों से करा देते हैं। श्यौराज जी के पुरखें मुर्दा मवेशी उठाने का काम करते थे। पिता जुते बनाने का काम करते थे। उनसे अधिक स्नेह था। प्रकरण पाँच में श्यौराज जी ने बहन माया के विवाह का वर्णन किया है। बहन की शादी के बाद श्यौराज बेहद अकेला महसूस करते हैं। लेकिन कुछ ही दिनों के बाद उनके जीजा बिमार हो जाते हैं। अंधश्रद्धा द्वारा उनके अनेक उपचार किए गए। अंत में जीजा की मौत हो जाती है। पूरा परिवार इस त्रासदी की पीड़ा का शिकार हो जाता है। तब श्यौराज के मित्र उनका मजाक उड़ाते हैं। वे लिखते हैं—“अब नाई ठीक होइगी। जो खानदान ही ऐसो है। जाने कोई अंधो, कोई लंगडो ही होत है। सही सलामत होत ही कौन है? और जो होत है सो मरिजातु है।”⁹⁴

श्यौराज रोजगार की तलाश में बाजपुर निकल जाते हैं। यहाँ खेती बहुत है। खेती में काम भी भरपूर है और खाना भी ठीक से मिलता है। एक दिन श्यौराज को तैरने की इच्छा मृत्यु तक पहुँचाने वाली थी। लेकिन संयोग से ही बच गये। अमरुद खाने के मोह में निचे पड़े अमरुद उठा लेते हैं। लेकिन मालिक के देखने के बाद साथ ही जाति से दलित होने के कारण बेतहाशा पिटाई होती है। वहीं पर एक दिन श्यौराज को साँप काट लेता है। इसी कारण माँ बाजपुर छोड़ देती है। लेकिन फिर पाँच साल बाद वहीं वापस लौटते हैं।

प्रकरण सात में भूख से परेशान श्यौराज दो रोटि की चोरी करते हैं। पकड़े जाने पर गाँव के प्रधान के सामने पेशी होती है। यह सन् 1968 की घटना है। चोरी के कारण घरवाले भी इन्हें पिटते हैं। श्यौराज सिंह ने अपने इस अनुभव को बेहद विस्तार में लिखा है। रोटि के लिए साथ ही मजदुरी के लिए दर-दर भटकना श्यौराज की नियति ही बनी है। अ अंधे तारु के साथ गन्ने की खेती में काम करना, दिल्ली में मौसा देवीदास के साथ गाड़ी खिंचते हैं। वहीं पर फर्श की रगड़ाई करने वाली मशिन पर काम करते हैं। दिल्ली में ही अखबार बेचने का काम करते हैं। कॉलनियों में घुम-घुमकर निंबू बेचने का भी काम करते हैं। हॉटेलों में बँड-बाजा बजाने का काम भी उन्होंने किया है। ऐसे में ही श्यौराज ने पढ़ाई नहीं छोड़ी है। इस संदर्भ में वे लिखते हैं—“आजाद देश की सरकारों ने मेरे जैसे लावारिसों के लिए कौन से स्कूल खोले थे जहाँ पढ़ाई होती, काम होते और छात्र जीवन में रोटि के अतिरिक्त चिंता न होती।”⁹⁵ इस तरह अनेक परिशानियों और कठोर परिश्रम में श्यौराज सिंह दसवीं की परिक्षा उत्तीर्ण हो जाते हैं। सन् 1978 में उम्र के 18 वर्ष की आयु में मॅट्रिक उत्तीर्ण होते हैं।

इस तरह यह आत्मकथा देश के उन पच्चीस से अस्सी प्रतिशत लड़कों का चित्रण है जो जीवन में न खेले होते हैं, न मौजमस्ती न भरपेट रोटि न पढ़ाई होती है। केवल भटकन रोटि के लिए होती है। ऐसी प्रतिकूल परिस्थिति में श्यौराज सिंह पूरी जीवट के साथ संघर्ष कर अपनी पढ़ाई पूर्ण करते हैं। इस आत्मकथा में एक जगह श्यौराज जी कहते हैं कि विरासत में उन्हें दो

हात- पैर मिले। अर्थात् श्रम करने के अवजार। परंतु आत्मकथा पढ़ने के बाद विरासत में हात-पैर के साथ-साथ बुद्धिमत्ता, प्रतिभा, जिजिविषा, स्वाभिमान और आत्मविश्वास मिले है।

यह आत्मकथा दलित एवं श्रमिक जीवन को उजागर करती है। साथ ही हिंदू संस्कृति पर अनेकों प्रश्नचिह्न लगाती है। देश के कई बच्चों का बचपन औरों के कंधों पर नहीं वह उनके अपने कंधों पर है यह बेहद विचारनीय प्रश्न इस आत्मकथा से उजागर होता है।

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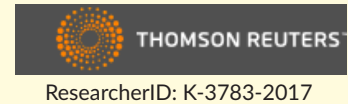
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Study of Contrasting Characters in Anita Desai's Novel '*Clear Light of Day*'

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Abstract

Woman is not inferior to man. As a human being she can also enjoy equal status which is given to man. She can shoulder responsibility of the family as a man. She has sufficient enough strength to defend the hurdles coming in the way of life. The female characters Bimla and Tara, daughters of Das family in '*Clear Light of Day*' are presented opposite by Anita Desai in their thoughts, feelings and understandings.

Keywords: *contrasting characters, Bimla, masculine identity, old India, Tara, new India*

Study of Contrasting Characters in Anita Desai's Novel '*Clear Light of Day*'

Prin. Dr. Chandrakant R. Mandlik

Anita Desai is one of the most popular woman writers in India. Her novels mainly focus on the life of women characters. Anita Desai is recognized as the forerunner of the women's writing. The plot of her novels is independent and characterization is sensitive. The women characters, Bimla and Tara in her novel '*Clear Light of Day*' are presented in contrast in order to show their independent identity. One may underline their contrast in their thinking, emotions and realizing the world.

Plot of the novel '*Clear Light of Day*'

The destructiveness in '*Clear Light of Day*' is sign of dominance and power. The action of a novel takes place in Delhi's mansion which is a center of writer's interest. The protagonist in the novel is Bimla who has been born and brought up in an upper middle class family of Delhi. Bimla's parents deal very indulgent life without tension. There is no event which shows parent's affection and love for children. Consequently, the three children, Bimla, Tara, and Raja have to take care and protect of themselves. Baba is a dumb child and requires special care. Bimla starts looking after domestic matters after the death of her parents. She remains unmarried and determines to run the house. Being responsible in the house Bimla plans her sister. Tara married to Bakul. Bimla becomes a surrogate mother. When the Insurance Company manager, Sharma requests him to shoulder liability of it he refuses the request on the ground that people in the city suffered due to partition. Bimla is worried about rent of the house, care of Baba and feeding to six or seven persons. Feeling angry on Raja's reply Bimla says, 'Rent to be paid on the house, and Five six, seven people to be fed everyday and that Tara to be married off, and Baba to be taken care of for the rest of his life, and you to be got well again- and I don't know what else.' (Desai, 2001:67)

The contrast between the old and new Delhi

The contrast between the old and new Delhi is clearly seen by everybody. No changes and developments are found in old Delhi. Day by day the place is leading to decay. Because of oldness the houses look like tomb. The physical appearance of Delhi seems to be like cemetery. On the other hand, New Delhi is a jumping place because many things happen there. The important events take place every day. During the reign of Tughlaks, the Khiljis, the Sultanate, the Moguls significant events took place. The British people built New Delhi. People in old Delhi are still depending on backwaters; they are dull and do nothing for themselves and their families. This

contrast is explained through the words of Bimla. 'Anyone who isn't dull and grey goes away to Delhi, to England, to Canada, the Middle East. They don't come back.' (Desai, 2001:5)

Contrasting characters in '*Clear Light of Day*'

'Bimla and Tara are completely opposite in their thoughts, feelings, and perceptions of the world, and each serves as a foil for the other's lack of a critically reflexive self-image'. (Thukral, Ruchika. "Clear Light of Day Characters". GradeSaver, 1 June 2017 Web.) Bimla, the first child of the parents, is from upper middle class section of the society. Therefore, the novelist presents her as the leader of the family. It shows that woman is not inferior to the man. She can enjoy equal status which is given to the man. Woman can possess power of the family. Bimla is made to establish her own identity by presenting her individuality in the disguise of virile. The features of her personality reject the femininity in her.

Tara and Bimla are contrasting characters. They are born and brought up in the same house. They have enjoyed childhood days together. Still their style of life, attitude towards life, their ideas and thinking are absolutely different. Bimla has an interest in wearing jewels. According to her one should not give and spare more time in dressing. She does not accept the gifts when Raja wants to offer pearls and strings. Tara uses graceful pale blue nylon night gown and fancy silver slipper. On the other hand Bimla uses to put on hand-made cloths which have no proper shape. Tara wears a lot of golden and silver Jewells. Bimla does not like ornaments. Commenting on Tara's use of gold bangles Bimla says 'I never thought you'd be the kind of woman that carries a bunch of keys at the waist'. (Desai, 2001:12)

Right from the childhood Bimla desires to be independent who is rational and not sentimental. Bimla and Raja have same interests. They are involved in the activities and deeds with courage and boldness. Tara does not like such behavior. Instead of participating in the outside events she likes to be at home with aunt Mira. Raja wishes to jump in a lion-mask. Tara likes her ginger cat.

The attitude of Bimla and Tara towards life was different even during their childhood. Bimla wanted to listen fairy tales from aunt Mira. She refused to listen them on realizing that they were boring. Tara was very much interested in reading the books which were brought from the library by Raja. 'But soon Bimla felt it too boring and she would be often irritated and would toss them aside in dissatisfaction. She began to realize they were not what she wanted'. (Desai, 2001:121) Bimla had developed interest in reading history books for searching facts and knowledge. She came under the influence of Florence Nightingale and Joan of Arc. Their selfless attitude made her to see them as her role models. Bimla spared her lot of time for taking care of Aunt and Raja when they were ill. During her childhood she decided to work for poor people. The people who suffered from sickness were helped by Bimla. Bimla began to hate Raja and Tara because of their self-indulgent way of life. 'The world of luxury and extravagance created by them and approved by both of them

excluding her standards, too rough too austere for them made anger flower in her like some wild red tropical bloom. (Desai, 2001:147)

According to Tara, Bimla desires to live in the outside world because she likes to develop relationship and communication with the people. Her behavior is like a rebel. Tara, on the other hand loves to be at home. When she used to go to school she felt it terrific because of huge crowd and loud sound. The separation from the house and aunt Mira and Baba was intolerable to her. Bimla was dissatisfied at home which made her more ambitious. She was interested in study and even in the sports and arts. She was courageous. Wearing dress like male shows the power that men have. Here boldness was admired by the teachers in the school. She does not like discrimination made between girls and boys, brothers and sisters. There are many questions in her mind like why did girls have to wear frocks? She hates the thought of superiority and inferiority. She views keeping the hands in the pockets the boys show sense of possession and confidence.

There is competition between them in all matters. Their opposition to each other during childhood is exceeded by them in order to achieve Raja's respect. Demonstrating herself as a complete, capable, and pleasing diplomat's wife, Tara puts an end to the remembrance of sensitive child whose marriage made the family free from the tension. Bimla always found busy in maintaining her self-status who gives a blow in return to Raja's sensitive, frugal, and financial betrayal. She keeps distance and dislikes a talk with others. Anita Desai develops the characters in a skillful way to present them in the dramatic style. Their feelings of insecurity, living together without internal disclosures and understanding between them are surprising matters to the readers.

Bimla is the eldest daughter of Das family who works as a history teacher. Forty years old Bimla feels happy by living in the old family house which is in the jurisdiction of old Delhi. Her physical unattractiveness and unattractiveness are replaced by some distinctive features like energy, capability and a strong sense of understanding. 'She represents the old India, spiritual peaceful, unselfish, unhurried and sure life'. (Thukral, Ruchika. "Clear Light of Day Characters". GradeSaver, 1 June 2017 Web.) Tara, Bimla's sister is underlined as the opposite to her, Tara's physical background is attractive and sophisticated. She has two daughters. Tara represents new India. She seems to be twisted between the past and present situations of time.

Bimla rules the place and the people like the queen which underlines colonial entity. Baba is her target whom she hits. She has her own reservations. They have shares of the firm. Bimla tells Baba her own ideas about selling their shares to Sharma. One may underline bossing nature of Bimla. Being a guardian of Baba Bimla attempts to adjust with him whose way of thinking and life style is self-indulgent. Her unprotected life at old mansion has made her to understand colonial possessive sense. Bimla has lot of experience which is related to family matters, their roots and food. She knows past and future of the place. Bimla had faced hurdles in the life and enjoyed rich time also. Her brother and sister have shared good and bad experiences of

life. Bimla have chained her in the house despite of temptations of outside world. The house of Bimla's ancestor looks feeble and old. Still it represents free and liberal India. Bimla does not like Raja's nature of helping others because she understands value of it. She knows principle 'charity begins at home'.

Conclusion

Depicting contrasting women characters like Bimla and Tara of upper middle class Hindu family in the novel '*Clear Light of Day*' Anita Desai focuses on history of modern India. From the childhood they are opposite in their way of life. Bimla is representative of the old India, a place which is spiritual and peaceful. On the other hand the character of Tara represents new India. Bimla is the central character of the novel who tries to find liberty from the thought of femininity and womanhood. Woman behaves like a man because of change and transformation. Desai herself thinks that character of a woman is not only mere presentation of womanhood but also nation. It reflects nation's movement from slavery to freedom.

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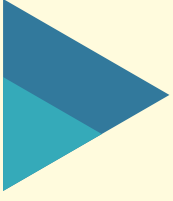
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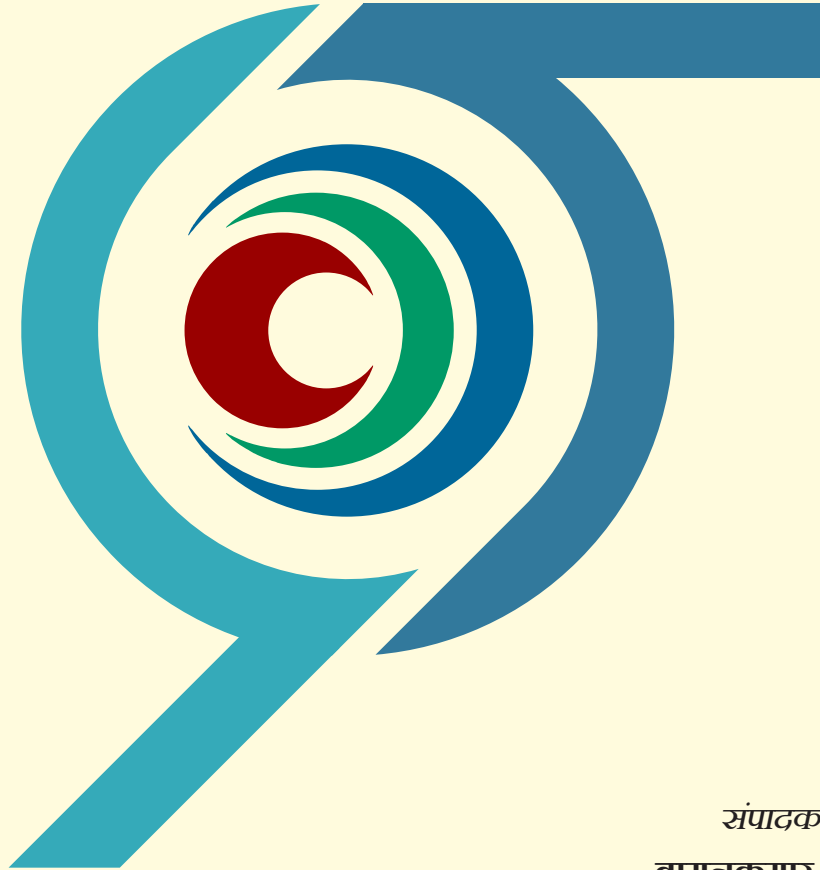
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‘झोपडी से राजभवन’ आत्मकथा

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निर्धन एवं दलित परिवार में पैदा हुए, जीवन की कठिनाईयों से जुझते, प्रतिकूल परिस्थिति से लोहा लेकर अपने आशावादी एवं सकारात्मक सोच के कारण राजभवन तक पहुँचना माताप्रसाद के लिए उनके जीवन भर की साधना की फलश्रुति है। माताप्रसाद की आत्मकथा ‘झोपडी से राजभवन’ दलित साहित्य की सीमाचिह्न के रूप में यह आत्मकथा उभरती है। इसका प्रकाशन नमन प्रकाशन नई दिल्ली के द्वारा सन् 2002 में हुआ है। आत्मकथाकार ने इसे तीन प्रकरणों में विभक्त किया है जिनमें ‘दलित जीवन के दर्द’, ‘राजनीति के आखाड़े में’ और ‘राजभवन’ आदि हैं। उत्तर प्रदेश के मछली शहर में काजीयाना मुहल्ले की दलित बस्ती में सन 1925 में माताप्रसाद का जन्म हुआ। उनके पिता का नाम जगरूप तथा माता का नाम रज्जीदेवी था। वे जाति से चमार थे। मछली शहर के चारों तरफ चमार जाति के मुहल्ले थे। आत्मकथाकार आत्मकथा के पहले प्रकरण ‘दलित जीवन के दर्द’ में उत्तर प्रदेश के ग्रामीण इलाखों में निवास करनेवाले दलितों के दयनीय जीवन का वर्णन करते हैं। वे लिखते हैं- “फसल चाहे सुखे, बाढ़, ओले से नष्ट हों किंतु किसान को निर्धारित लगान देना पड़ता था। इसके लिए जमींदार के कारिंदे उन्हें जेठ दुपहरी में मुर्गा बनाते या हंडियाँ पर खड़े कराते। उनकी पिटाई की जाती। कस्बों और गाँवों में भूमिहीन मजदूरों जिनमें दलित अधिक थे

इनको गाली दी जाती। उनके घरों की औरतें जब खेतों पर काम करने को जाती तो उनके साथ अभद्रता की जाती।¹⁰⁴

इस तरह चमार जाति के दुःख-दर्द का चित्रण प्रस्तुत करने के साथ ही आत्मकथाकार आत्मकथा में चमार जाति के इतिहास को भी रुपायित करता है। इतिहास लेखन के पिछे आत्मकथाकार का उद्देश्य यही है कि अपनी जाति में स्वाभिमान करना, आर्य-अनार्य, चमार शब्द की उत्पत्ति एवं अनेक उदाहरणों द्वारा चमार जाति के इतिहास का वर्णन उन्होंने किया है। इसके पिछे का कारण देते हुए आत्मकथाकार ने अपने विचार व्यक्त किए हैं कि सैंकड़ों दलित लोग पढ़-लिखकर अपना नाम, सरनेम बदल देते हैं। साथ ही अपने परिवार एवं समाज वालों से मिलना पसन्द नहीं करते हैं। साथ ही दूसरी तरफ चमार जाति का विस्तृत परिचय देकर यह साबित कराना चाहते हैं कि कहाँ जन्म लेना हमारे हाथ में नहीं है लेकिन किस तरह जिना है यह हमारे हाथ में है। इसी बलबुते पर चमार जाति का इतिहास आत्मकथाकार माताप्रसाद ने रेखांकित किया है।

एक तरफ आत्मकथाकार को चमार होने पर गर्व है तो दूसरी तरफ इस पिछड़े समाज में पनप रहे अज्ञान, अन्धविश्वास के प्रति बेहद नफरत है। सन 1943 में मिडल स्कूल और 1944 उर्दू मिडल पास करने पर आत्मकथाकार प्रायमरी शाला बेलवा में अध्यापक हो जाता है। अध्यापक होने पर शिक्षा के महत्व को वे समझते हैं इसीलिए बच्चों की पढ़ाई पर पूरा ध्यान देते हैं।

आत्मकथा के दुसरे प्रकरण 'राजनीति के आखाडे में' इसकी शुरुवात पहले प्रकरण में दिखाई देती है। मछली शहर में कपड़ों के दुकानदार गंगाप्रसादजी से लेखक बहुत प्रभावित हुए हैं। गंगाप्रसाद जी ने 1942 के आन्दोलन में भाग लिया, साथ ही अंग्रेजों ने इनकी दुकान लुटी और जेल में भी डाल दिया। लेखक को काँग्रेस पार्टी का सदस्य बनाने वाले खुद गंगाप्रसाद ही हैं। इस तरह राजनीति में माताप्रसाद का प्रवेश क्रमशः कदम-ब-कदम आगे बढ़ता गया है। सन 1954 में सरकार के डेप्युटी मिनिस्टर श्री.रऊफ जाफरी ने लेखक को संदेश भेजकर कहा कि अध्यापक की नोकरी छोड़कर हरिजन कल्याण विभाग में सोशल वर्कर का कार्य करें। लेखक ने अध्यापक का कार्य छोड़कर सोशल वर्कर के काम में जुट गया। उन्हीं दिनों जाफरी जी ने माताप्रसाद को आम चुनावों में सक्रिय होने के लिए भी कहा। जिला काँग्रेस की विविध समितियों पर सक्रिय रूप से काम करते हुए 1957 में लेखक प्रथम बार शहागंज, जिला जौनपुर से विधानसभा का चुनाव जीत जाते हैं। आगे उत्तर प्रदेश की काँग्रेस सरकार में वे गुटबंदी का भी शिकार होते हैं। दलित होने के कारण तथा विधानसभा सदस्य होने पर भी अनेक परेशानियों को इन्हें झेलना पड़ा है। परेशानियों के साथ अपमानों को भी सहना पड़ा है। जैसे जौनपुर में मकान ढुँढने की परेशानी।

राजनीति के साथ-साथ लेखक की साहित्य में भी गहरी रुचि थी। दलित जाति संबंधी उनके लेखन कार्य में बेहद स्पष्टता मिलती है। अपनी आत्मकथा में ही माताप्रसाद दलित साहित्यकारों को ही अपने लेखन कार्य की प्रेरणा, प्रोत्साहन एवं सहयोग को मानते हैं।

आत्मकथाकार अपने तिसरे प्रकरण 'राजभवन में' यह स्पष्ट तौर पर बेहद विनम्रता के साथ स्वीकार करते हैं कि वे राज्यपाल पद के लिए अपने आप को उपयुक्त नहीं समझते थे। इस प्रकरण में उन्होंने वे खुद राज्यपाल कैसे बने इसकी कहानी वर्णित की है। साथ ही बेहद सरल रूप में अपनी कमजोरियों को सहजतापूर्वक स्वीकार कर उसे प्रकट भी किया है। जैसे उनकी अंग्रेजी भाषा बेहद कमजोर थी। तब राज्यपाल नियुक्त होने के पहले प्रधानमंत्री लेखक को चेम्बर में बुलाकर एक अंग्रेजी पत्रिका पढ़ने के लिए देते थे। राज्यपाल बनने के बाद आत्मकथाकार ने अरुणाचल प्रदेश को समग्र रूप से हृदयपूर्वक स्वीकार कर लेते हैं। 'अरुणाचल के बारे में जानकारी' इस शिर्षक के अंतर्गत इस प्रदेश को अपनाने, साथ ही अरुणाचल के बारे में प्रथम पुस्तक हिंदी में लिख डाली है। अपनी आत्मकथा में लेखक ने वहाँ की जनजातियों, उनकी परम्पराओं और त्यौहारों का विस्तृत ब्यौरा दिया है। इसी कारण यह आत्मकथा उत्तरार्ध में आत्मकथा कम और प्रवास वर्णन अधिक हो गई है। लेखक राज्यपाल बनने पर वहाँ की समस्याओं के साथ अपनी समाज की जमिनी हकिकत के साथ भी जुड़ा रहता है। दलित साहित्य से जुड़े रहने के कारण देशभर के दलित सम्मेलनों में वे शामिल होते हैं। अगस्त 1996 में त्रिपुरा में मनाया गया दलित साहित्य उत्सव, हजारीबाग बिहार में हुआ दलित कवि सम्मेलन, भोपाल (म.प्र.) में हुआ दलित साहित्य सम्मेलन, 1994 में हुआ दलित साहित्य अकादमी का अधिवेशन और 1995 में दलित साहित्य अकादमी का अधिवेशन नई दिल्ली में हुआ। इन सभी सम्मेलनों में सहभागी होकर लेखक ने भारत भर से आये दलित रचनाकारों के बीच गुजारे लम्हों को अपनी आत्मकथा में चित्रित किया है जो माताप्रसाद के लिए बेहद अविस्मरणीय क्षण है।

अंत में राज्यपाल के पद पर यशस्वी सेवा देकर आत्मकथाकार माताप्रसाद सन्मानपूर्वक निवृत्त होते हैं।

संदर्भ

- 1- झोपडी से राजभवन- माताप्रसाद
- 2- प्रादेशिक भाषा तथा साहित्यहास -डॉ.सूर्यनारायण रणसुभे
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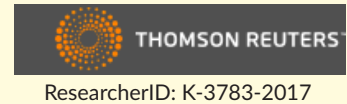
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Water Management the Need of Time Due To The Environmental Change

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Abstract

Every human complete his fundamental needs by using natural sources. Among all natural sources water is most important natural asset bestowed by nature to man. Water is life. There will not be life without water so water is called life. Water is need of life, without water there will not be life. Water is recycling or unfinished wealth. 71% part of the earth is covered by water and maximum part of this water is salted. Salted water is not useful to man and out of unsalted water only 1.65% water is useful to man. Unsalted water is directly useful to man so use of unsalted water should be well. Rain water is available on surface land and underground so the management of available water is must.

Keywords: *water, management, need of time, environmental change*

Water Management the Need of Time Due To the Environmental Change

Dr. Sanjiv H. Kolpe

There is imbalance between demand and availability of water so the management of water is necessary due to environmental changes. We are not serious about water management so the water management is a challenge before this world. According to famous economist Adam Smith, "Man flutters without water but water has not price. The useless diamond has uncountable worth. This is crucial controversy of man." Water is available in the form of salted and unsalted on this earth. But unsalted water is necessary in each sector. Water is essential in all sectors like-agriculture, industry, houses etc. So water is a national wealth.

According to water specialists there will be third world war because of water. According to vice president of World Bank Seregal says, "Water crisis will be the cause of third world war in the 21st century." Shri Popatrao Pawar the Sarpanch of Hiware Bazar said, "There will be fighting and war for water." Water specialist Dr. Madhavrao Chitale says, "Water will be the issue of crisis between men." Reman Magesses winner and world famous water specialist Dr. Rajendra Singh said, "Sun is the big thief and it thefts the water." There is sun heat for seven to eight months in India. The strategic policy of government is necessary on the issue of water. The planning of available water is important and essential to improve the present condition of water. It is also essential to change the crop system. If we have not made any solution about the problem of water the state of Maharashtra will become Rajasthan. The great social worker Anna Hazare had made water planning at Ralegaon Siddhi and made it drought free and solved the problem of water. So to solve the disaster of water in future conversation and management of water is essential. Public participation is important in water management and water conversation. Water management, its importance, advertising should be reached to the common people.

It should be said about water management, 'After estimating available water underground and using it at minimum level crop production should be taken by studying it with year planning means water management.' Or 'Well planning of available natural water, estimate of future, storage, to give an order, to keep control by coordination means water management.'

Features of Study:

1. To know the nature of water management.
2. To explain the importance of water management.
3. To search the solutions of water management.

4. To take account of available water.
5. To make aware about water and water crisis.
6. To make aware about wastage water at agriculture, industry and home.

Survey of Available Water:

There is 136 crore cubic km. water storage on this earth. 133 crore cubic km. water is available in an ocean and 03 crore cubic km. water is available in the form of river, drainage, lake, underground and loch. The water dipped in the land is 40,000 cubic km. out of available water on this earth 97.4% water is in the ocean or sea as a salted water where as in the form of ice 1.98%, underground 0.60%, river and drainage 0.001%, animal, climate and plant 0.007%, clay and humidity 0.005% and lake and loch 0.007% water is available.

Sources of Water Management:

1) To literate the society about water management. 2) To inspire the people for water management. 3) To make planning of available water. 4) To pass the rigid laws and implementation of them for water lifting. 5) To search the new method and technology for the wastage of water. 6) To use suitable method of irrigation for crop and change in crop system. 7) To do the effort at the government level for planting and conservation of trees. 8) To study about the future problems and solutions of water. 9) By thinking about available water recycle water and reuse it. 10) To use new technology for water harvesting and try to harvest the water. 11) To advertise and made awareness in public through school, college, social institutions, investment groups and government about water management.

Nature of Water Management:

Man is using water for various works since ancient time. Water is important wealth of nature among all wealth's of nature. It is very important for animals but recently man has excessively used natural resources. It has affected water wealth. It is essential to conserve the water because it is misused by man. Water conservation means careful use of water sources and conservation of it. Water is used in various sectors. So it is important to know nature of water management in different fields.

1) Agricultural Water Management:

Maximum unsalted water is used in the agricultural field. It is about 70% of human use. There is diversity in India agricultural field as well as wastage of water by the reason of wrong irrigation method, leakage by canal and weporisation of water. By stopping all these things water management should be done in agricultural field.

A) To Decrease the ratio of Weporisation:

Mixture of clay and sand with starch polymer and use of Akilonaitrite should be used to decrease the ratio of weporisation of water.

B) Management of Wastage Water on Surface Land:

We waste maximum rain water. Running water can be barred after harvesting it. But we have to change the agricultural method for it. It means to do steps farming on sliding long, to do linear farming, to do water storage system, to level the farm to spray equal water to the land, to spray wastage part of the crop on land, to use chemical fertilizers like gypsum in land, and connect the rivers in Maharashtra and India. Through project lot of work is done in Maharashtra after independence about water. Highest dams are in Maharashtra but there is not planning of water. The process of water dropping is stopped because the dams are full of abuse. Rivers, Wails and Tube wells become dry so there is a calamity of water.

C) To Decrease The Damage of Water in Irrigation:

It is important to give water to the crop in the morning or in the evening to stop the damage of water, and modern agricultural method should be used. New technology should be used for crop of sugarcane, horticulture, floriculture and other crops, Drip irrigation and Sprinklers should be used to increase the productions of crop. Micro cube method, pressure control drippers method, fanjet irrigation method, lateral drippers method etc. drip irrigation methods should be used to increase the production of sugarcane and to stop loss of water.

Farm pond (tank), water irrigation well, these methods of water storage are necessary on farm. Low intensity hybrid seeds should be cultivated and production should be increased by using minimum water. Minimum water should be used for farming. Drainage should be covered to stop the drop of water. Traditional and non-traditional methods of rain season should be used. This method of water management is the need of time.

2) Industrial Water Management:

Man has used 23% water for industry. Industry is wasting a lot of water. To stop the wastage of water in industry cold water of industry should be used for irrigation or any other fields. Dry refrigeration system should be adopted in industry to stop wastage of water. By this way water should be managed in industry.

3) Household Water Management:

Man is using 7% water for household works. A lot of water is misused in household works. If the trees are given water in the morning or evening, the leakage of water through pipe or tap is stopped, low water pressure latrines are used, minimum water is used to wash the mouth and started the tap according to need, the water used in washing machine is given to the trees, and we should save water. The local bodies have to fit meters to the taps. The loss of water at house is stopped by this way and household water in managed.

The indiscriminating use of unsalted water for house, industry and agriculture is a dangerous sign for the future of man. Conservation and preservation of water is the need of time. The population of world is growing day by day. The water management is the need of time to supply sufficient unsalted water to the fastly growing population.

Remedies of Water Management:

- 1) Water is invaluable and natural wealth. It should be used equally. ("Save Water, Save Life.")
- 2) Construction of dam, use of sustainable water, construction of forest dam (Vanrai Bandhara) at low cost, construction of farm tank or dam, Instead of huge dam construction of small dams and storage of water will stop the flowing speed of water on ground.
- 3) It is essential to give knowledge of cleanliness technology and misuse of water. It is also essential to pure the dirty water and reuse it. By using technology mixed goods should be separated from water. The loss of water may be stopped by using physical, chemical, biological purification method.
- 4) By preserving bogging land it should be used for construction of small dams or water conservation.
- 5) To protect the water from pollution because recently industrialization and traffic is developed very fast as well as water is polluted a lot.
- 6) By constructing dam on river floods are controlled and that water is collected in the water storage. The water of flood should be diverted to drought prone area by flood management. The famine condition of drought prone area will be decreased by connecting rivers and releasing water of one river to another by sanctioning project of river connection.
- 7) Drinking water is the right of every person. It is the duty of man to control the wastage water after fulfilling his need of water. 'Store and reservoir of water will be saved by water.' The awareness about it should be made in people.
- 8) Linder the programme of rain water harvesting every drop of water on the terrace should be saved and harvested in the surrounding area of house. The programme of water harvesting must be a movement in country.
- 9) The wastage water flowing from industries should be recycled and used for farming.
- 10) Water must be declared as national wealth and misusers of it must be punished strictly. The mass-media must be used to aware people about punishment. Importance of water should be assured to the people.

Substance of Sumer Conclusions:

Water is the most important gift of nature among all natural wealth. Limited unsalted water is available on this earth. That's why it should not be used unlimited. As per the estimate of water experts there is loss of unsalted water. It is necessary to increase water literacy in common people. It is time start water literacy from himself. Loss of water can be stopped by using drop irrigation, sprinklers, clay pot irrigation in India farm. Then there will be our steps towards water revolution. The population of world is growing fast so to complete the need of water of growing population we have to stop excessive use of water and save our farm from danger of water. So we have to

conserve and preserve water. It is essential to become water literate for water management. So in water irrigation planning of water use and management of it is the need of time.

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Sairat: Art for Art's Sake or Art for Life's Sake

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Abstract

The present research paper is an attempt to highlight the significance of the film *Sairat* (Wild Free) as it has become the highest grossing film ever in Marathi and the milestone film in the voyage of Indian film industry. The film presents typical Bollywood stereotype calf love of an upper-caste girl and a lower-caste boy. The girl takes the lead in the love affair and marries the boy. The catastrophic end of marriage ends with sad demise of both. Actually, it is a tragic love story which depicts the eternity of love. All the scenes, dialogues and the songs of the film are unforgettable because they are very akin to our rural life. Moreover, the film delineates the theme of heinous honour killing in the caste-ridden Maharashtrian society. Even in the 21 century the caste rigidities dominate Indian social life. Some upper castes are highly narrow minded and even do not allow mobility in two upper castes. The problem still becomes more acute when one of the lovers belongs to the so called the lower caste.

Keywords: *Film Sairat, Serenity of Love, Heinous Honour Killing, Caste-Ridden Maharashtrian Society, Art for Art's Sake and Art for Life's Sake*

Sairat: Art for Art's Sake or Art for Life's Sake

Dr Subhash K. Shinde

Mr Kishor N. Ingole

Introduction

"ना उम्र की सीमा हो,
ना जन्म काहो बंधन
ना उम्र की सीमा हो,
ना जन्म काहो बंधन

जब प्यार करे कोई
तो देखे केवल मन

नई रीत चलाकर तुम
ये रीत अमर कर दो"

(*Prem Geet* 1981)

(There should not be any limit of age and birth in love.

It is only related with the heart.

Begin this new custom and immortalize it.)

A film is a chain of camera-recorded images that show events from a story which narrates life. The film is mostly a perspective of life from the director's point of view. The director of the film projects life as expected with the help of technology and tries to make a parallel with the real life – a microscopic parallel for the real life. Besides, there is a close relationship between the film and the culture. The film is true 'mirror' of society of a particular place. There is a great educational value of the cinema since the visual elements have been given motion to the pictures. The film has a universal power of communication. This is the reason why a few of the most popular films have been translated and dubbed in other languages and they have become popular in the respective language zone since the subtitles are provided to communicate the story in any desired language i.e. *Gone with the Wind* (1939), *Mother India* (1957), *Mughal-e-Azam* (1960), *Sholay* (1975), *Titanic* (1997), *Lagaan* (2001), *Sairat* (2016) and so on. The present research paper is an attempt to highlight the significance of the film *Sairat* as it has become the highest grossing film ever in Marathi and the milestone film in the voyage of Indian film industry. 'Sairat' is an old Marathi word which cannot be easily translate, however, an approximate meaning can be given. It is akin

to 'Wild Free'. The film presents typical Bollywood stereotype calf love affair of an upper-caste girl and a lower-caste boy. The girl takes the lead in the love affair and marries the boy. The catastrophic end of marriage ends with sad demise of both. Actually, it is a tragic love story which depicts the eternity of love.

***Sairat* in 'Words'**

The film has fifteen actors in all. Majority of the actors are new including hero and heroine who have no acting background. The film revolves around its heroine Archana Patil (Archi) (actress: Rinku Rajguru) and hero Prashant Kale (Parshya) (actor: Akash Thosar). Other major characters are Pradeep Bansode (Langdya / Balya) (actor: Tanaji Galgunde), Salim Shaikh (Salya) (actor: Arbaz Shaikh), Anni (actress: Anuja Mulay), Sapna (actress: Rubina Inamdar), Mangesh (Mangya) (actor: Dhananjay Nanavare), Archi's Father (Taty) (actor: Suresh Vishwakarma) and Prince (Archi's Brother) (actor: Suraj Pawar). The minor characters are Archi's Mother (actress: Geeta Chavan), Parshya's Father (actor: Sambhaji Tangde), Suman Akka (actress: Chhaya Kadam), Shahid (actor: Bhushan Manjule) and Saguna Aatya (actress: Jyoti Subhash). The film is produced under the Aatpat Production, Zee Studios and the Essel Vision Productions. It is directed by its screenplay writer Nagraj Popatrao Manjule. He also acted in this film as Satpute Sir. The film is produced by Nittin Keni, Nikhil Sane and Nagraj Manjule. Excellent photography is carried out by Sudhakar Yakkanti Reddy. The film is edited by Kutub Inamdar. The film requires traditional Indian Marathi costumes. This responsibility is handled carefully by Priyanaka Dubey and Gargi Kulkarni. The eminent musicians Ajay – Atul Gogavale accomplished carefully the responsibility of delivering delicate music of the film. The film is full of distinguished high quality music and also contains the famous Marathi songs *Yad Lagla* (I've become mad), *Aatach Baya Ka Baavarla* (Why did it bewildered right now?), *Sairat Zaala Ji* (The heart's gone into a wild frenzy) and *Zingaat* (Intoxicated craziness). The film holds visual description of high quality. All the scenes, dialogues and the songs of the film are unforgettable because they are very akin to our life.

Interestingly, *Sairat* opens with a cricket tournament known as the Bitter Village Premier League arranged at Bittergaon (Maharashtra). The hero of the film Prashant Kale (Parshya) appears in the lead role as the captain of the 'Ghatak Team' of Bittergaon. The team wins the Bitter Village Premier League and, consequently, Parshya receives the trophy from the auspicious hands of a renowned political leader Tatyasaheb (Archi's Father). Then, on the screen, the spectators witness fascinating love story of Parshya and Archi. In this love story, Parshya belongs to lower caste whereas Archi belongs to upper caste. This is controversial as per the existing social conditions. However, this story is divided into four parts: 1) Parshya – Archi love story, 2) Both the families oppose this inter-caste love marriage, 3) In spite of adverse circumstances, both of them elope to Hyderabad and marry, and 4) The inter-caste marriage of Archi and Parshya is not accepted by both the families and the society as well, so, family members of Archi kill mercilessly both of them and try to take the revenge of disobedience of social norms.

Actually, Archi and Parshya study together in BAFY in the same college at Bittergaon. Archi is a bold, courageous, confident and a beautiful girl. She rides a bullet and a drive a tractor. She comes from very rich as well as upper caste family and her father is a landlord. Parshya is a brilliant student, poet and a handsome boy. He comes from poor lower caste family. He follows her everywhere because he loves her. Even he pursues her in his dreams. He looks consistently at her when she plays Kho-Kho. Once she asks him:

" आर्ची : काय बघतोय रं.
परश्या : कुठं काय, खो-खो बघतोय.
आर्ची : खो-खो मगा पासन डोळं वासून बघतोय की.
परश्या : तुला कसं कळलं मी तुझ्याकडे बघतोय म्हणून.
आर्ची : मी माझ्या डोळ्यांनं बघितलं.
परश्या : तूच कशाला बघती. तूच नको की बघू.
आर्ची : मी बघीन नाहीतर काय बी करीन
परश्या : मी पण बघीन नाही तर काय पण करीन. तुला नसल आवडत तू नको बघू.
आर्ची :- मी कुठ म्हणलं मला नाही आवडत. "

(Sairat 2016)

(Archi: What are you looking at?
Parshya: Nothing, watching the game Kho-Kho.
Archi: Like hell—you've been watching me with wide eyes.
Parshya: How did you know I was looking at you?
Archi: I saw you with my eyes.
Parshya: Why are you looking at me? You don't look.
Archi: I'll look at you or do what I feel like.
Parshya: So will I if you don't like, don't look.
Archi: I never said I don't like.) (<https://www.youtube.com>)

Here, Langdya, close friend of Parshya, interprets the situation very well and convinces him that as he likes her, in the similar manner, she also likes him. Both of them, naturally, come together and fall in love. Even they don't care about religion, category, caste, creed, race and class. They are innocent lovers and they forget the bitter realities of life. They love honesty and struggle to protect their love. But, both the families deny such kind of inter-caste love affair and try to suggest them that they should stop this otherwise they would face bitter consequences. They elope to Hyderabad and work hard at different places for their livelihood. Their life becomes hazardous because they are far away from their people and place. Now, Archi does not remain bold and confident. She remembers her parents and luxuries of life. She craves for their love. Finally, she realizes the reality of life that she cannot live without Parshya. Both of

them cannot go away from each other. They realize that only death may separate them. So, they get married and live a happy life.

On the contrary, at their village, their family members as well as friends have to suffer a lot. Tatyasaheb (Archi's Father) loses his position in his own community as well as in his political career and becomes a common man. This makes him mad. He searched them everywhere but in vain. Parshya's father becomes dismal and, in Jat Panchayat, declares that he has no relationship with his son, so, they do not seclude his family away from their own community.

Meanwhile, Archi and Parshya work hard and earn forty thousand rupees per month. They decide to book an apartment and visit the place with son Akash. She calls her mother and informs everything about her and enquires about her family members. The audience feel that everything will become all right in the lives of the hero and the heroine. They feel the same boldness and the confidence in Archi. Once, Prince (Archi's Brother) alongwith his three friends visit Archi. She feels that all is well. Akash, a child, goes with neighbouring aunty. Parshya brings vegetables. After sometimes, the child enters into the house and cries. The spectators find that, in the house, the hero and the heroine are mercilessly slaughtered. At last, the crying child comes out of the house with blood stained legs. The film ends here and leaves so many unanswered questions. Moreover, the film delineates the theme of heinous crime so called honour killing in the caste-ridden Maharashtrian society.

It is a low budget film. However, it has become the highest-grossing film in the history of Marathi cinema. The film is remade in all major South Indian languages except Gujarathi and Hindi. This shows that young Indians like real love. The people of India as well as of other countries have well accepted the film. The film was nominated for the 66 Berlin International Film Festival. Rinku Rajguru won a National Film Award at the 63 National Film Awards in 2015. Piyush Roy of University of Edinburgh remarks:

"The film's subtitles are quite in sync with the emotions of the characters. The makers have given close attention to subtitles keeping in mind non-Marathi audience. Even the subtitles of the songs played in the film are in sync and one gets the poetry of the song quite well. They express emotions quite well for non-Marathi audience." (<http://timesofindia.indiatimes.com>)

Nagraj Manjule as an Experimental Realist

Nagraj Manjule is a famous screenplay writer, director, actor and producer. He is known for his short film *Pistulya* (2010) and films *Fandry* (2013) and *Sairat* (2016). He had won the National Film Award for *Pistulya* in 2010 and the Indira Gandhi Award for the Best First Film of a Director for *Fandry* in 2013. The film *Fandry* deals with the theme of caste discrimination, whereas, the film *Sairat* deals with the theme of caste discrimination and heinous so called honour killing. The audience enters into the theatre with the expectation of a good love story. They would not expect that the film would end in heinous honour killing. The director does not remind the audience about the caste of the hero and the heroine but he delivers the message appropriately.

He belongs to the same caste as the hero of the film. Thus, we find heart touching story of *Sairat*. Piyush Roy, a film historian of University of Edinburgh, says:

“After a long time I have seen a film on people from oppressed caste by a person from the same caste. This gives a startling honesty and evocative depth to the narrative. It gives an inside-out perspective on the regressive social mores of our society.” (<http://timesofindia.indiatimes.com>)

Controversies Linger over *Sairat*

The Marathi film *Sairat* has been appreciated by the people of the world but it is not devoid of controversies. The film deals with the theme of caste discrimination and heinous so called honour killing which is very close to the real life situations. Thus, it has created a great controversy in Maharashtra. Moreover, the censor copy of *Sairat* leaked two days before the release of the film which has become the matter of controversy.

Sairat: Art for Art's Sake

The theory ‘art for art's sake’ expresses the belief held by many writers and artists that art needs no justification. It is not concerned with political, didactic or any other end. In India, an eminent Marathi novelist Prof N. S. Fadake upheld the cause of ‘art for art's sake’. In a sense, *Sairat* is an excellent creation by Nagraj Manjule. He speaks: “My endeavour in this film is to use a familiar template of love, caste and violence and make a plea for compassion and human kindness.” (<http://www.bbc.com>)

Sairat: Art for Life's Sake

Most of the views of Prof N. S. Fadake were bitterly criticized by his great contemporary philosopher Mr V. S. Khandekar who upheld the theory of the ‘art for life's sake’. In other words, Mr Khandekar was of the opinion that the films should witness close relationship with the actual life. This powerful audio visual media should be used not only for the entertainment but also for impressing good thoughts and deeds upon the minds of the people. The director should be given full liberty to present the contemporary life. In a sense, *Sairat* has not only created havoc on the screen but helped change the existing social norms. As a result, the young generation is getting ready for inter-caste marriages and they have formed ‘Sairat Marriage Group’. Even Government of Maharashtra has nominated Rinku Rajguru as the brand ambassador for promoting inter-caste marriages. The Government of Maharashtra has provided incentives for inter-caste marriages.

Even in the 21 century the caste rigidities dominate Indian social life. Some upper castes are highly narrow minded and even do not allow mobility in the two upper castes. The problem still becomes more acute when one of the lovers belongs to the so called the lower caste. The social history of modern Maharashtra is unfortunately full of such incidents scattered all over the State. Nagraj Manjule, a highly sensitive film artist, must have been influenced by them and there is a possibility that he might have portrayed them in his masterpiece *Sairat*. This is the personal opinion of the present writers. However, it is very hard to link directly the story of *Sairat* to any

particular incident. Let's have a bird's eye view upon the real incidents occurred in the first two decades of the present century in order to study *Sairat* under the theme of art for life's sake, for example, Megha Patil and Indrajit Kulkarni Murder Case (December 2015) from Kolhapur district of Maharashtra, Nitin Agge Murder Case (April 2014) from Ahmednagar district of Maharashtra, Sachin Gharu Murder Case (January 2013) from Ahmednagar district of Maharashtra and so on. Manjule has actually given a positive message through a negative end of the film. He advocates the serenity of love and, as a true Gandhian, he advocates strongly the peaceful coexistence of the human beings under freewill.

Victory of Art over Life

Art is an expression of human's psyche. The artist tries to depict the real life situation in his art. The audio-visual arts such as cinema depicts the artist's creative genius. The artists capture the human psyche with the help of sound, scene, music and dialogues. The art of the artist remains victorious when it touches to the heart of people. The great Bollywood actor Amir Khan expresses: "Please watch it (*Sairat*) if you haven't already. Just saw *Sairat*. I'm heartbroken, still recovering from the shock of the end." (<http://indianexpress.com>) This is the essence of the film.

Conclusion

The film *Sairat* depicts the story of the young lovers who are going ahead against the wishes of their families. They fight against the social norms to gain sanctity of love. Their love story becomes akin to *Romeo and Juliet* (1968), *Heer Raanjha* (1970), *Antony and Cleopatra* (1972), *Laila Majnu* (1979), *Sohni Mahiwal* (1984), *Qayamat Se Qayamat Tak* (1988) and so on. Actually, Love is a gift of God. Each love story remains unique. However, Nagraj Manjule, a true showman, has portrayed successfully the innocent love on the screen. His films compel us to think about real life situations and seem to be true. As stated earlier, Nagraj Manjule is an experimental realist. The saddest end of the film story even terrified the hearts of the veteran film artists like Amir Khan. The controversies are still going on the very place of *Sairat* as a piece of Art whether it should be considered as Art for Art's Sake or Art for Life's Sake? According to the present researchers, *Sairat* contains multiple factors and does not fully to be considered as a piece of Art for Art's Sake or Art for Life's Sake. It comes in between them. However, it slightly mends towards Art for Life's Sake. There are unfortunate real incidents of such tragic end of love in the past and the present researchers alongwith the classic producer Nagraj Manjule expect that the sad incidents should always remain 'past' and should not occur again. By the depiction of the tragic end, infact, Manjule has brought his classic to a point of zenith alongwith a true and sincere message to the society and supported strongly the idea of serenity of love as expressed in the introductory song of this article.

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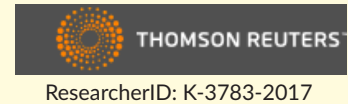
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Marginality, Subalternity, and Women in Sandra Cisneros' *The House on Mango Street*

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Abstract

Subaltern as a concept was further elaborated by Gayatri Chakravorty Spivak in her essay "Can the Subaltern Speak?" (1988) when she applied it to an analysis of how women because of patriarchy and colonialism are relegated to a position of subalterns: "If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow" (Spivak 82-83). According to Spivak, the intellectuals in the society take upon themselves the responsibility to speak for the subaltern women and in the process suppress the voice of the subaltern women even more. A woman is never allowed to speak for herself and an incorrect/imposed narrative is circulated in her name. So, women as subalterns are forced to become voiceless.

Keywords: *Marginality, Subalternity, and Women, The House on Mango Street*

Marginality, Subalternity, and Women in Sandra Cisneros' *The House on Mango Street*

Ms. Himanshi Chandervanshi

The term subaltern in its original meaning meant a junior ranked officer in the British army:

The word has a long past. In late-medieval England, it applied to vassals and peasants. By 1700, it denoted lower ranks in the military, suggesting peasant origins...soon after the Russian Revolution, Antonio Gramsci (1891-1937) began to weave ideas about subaltern identity into theories of class struggle (Ludden 4-5)

when he applied the term to an analysis of those who are excluded from the mainstream discourse in the society and are not given a chance to speak out: "In his *Prison Notebooks* (1929-35) Antonio Gramsci uses 'subaltern' interchangeably with 'subordinate' and 'instrumental' to describe 'non-hegemonic groups or classes'" (Morton 96).

Latin American literature which is "today recognised internationally for its originality, diversity, and capacity to interpret the singularities of Latin America to its readers" (Young and Cisneros 1) remained at the margins vis-à-vis the mainstream literature of the West for a long time. The reason as to why Latin American Literature remained at the margins can be attributed to the fact that earlier and, that too, for a long time, Latin American literature largely relied on the literature of the West:

...literary expression in the region was highly derivative, founded on genres and trends fashioned in the Old World...During the 19th century and the first decades of 20th, Latin American Literature remained a marginal phenomenon, largely unknown beyond its borders. (Young and Cisneros 1)

Latin America has a long history of colonialism, as such it was but natural for the region to imitate the models of the colonisers. However, as the regions got independence and "became more conscious of their individuality as nations, as their societies grew and became more complex and diverse, that literature acquired a greater presence" (Young and Cisneros 1). During the 1960s and 1970s with the writings of Julio Cortazar, Mario Vargas Llosa, and Gabriel Garcia Marquez, Latin American literature gained worldwide recognition as Latin American boom. Jose Donose in his *Historia personal del 'Boom'* (1972) describes that "...the Boom suddenly internationalised Latin American novelists..." (Quoted. in Hart 205). These writers highly popularised the Latin American literature and "brought Latin American literature from the backwaters to the centre-stage of the literary world" (Hart 206).

Besides, the Latin American women like Elena Poniatowska, Gioconda Belli, Ana Castillo, Norman Alcoran, etc., have won global recognition for their works.

Sandra Cisneros (born 1954) is a worldwide recognised Mexican American writer. Her father was born and raised in Mexico but later migrated to the United States and her mother was a Mexican who was born in the United States. Her father spoke Mexican and her mother spoke English. Cisneros, in the process became bilingual. Cisneros' family "often made trips from Chicago to Mexico City" (Warrick 17) where Cisneros' paternal grandmother resided. Due to these frequent trips, Cisneros could not make friends. As a result, she became introvert and turned to writing. *The House on Mango Street* (1984) is her first novel. In this novel and in her other works also, she speaks for the Chicana community to which she herself belongs. Her work is particularly important as it articulates the grievances of the Chicana community. In an interview with Martha Satz, Cisneros has said that one motivating factor for her to write the novel *The House on Mango Street* was to offer a feminist perspective to the barrio stories told by men:

I have lived in the barrio...I found it frightening and very terrifying for a woman. The future for women in a barrio is not a wonderful one...You stay at home. If you have to get somewhere, you take your life in your hands. So, I wanted to counter those colourful viewpoints, which I'm sure are true to an extent but were not true for me. (Quoted in *Bloom's Guides* 13)

The House on Mango Street is a semi-autobiographical novel written by Sandra Cisneros. Semi-autobiographical form of writing is popularised by the Latin American women writers to put forth their hopes, desires, suffering, and victimisation, etc. Semi-autobiographical writing becomes a potent tool in the hands of women to articulate against oppression. In a semi-autobiographical novel, the writer writes about his/her life but in a fictionalised manner. The characters and situations may be fictionalised but they have some semblance of reality. The motive of the writer is to maintain a distance, yet, at the same time keep a close connection with reality:

...semi-autobiographical novels, [are] only loosely based on the author's life. Motives behind semi-autobiographical novels may be to protect the privacy of friends, family, colleagues or to achieve emotional distance from the subject. It also avoids inventing complex plot lines. Neither semi nor fully automatic fiction pretends to be exact truth as names and places are changed, events recreated to increase drama, and unlike autobiography there is no requirement to fulfil the autobiographical pact. (Cline and Angier 74-75)

Thus, semi-autobiographical writing gives greater freedom to a woman writer to recount her life's incidents in a fictionalised manner, thereby, camouflaging the reality in a very subtle way and at the same time articulating against oppression.

Sandra Cisneros depicts the poor neighbourhood in which she grew up by placing Esperanza Cordera, the narrator-protagonist in a similar situation. Drawing on the concept of subaltern as developed by Gayatri Spivak, the paper argues that the triple bind of race, class, and sex, renders the Chicana women voiceless and enforces them

to occupy a marginalised and subaltern position in a patriarchal and racist society. The paper in the course of discussion underscores the marginalisation of Chicanas not only within the Anglo American society but also within their Chicano community and the experiences are highlighted not only through Esperanza, but through the whole community of Mexican-American women.

The House on Mango Street depicts the marginalisation of women through a host of characters, but the focus of the paper is on Esperanza, her mother, Rosa Vargas, Alicia, Rafaela, Minerva, and Sally. Sandra Cisneros employs the semi-autobiographical form of writing to reveal the hidden and unspoken aspects of her life as well as of the lives of other women of her community who too share the violence of race, class, and sex. Some try to break the silence and others suffer in silence. The fundamental question, however, remains: 'Can the subaltern speak?' as propounded by Spivak.

Sandra Cisneros reflects on her growing up in the neighbourhood in an "unhospitable [environment], in a search for self-esteem and identity" (Angel 6) through Esperanza by placing her in a similar situation: "Esperanza, then, is in many ways the ring inside the trunk that represents the eleventh or twelfth year of Cisneros's life" (Angel 12). This underscores that Sandra Cisneros is speaking about her Chicana experiences in the guise of Esperanza, besides depicting the marginalisation of the women of her community: "In these short, poetic instalments, Sandra Cisneros captures the sadness Esperanza sees among her neighbours, especially the women" (Kate Pavano). The word Chicana is used to describe the women of Mexican descent living in the United States:

"Despite their diversity, Chicanas share a number of important characteristics. The Chicana is a woman (1) of Mexican descent, (2) living in the United States, (3) culturally neither Mexican nor American but influenced by both societies, and (4) from a colonized minority." (Mirande and Enriquez 12)

Mexican people, because of economic reasons, have continued to migrate to the United States in large numbers due to the geographical proximity of the two countries. Majority of people who migrate to the United States from Mexico are poor and one motivating factor for their migration is the promise of a better life in the United States. However, the conditions to which the Mexican-Americans are subjected in the United States are not favourable. They face different types of discrimination in the United States society: "Chicanos today are not formally colonized. They constitute an internal colony within the territorial boundaries of the United States...Chicanos are powerless, lacking control over critical social institutions which have a direct impact on them" (Mirande and Enriquez 9). In such an adverse situation, the women belonging to the Mexican-American community face triple marginalisation as women, as belonging to the poorest section of the society, and as a racial minority.

Racism threatens the lives of the Chicana women and any attempt to exert their independence invites violence from the society: "Each new wave of immigrants has suffered from discrimination, bias, degeneration, and stereotyping...Latinos- who,

like blacks, are referred to as people of color- suffered the indignities and injustice born of racism” (Buckley 22). The conception of race is used to distinguish people on the basis of physical appearance. People belonging to the same race share similarities on the basis of physical appearance: “Race is intended as a category to be used for distinguishing different human groups on the basis of physical appearance. Skin color is most frequently used...” (Reilly *et al.* 5) as a powerful weapon for discrimination against Mexicans/Chicanas:

To discriminate against a person based on skin color is racist. Racism also includes believing one race is better than another. Direct racism can take the form of name-calling, withholding freedoms, degrading treatment, and physical assaults. Racism can also be expressed in subtle ways through economics, politics, and the distribution of resources. (Buckley 11-12)

As a result, despite their hard work and struggle, the Chicanos face marginalization in every sphere of life and are not given an opportunity to become a part of the mainstream discourse.

Esperanza belongs to the poorest neighbourhood of the Mexican-American community in the United States. Her father works as a gardener for the wealthy and struggles hard to earn a decent livelihood for the family: “My father says when he came to this country he ate hamandeggs for three months. Breakfast, lunch and dinner. Hamandeggs. That was the only word he knew. He doesn’t eat hamandeggs anymore” (*The House on Mango Street* 77). The family is poor so they keep shifting from one house to the other but only as tenants. Due to poverty, the family keeps moving from one rental accommodation to another, unable to buy a house and settle permanently. Moreover, their own house on Mango Street is small and it has small windows. She further says that there is no front yard and only one bedroom which the family of six people has to share: “But the house on Mango Street is not the way they told it at all. It’s small and...Everybody has to share a bedroom...” (4)

Besides, the family lives in fear in the United States due to threats of racial attacks:

“All brown all around, we are safe. But watch us drive into a neighbourhood of another color and our knees shakily-shake and our car windows get rolled up tight and our eyes look straight”(28). This attitude which forces the Chicanas to live a marginalised life is violently and brutally depicted through the sexual assault which Esperanza had to face. Her rape by a group of non-Latino boys serves to depict the violence to which the Chicanas are subjected. In the chapter titled ‘Red Clowns’, Esperanza narrates the painful experience of her rape: “The one who grabbed me by the arm, he wouldn’t let me go. He said I love you, Spanish girl, I love you, and pressed his sour mouth to mine” (100). The incident and the repeated use of the word “Spanish girl” underscores the hatred felt by the non-Latinos towards the Chicanos. Esperanza’s rape by the non-Latino boys is highly symbolic and the repetition of the words “Spanish girl” highlights the fact that one motivating factor behind Esperanza’s rape is her race: “Racism and sexism and the fight against

both converge at the point of interracial rape, the baffling crossroads of an authentic, peculiarly American dilemma.” (Brownmiller 20)

In the United States, there is widespread violence against the immigrants in general and immigrant women in particular. The people of the United States have a very ambiguous attitude towards the migrants. While some cherish it and celebrate the diversity of the country, others strongly despise the immigrants which leads to racist attacks and hate crimes. The native population feels that the immigrants “threaten American culture” as “Many Americans, although descended from immigrants, worry that immigration is increasing the size and changing the composition of the U.S. population” (Peter J. Duignan). Among the immigrants, the position of women is even more vulnerable. Violence against women of colour, such as rape is prevalent because the locals use the female body to assert their superiority and to intimidate the immigrant population and keep them in fear. Although some awareness has been generated about this violence against women of colour, but still the condition of such women remains pathetic in the United States and there are no hopes of justice: “Given the racist and patriarchal patterns of the states, it is difficult to envision the state as the holder of solutions to the problem of violence against women of color” (colorlines.com). To demand justice from such a patriarchal and racist regime seems to be a futile thought. Esperanza’s rape by the non-Latino boys depicts what marginalisation of a certain section can lead to. In such an atmosphere where people are attacked on the basis of their race, rape seems to be a natural outcome of such violence and hate.

The House on Mango Street represents the continuity of oppression from mothers to daughters through the characters of Esperanza’s mother and Esperanza. Esperanza is not the only one who suffers because of her race and ethnicity. Esperanza’s mother is one such woman who, had she been given the opportunity would have proved herself: “I could’ve been somebody, you know?” (90). Esperanza’s mother is an accomplished woman. Despite her intelligence, she had to leave school because of her poverty as she thought that her clothes were not nice enough to make her stand along with the other students: “You want to know why I quit school? Because I didn’t have nice clothes. No clothes, but I had brains” (91). It is through education that a person can attain freedom and bring a change in his/her state of living. But the construction of society is such that it even denies education to the poor and the marginalised: “The syndrome is there; it is a closed circle. You are poor because you are an outsider without education, you try to get an education, but you can’t take the contrastive evidence of poverty and it keeps you down” (de Valdes 164). The paradox is always there, education can eradicate poverty, but poverty itself leads to a lack of education. So, there is no way out for the poor and the marginalised to get emancipated. Esperanza’s mother now regrets her decision of leaving school at a young age and it is for this reason that she encourages Esperanza to get educated. The Chapter ‘A Smart Cookie’ “touches on one of the most sensitive areas of the text: the mother-daughter relationship. Her mother remains nostalgic not for what was, but for what might have been” (de Valdes 164). Later in her life, Esperanza’s mother regrets her decision and

as a consequence, encourages her daughter to get education as she knows that it is only through education that Esperanza can move out of the poor barrio. Emancipation is possible only through education and Esperanza's mother knows it. As "Women were kept in unnatural subjugation, the spread of reason and the reform of education would bring them to the full realisation of their innate rationality" (Evans 16). As women get education and they become aware of their rights, they will challenge the onslaught of patriarchy and strive for freedom.

Education surely opens up the door for women's emancipation and it does well not only for the individual but for the society as a whole as "This [Education] would result in an immeasurable improvement in the state of mankind as a whole, as women become truly useful members of society" (Evans 16). Without any proper formal education, Esperanza's mother had to take up the traditional role of a mother and a wife. It is for this reason that she tries to educate Esperanza against feeling any shame of belonging to a poor and marginalised section in the society, "Shame is a bad thing you know. It keeps you down" (90). She makes it very clear that in order to make one's own and distinct identity, one must rise above this feeling of shame and humiliation.

Through another woman Alicia, Esperanza underscores the pathetic conditions in which Chicanas live. Alicia's mother is dead and, being the eldest child, it is up to her to take care not only of her siblings but also of her father. Alicia dreams of graduating but hardly finds any time to study as her father doesn't allow her any time to study. Alicia wakes up all night so that she can study and "escape her life as surrogate mother and wife after the death of her mother" (*Bloom's Guide* 16) and as Esperanza narrates, is afraid of "nothing except four-legged fur. And fathers" (32). Alicia depicts the subaltern and marginalised position occupied by the Chicanas within their families and the expectations that they will take up the traditional gender roles. As Alicia's mother died, it became difficult for her to continue with her education, her only hope of ameliorating her condition "because she doesn't want to spend her whole life in a factory or behind a rolling pin" (31-32). Alicia knows that only education can emancipate her. Without education, Alicia might end up working in a factory, where, again being the marginalised community, the Chicanas are exploited in numerous ways: "Foreign-born women constitute approximately 51 percent of the immigrant workforce and earn less than native women...they face language barriers, limited access to government workforce programs, discriminatory practices, and risks of workforce injuries and illness" (Toro-Morn et al. 1). Immigrant women are paid less as compared to the native women and their labour is exploited in both ways, as workers outside their homes and as gendered labour within their homes. Alicia's labour is exploited in her home as she is not paid for the labour she does for her younger siblings and her father. But she is also aware that if she moves out of the house uneducated and ends up working in a factory, there, too her labour will be exploited and she will be paid less for the same work as compared to the men of her community as well as the Americans.

The patriarchal and racist set up leaves very little space for women to achieve something, and if one is poor, things become even more deplorable. Alicia, however, perseveres in spite of all the odds and she continues to go to the University and serves as “a positive role model for Esperanza as she has found a way out of the barrio through education.” (*Bloom’s Guide* 16)

Esperanza talks about her community of Chicanas who face marginalisation in the society. In this way, Esperanza’s narrative becomes a multi voiced narrative of the suffering of the people, especially women of her community. Esperanza, in this way is not only the voice of the author, but she also becomes a voice of the whole community through the narration of their narratives. In this way, she becomes a voice of the whole community of women who have been rendered voiceless by the society:

[Susan Stanford] Friedman uses the historical and psychological feminist theories of Sheila Rowbotham and Nancy Chodorow to argue that Gusdorf’s emphasis on the individuality of autobiographical selves constructed in the writing process does not apply to culturally imposed group or gender identities in the case of women and minorities. She argues that women, for both social and psychological reasons, are less separated from others and experience themselves as bonded to and I community with others. Friedman argues that women’s double consciousness, like that of Jews or blacks or homosexuals, results in autobiographical forms that are not only individualistic, but also collective.” (Quoted in Benstock 123)

The collective, and not the individualistic nature of women’s writing holds true in the case of semi-autobiographical writing by women. Similar is the case with *The House on Mango Street*, where Esperanza’s narrative becomes a narrative for the whole community of the Chicana women.

The House on Mango Street depicts the different facets of suppression in marriage such as abandonment, domestic violence, isolation, etc., through the various women characters. Esperanza gives a peep into the suffering life of Rosa Vargas, a woman with many kids and abandoned by her husband. Esperanza narrates the sad plight of Rosa Vargas: “Rosa Vargas’ kids are too many and too much. It’s not her fault you know, except she is their mother and only one against so many” (29). Rosa Vargas has no means to earn her livelihood as her husband left her “without even leaving a dollar for bologna or a note explaining how come” (29). Abandonment by the husband leaves a woman completely shattered and as Simone de Beauvoir says in her seminal book *The Second Sex*, “The abandoned woman is nothing, has nothing... When a woman has been devoted to a man body and soul for ten or twenty years, when he has remained firmly on the pedestal where she put him, being abandoned is a crushing catastrophe.” (797-798)

Rosa Vargas stands as a representative for all those agonised women who have to struggle hard after their abandonment by their husbands not only for their survival but also for the survival of their children in an alien land which itself is full of hostility: “Having left a familiar culture and socio-economic system, immigrants may experience

a deep sense of loneliness in their new environment, after compounded by social isolation” (Kang and Kang 1983, quoted in Abraham, 68). The woman is subjected to a life of poverty as she is left with no means to make her ends meet and she “is tired all the time” (29). Rosa Vargas feels the strain of not only living in an alien land, but also looking after her many children and the situation is made worse with the abandonment of her husband.

Marginalisation in marriage is also depicted through Rafaela who lives with a dominating and abusive husband who locks her inside the house because he thinks she will run away as she is too beautiful: “...Rafaela...gets locked indoors because her husband is afraid Rafaela will run away since she is too beautiful to look at” (79). Rafaela’s condition depicts the domestic violence which the Chicana women face. Domestic violence against women is a natural outcome of patriarchy which aims at controlling women:

Domestic Violence...is a type of violence that occurs between ...intimate partners when one person tries to control another...the abuser’s behaviour can include physical, psychological, and sexual methods of control...For intimate partners, emotional abuse can include humiliation, forced isolation, and the loss of control over finances...Victims who are abused by the ones they love become intimidated and fearful in their own homes and can feel powerless to stop the violence. (Kenney 10-12)

Rafaela is one among the many trapped women of the Chicana community who continue to live in a deplorable state and suffer in silence. Domestic violence in the case of Rafaela means forced isolation. Rafaela becomes an example of “how some men imprison women to control and suppress their sexual power” (*Bloom’s Guides* 18). Because of the obsessive nature of her husband, Rafaela is forced to live in isolation. She is a prisoner in her own house and sees no opportunity of escape.

Marriage is an institution which demands utmost sincerity and dedication from both the partners. Love, care, and mutual respect for each other is the basis of a happy marriage. Things continue to move normally as long as these things are maintained, but any deviation from such kind of behaviour leads to resentment in a marriage. Things might turn out to be violent and might take the form of physical and mental abuse, which is manifested in the form of domestic abuse: “Marriage is a close relationship in which couples commit to loving and caring for their partner. But spouses and intimate partners are often prime targets of domestic violence. Women ages 20-24 are at the highest risk of this abuse” (Kenney 27). Rafaela is young and beautiful and her husband is afraid of her sexuality. So, he tries to suppress her sexuality by controlling her completely, thereby, isolating her.

Belonging to the most marginalised section of the society, nothing is left for Rafaela except to resign to her fate. Rafaela, like many oppressed Chicana women, spends her time leaning out of the window, the only thing the trapped women can do. Given the patriarchal set up of the Chicano community, and the racist set up of the United States society, there is no one to whom these women could ask for help. Both these

communities work at the domination of women and poverty becomes a major factor which stops these women from getting any freedom.

Patriarchy is a type of social organisation that places the father as the supreme ruler within a family...Women are also viewed as being inferior to men on many levels...Domestic violence is rooted in this view of male dominance within families and in societies that do not value women's rights. (Kenney 17)

This view of male dominance established by patriarchy makes it hard for the women to move out of the oppressive environment. Even if Rafaela moves out of her house, the racist society of United States will never accept her. So, "Rafaela leans out the window and leans on her elbow and dreams her hair is like Rapunzel's" (79). With "hair like Rapunzel", Rafaela dreams of an escape from her confined and restricted life.

Chicana's oppression in marriage is depicted in quite another way through Minerva. Minerva, although slightly older than Esperanza is already married and has two kids. Minerva's husband left her but he returns sometimes only to leave again. Minerva writes poems which serve as an outlet for her feelings and offer her some comfort. Minerva symbolises another kind of trapped women within the Chicano community whose husband repeatedly comes and leaves and offers the woman no escape. Minerva serves as a contrast to Esperanza. While on the one hand, Esperanza sees writing as a means to change her subaltern position, Minerva sees no hopes in even writing and she keeps her writings to herself. Minerva gives vent to her agonised feelings through writing, but the continuous intrusion of her husband into her life time and again discourages her writing. While among the subalterns, Esperanza represents someone who would try to break the silence by writing about her oppression, Minerva represents those who would suffer in silence and will never make any attempt to come out of the marginalised position they occupy: "Within the effaced itinerary of the subaltern subject, the track of sexual difference is doubly effaced...the ideological construction of gender keeps the male dominant...female is [even] more deeply in shadow." (Spivak 82-83)

Sally depicts the oppression women face both before marriage and after marriage. Sally lives with an abusive father who beats her mercilessly. He keeps firm control on Sally by beating her continuously so that she doesn't run away like his sisters and defame the family name: "He thinks I am going to run away like his sisters who made the family ashamed" (92). Sally's mother is only a silent spectator during those beatings and as she lives with a dominating husband, she is in no position to save Sally from the beatings she gets from her father. All she can do is to console her and take care of her: "She said her mama rubs hard on all the places where it hurts" (92). Sally believes that marriage can provide her an escape from her abusive father. So, Sally uses her sexuality explicitly so that she can get married hoping that getting married will solve all her problems: "Sally got married like we knew she would, young and not ready but married just the same" (101), not ready because she got married "before eighth grade" (101). Sally moved from one form of oppression to another after her wedding. Even her husband turned out to be an abusive and dominating man in another way. Although

he would not beat her like her father did, but he imposed other kinds of restrictions: "...he won't let her talk on the telephone. And he doesn't let her look out the window. And he doesn't like her friends, so nobody gets to visit her unless he is working" (101-102). The myth of marriage serving as an escape route for women is shattered and Sally depicts how women are oppressed, not only in their parent's home, but also in their marital home.

All these women are trapped in one way or the other by the patriarchal Chicano culture, be it the married women or the unmarried ones. The young unmarried girls like Esperanza and Alicia struggle hard to win their freedom. Although both of them know that education can ameliorate their condition, yet getting education is no less than a herculean task for them. In the process of getting education, they confront all sorts of hurdles that is patriarchy, racism, violence, etc. At one time it may appear that marriage may serve as an escape route for these women. But it is not so. Even marriage becomes an institution through which the subjugation of women takes place. Rosa Vargas, Rafaela, and Minerva are trapped in an unhappy marriage. Sally depicts how the condition of women remains marginalised both before and after marriage. Marriage only changes the form of oppression for these women and there is no escape and married women get trapped in an even more oppressive way. Chicano culture and the Anglo-American culture both aim at silencing women. Chicano culture is predominantly patriarchal and women occupy the marginalised position within that culture: "In all patriarchal societies, but especially in Chicano culture, there is the imposition of the sign of gender which serves to silence women, to force them to particularize themselves through the indirect means of the way and style in which they serve others." (de Valdes 171)

However, Esperanza offers another kind of escape and that is through writing. After being assaulted sexually by a group of non-Latino boys, Esperanza realises that it is only through writing that she can give voice to her grievances. Esperanza tries to break the silence which the society tries to impose on women. In the process she moves from being an object to be the subject. Through writing, she attempts to move from the margins to the centre of the discourse: "There is a fictional persona, Esperanza Cordero, who will speak ...But the enunciation that we read is at once the speaker and the spoken, which disclose the subject, her subjectivity, and ours" (de Valdes 166-167). Esperanza speaks for the distressed women of her community. She wants to move out of the poor barrio but she also wishes to come back for those who are left behind: "They will not know I have gone away to come back. For the ones I left behind. For the ones who cannot out" (110). In this way, Esperanza's story becomes a site for the articulation of the story of a Chicana not only as an individual but also as community.

Patriarchal society demands that women remain silent and do not speak against their oppression. Race and social class coupled with gender oppress women in more than one ways. So, women as subaltern cannot speak: "Can the subaltern speak? The question of 'woman' seems most problematic in this context. Clearly, if you are poor, black and female you get it in three ways" (Spivak 90). Esperanza Cordera challenges

this notion by deciding to write. Writing for her is a means which gives her power over herself.

Esperanza, in an attempt to raise her voice turns the concept of the subaltern upside down. The subalterns suffer in silence but can voice their grievances by such subtle means as writing which Esperanza Cordera also does. Breaking the silence in a culture where it is a great disadvantage to be born a girl is highly difficult but Esperanza moves towards her emancipation by breaking the silence. And Esperanza through writing “probes into her world, discovers herself and comes to embody the two most basic needs of all human beings: freedom and belonging” (de Valdes 162) and reclaims her voice.

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Impact of Literacy on Sex ratio in Parbhani District – A Geographical Analysis

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Abstract

In this paper present study reveals the taluk wise Literacy rate and sex ratio of population in Parbhani district during 2011. It has studied on the basis census of India report. The secondary data have been collected and computed by research techniques and the results have been shown through tables. Census 2011 the highest literacy rate recorded in Parbhani tehsil (77.02) and lowest literacy rate Sonpeth tehsil (69.72). According to census 2011 district total sex ratio is 947. Highest sex ratio was recorded in Manwath tehsil (955) and lowest sex ratio Palam tehsil (931).

Keywords: *Literacy rate and sex ratio*

Impact of Literacy on Sex ratio in Parbhani District – A Geographical Analysis

Dr. Bhagwan P. Shendge

Literacy is defined as the ability to read and write at least a simple message in any language. In other words, if a person possess the dual skill of reading and writing, he is called literate. Similarly a literate society is one in which all or most of its adult members can read and write with some amount of understanding in any language. According to Murphy (1970), Societies that existed prior to the invention of written language are called non-literate rather than illiterate. Literacy plays a very crucial role in the social and economic development in a country. Low level of literacy in a population retards the progress along the path of social and economic development and political power. Census is the main source of literacy data in India. Data on literacy have been collected ever since the counting began in the country in 1872. However the concept of literacy and education has begun undergone significant change over time. Up to the 1891 census the population was classified into three groups-literate, illiterate and under instruction. The other change effected in 1901 was to define literacy in more concrete terms. Earlier, mere ability to read and write determined whether a person was literate or illiterate. But in 1901 literacy was clearly defined as the ability to read and write a letter to a friend. Literacy in India is marked with a great amount of regional variation from one part to another in the country. Government at both the central and state level have taken measures to increase the female literacy rate in India and has been successful in achieving its targets to a large extent. This research paper is an attempt to evaluate the educational development of females of Parbhani district measuring districts inequalities in female education and assessing the impact of various socio economic demographic variables on female literacy in Parbhani district.

Study Area

Parbhani district located in the central part of Marathawada region is selected for present study. It lies in Godavari river basin. It extends from 18°45' to 20°03' North latitude and 76°21' to 77°29' East longitude. The study region is bounded to the north by Buldhana and Hingoli district, West by Jalna, South by Beed and Latur and East by Nanded. It covers an area of 6511 km² and has a population of 1836086 as per census 2011. Out of this total population, male population was 942870 where as women population was 893216 and sex ratio of the district 947 which is inhabited in 831 rural settlements. It is divided into 09 tehsils for administration. These are Parbhani, Sailu, Jintur, Manwath, Pathri, Sonpeth, Gangakhed, Palam and Purna.

Database and Methodology

The present study is has been based on secondary data. Secondary data will have been collected from socio-economic review. District census handbook, Gazetteers. The sex ratio is measured applying the given formula i.e.

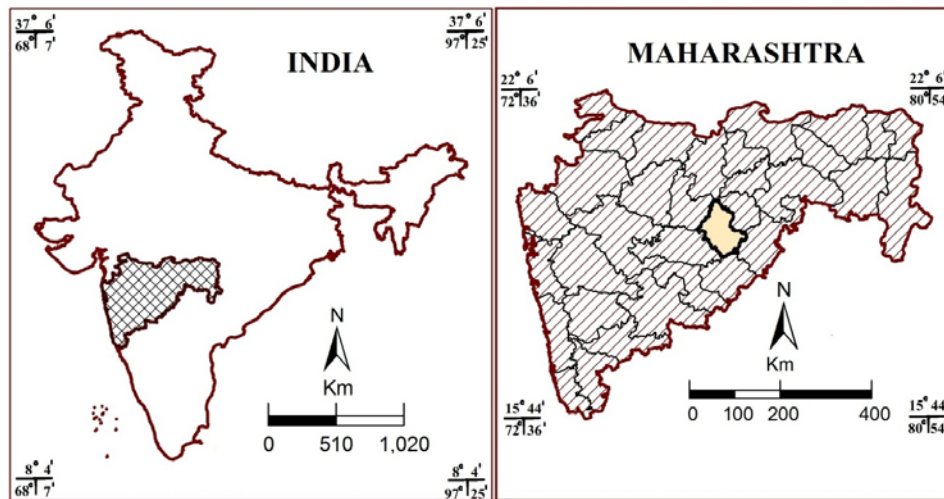
i) Sex ratio=
$$\frac{\text{Female Population} \times 1000}{\text{Male Population}}$$

ii) Literacy ratio =
$$\frac{\text{Literacy Population} \times 100}{\text{Total Population}}$$

The objectives of the paper

- 1) To calculate the achievement index for total, male and female literacy level in Parbhani district.
- 2) To calculate the disparity between male and female literacy rate in various tehsils of Parbhani district and rank them accordingly.
- 3) The assess the impact of various socioeconomic variables on the female literacy rate in Parbhani district and present a suitable model.
- 4) To analysis the correlation between spatial of literacy and sex ratio in the study region

Location map of Parbhani District



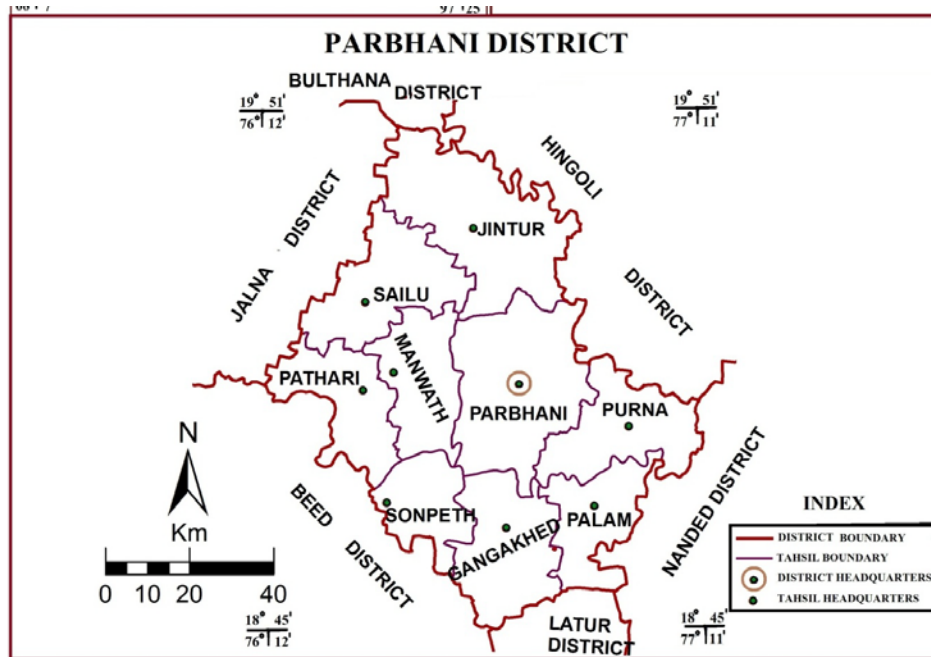


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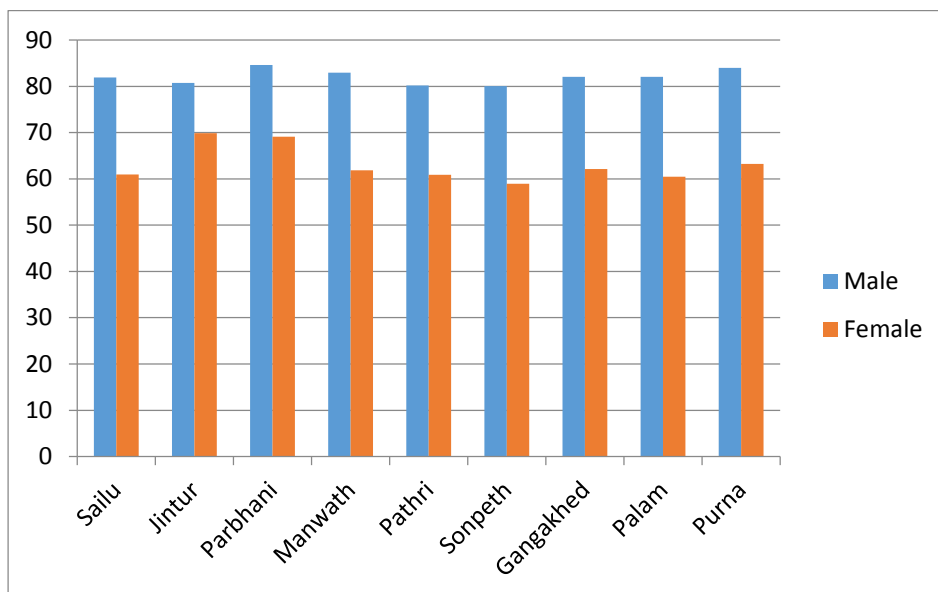
Parbhani District

Tehsil wise sex ratio and percentage of literacy rate 2011

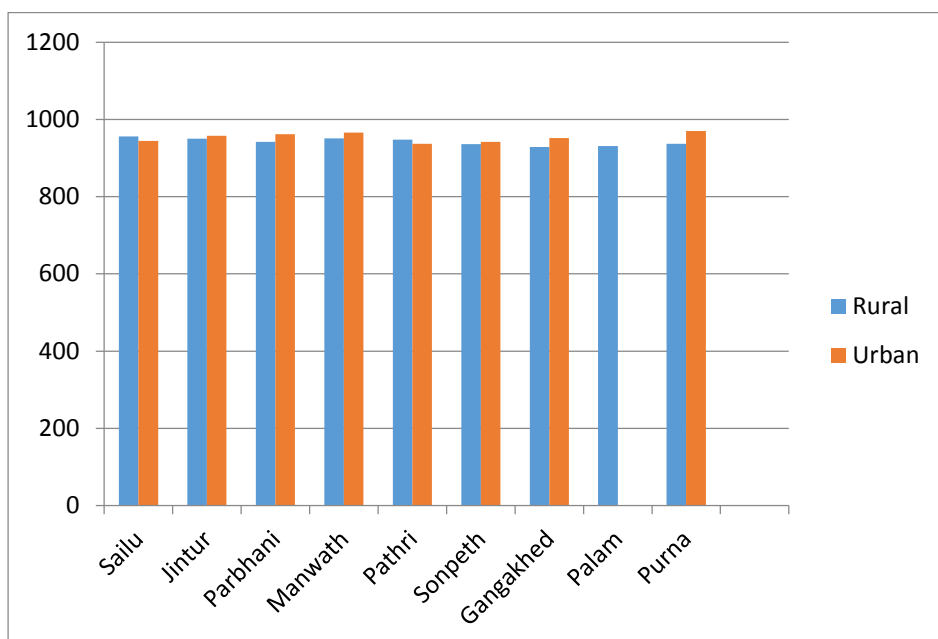
| Sr. No. | Name of Tehsil | Literacy rate | | | Sex ratio | | |
|---------|----------------|---------------|-------|--------|-----------|-------|-------|
| | | Total | Male | Female | Total | Rural | Urban |
| 1 | Sailu | 71.59 | 81.9 | 60.95 | 953 | 956 | 944 |
| 2 | Jintur | 70.97 | 80.72 | 69.84 | 952 | 950 | 958 |
| 3 | Parbhani | 77.02 | 84.6 | 69.14 | 954 | 942 | 962 |
| 4 | Manwath | 72.58 | 82.95 | 61.86 | 955 | 951 | 966 |
| 5 | Pathri | 70.76 | 80.21 | 60.9 | 945 | 948 | 937 |
| 6 | Sonpeth | 69.72 | 80.02 | 58.96 | 937 | 936 | 942 |
| 7 | Gangakhed | 72.37 | 82.07 | 62.1 | 935 | 929 | 952 |
| 8 | Palam | 71.94 | 82.07 | 60.48 | 931 | 931 | 0 |
| 9 | Purna | 73.87 | 84 | 63.21 | 943 | 937 | 970 |
| Total | | 73.34 | 82.64 | 63.63 | 947 | 942 | 958 |

Source- calculated by Researcher

Parbhani District Tehsil wise percentage of literacy rate- 2011



Parbhani District Tehsil wise sex ratio- 2011



Spatial Pattern of literacy rate:

The total district literacy rate of the district was 73.34 percent during 2011; tehsil-wise literacy rate was different from one other. All nine tehsil divided into three categories as following.

High literacy rate

High literacy rate was recorded in Parbhani tehsil (77.02), Purna (73.87) and Manwath (72.58). The number of educational institutes, urbanization and development of transportation and communication facilities are responsible for high literacy in these tehsils.

Moderate literacy rate

Moderate literacy rate was recorded in Gangakhed tehsil (72.37); Palam (71.94) and Sailu (71.59) are included in this category.

Low literacy rate

This group includes three tehsils of Parbhani district which have below 71.00% literacy rate. The tehsils which have low literacy rate Jintur (70.97), Pathri (70.76) and Sonpeth (69.72) are included in this category.

Spatially pattern of sex rate

Spatial pattern of sex ratio has been studied and it has been observed that there is differentiation tehsil to tehsil. Spatial pattern of sex ratio has classified in the following category

High Sex ratio

According to census 2011 district total sex ratio is 947, this sex ratio very low as compare to other district in our country Highest sex ratio was recorded in Manwath tehsil (955) and other tehsils Parbhani (954) Sailu (953).

Moderate sex ratio

The tehsils which included in this category are Jintur (952), Pathri (945) and Purna (943). This is middle stage of sex ratio. Generally rural areas have a higher proportion of females than the urban area.

Low sex ratio

The lowest sex ratio was found tehsil like Sonpeth (937), Gangakhed (935) and Palam (931) females per thousand of male. This sex ratio is less than districts average (947). Some of the important reasons are neglect of the girl child. High maternal mortality, sex selection and female infanticide.

Impact of literacy on sex ratio

In the present study literacy is considered as the independent variable whereas sex ratio is considered as the dependent variable. Thus, the variations in dependent variable may be explained in term of variation in the independent variables. It is observed that there is very positive correlation between literacy and sex ratio other words we can say that if there is increased in one variable like literacy rate also results increased in sex ratio. In present study Parbhani tehsil's literacy rate is highest (77.02) in district and sex ratio of Manwath tehsil (955) is the highest in Parbhani district.

Conclusion

Literacy and sex ratio both are considered as important indicators for developing of a region. It shows that two variable i.e. literacy and sex ratio are very much correlated with each other. Parbhani district having the lowest sex ratio, it is very bad indicator for population composition. There are total nine tehsils in Parbhani district and all tehsils educational conditions are different and sex ratio also different Parbhani tehsil in sex ratio. It means literacy is the main factor for increasing sex ratio.

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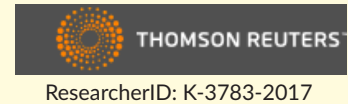
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Aravind Adiga's *The White Tiger*: Intersectional Analysis of Female Subjugation in Caste and Class Hierarchies

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Abstract

This study executes an intersectional examination of female oppression in India, detailing how caste and class stratifications compound patriarchal governance to disenfranchise women further. Applying Kimberlé Crenshaw's notion of intersectionality in tandem with Patricia Hill Collins's matrix of domination, the analysis dissects the structural, representational, and political orders of power. Close reading of Aravind Adiga's *The White Tiger* is supplemented by ethnographic and sociological documentation of Dalit women's daily realities, reinforcing the contention that single-axis inquiries distort the scope of the problem. The research indicates that the convergence of caste, class, and gender yields particular modalities of violence, ranging from domestic violence to sexual exploitation and the criminalisation of women branded as "witches"—that are sustained by both state instruments and civil society. In conclusion, the paper outlines intersectional policy strategies designed to erode the layered architecture of domination.

Keywords: *intersectionality, Dalit women, caste discrimination, gender violence, structural oppression, patriarchal hierarchies*

Aravind Adiga's *The White Tiger*: Intersectional Analysis of Female Subjugation in Caste and Class Hierarchies

Mamta K. Jonipelliwar

The hierarchical configuration of Indian society along caste and class lines has traditionally shaped the allocation of resources, authority, and human dignity. Within this enduring system, women are doubly and triply disadvantaged: gender discrimination interacts with caste exclusion and class deprivation. Feminist scholarship has documented the male-centred nature of privilege. At the same time, Dalit studies have traced the brutal ramifications of caste, yet research frequently collapses into single-axis paradigms, addressing either patriarchy or caste/class oppression in isolation.

This study seeks to transcend that limitation by employing the intersectionality framework advanced by Kimberlé Crenshaw—defined as "the intersection of multiple axes of subordination" (Crenshaw, "Mapping" 1241)—and by invoking Patricia Hill Collins's matrix of domination, which interrogates "interlocking systems of oppression" as they manifest in everyday life (Collins 21). The central argument is that only an intersectional articulation permits a comprehensive understanding of the varieties of violence and the registers of agency among subaltern women. This is demonstrated first through a close reading of Aravind Adiga's *The White Tiger* and second through empirical studies of Dalit women in the agrarian heartland of contemporary India.

Theoretical Framework

Kimberlé Crenshaw formulated the concept of intersectionality in her foundational essay "Demarginalizing the Intersection of Race and Sex" to expose the limitations of anti-discrimination jurisprudence when confronting the compounded marginalisation of Black women (Crenshaw, "Demarginalizing" 139). Subsequently, in "Mapping the Margins," she delineates the entwined axes of oppression as they manifest across structural, representational, and political domains (Crenshaw, "Mapping" 1245). Patricia Hill Collins later elaborates through the analysis of a matrix of domination, which elucidates the co-constitution of race, class, gender, nation, and sexuality within both institutional regimes and quotidian practices (Collins 15). These interlocking paradigms collectively demonstrate how hegemonic discourses—legal, cultural, and economic—fabricate and reproduce feminine subordination within stratified caste-class formations.

Structural Subjugation: Legal and Economic Exclusion

Though formally abrogated, the caste order persists as a socially embedded regime of endogamy and hierarchy in occupation. Dalit women, situated at the order's lowest terminus, endure structural violence that appears as dispossession of land, debt-bonded labour, and systemic exclusion from healthcare. The economic erasure of Dalit women amplifies the exploitation already articulated through gender, manifesting in forced domestic and agricultural labour. In *Marriage, Violence, and Choice*, Gupta illustrates how the bodily selves of Dalit women are conscripted as instruments for the demarcation of caste frontiers; marital formations, while ratified by the gerontocratic councils of the community, are ultimately secured through the systematic deployment of violence within the domestic sphere (Gupta 45). Such entrenched inequalities operate according to Crenshaw's notion of structural intersectionality: regulatory frameworks that disregard overlapping social hierarchies consistently fail to offer the protective mechanisms required by subaltern women.

Representational Subjugation: Cultural Narratives and Stigma

Cultural zones similarly mobilise representational subjugation by circulating narratives that rationalise violence against lower-caste women. In Bollywood, the sexual assault of Dalit women is framed as the restoration of "caste honour" (Kumar 205), thereby routinising rape as a punitive spectacle. In literature, Dalit women's experiences are frequently consigned to the margins, recounted by upper-caste narrators whose gazes perpetuate the dominant ideology (Narayan 34). Adiga's *The White Tiger* disturbs this dynamic by featuring female characters such as Kusum and Pinky Madam, even while Balram's biased voice colours their portrayal. Kusum commands the household's finances yet lacks a name: "Kusum is the real master of the house, yet without a name" (Adiga 76). This contradiction illustrates representational intersectionality: although Dalit women exercise material agency, caste and gender stigma operate to strip their identities, rendering agency visible yet socially inert.

Political Subjugation: Legal Invisibility and Activism

Dalit women remain politically marginalised within both feminist and Dalit movements. The Indian #MeToo campaign, which predominantly elevated the voices of upper-caste women, systematically sidelined Dalit testimonies, revealing what Patel terms a "political intersectionality" in which the "erasure of Dalit women's testimonies...weakens both feminist and social justice movements" (Sharma 412; Patel 3). In response, grassroots Dalit women's collectives, mainly rural speak-out movements, create counter-publics that foreground the entanglement of caste, gender, and class. Such initiatives not only name the brahmanical state and the savarna-brahmana-dominated party system but also challenge male leadership within Dalit organisations, thereby dismantling the overwriting of their political identities.

Literary Case Study: *The White Tiger*

Through the cabal of Balram's letters, Adiga's novel lays bare the mutual entrapment of caste, class, and gender. Pinky Madam momentarily ruptures upper-caste patriarchal norms only to be silenced by a whirlwind of sexualized gossip that rewrites her dissent into spectacle (Adiga 128). Kusum, though nominally the proprietress of

a village dharamshala, remains ensnared by the “rooster coop” of patriarchal kinship: “In India, everyone remains a chicken in the coop” (Adiga 45). The coop image maps caste-class networks that confine women, yet the bars confess their specific, converging weights on those of lower caste. When the analytic triad of representational, structural, and political violence is applied, Pinky’s defamation becomes a symptom of representational oppression; Kusum’s curtailment of economic agency, despite her nominal privilege, highlights structural violence; and the systematic exclusion of Dalit women from political redress exposes the profound, performative legal invisibility that the state and movement alike sustain.

Empirical Illustrations of Violence

The conjunction of caste, class, and gender generates particular forms of violence that resist explanation by any single-axis analytic framework. Such manifestations of intersectional domination demonstrate how enduring structural inequities convert into lived and corporeal violence directed at Dalit women. The ensuing sections analyse three sites where this intersectional violence reveals itself with particular intensity: sexual violence that thereby enforces caste, witch hunts that function as mechanisms of property expropriation, and routine domestic violence that sustains patriarchal-caste rule.

Each violence type, therefore, operates at the convergence of several axes and forms what Collins designates “interlocking systems,” with each axis intensifying the others (Collins 18). The empirical record shows that these occurrences cannot be read as discrete events; instead, they form coherent, systemic patterns that are interwoven into the deepest strata of Indian society. The violence retains two primary dimensions: it is first instrumental, accomplishing distinctly economic and social goals, and second, symbolic, marking and re-securing hierarchical boundaries by inflicting brutality upon society’s most vulnerable members. The state’s handling of this violence further underscores the political character of intersectional subjugation. Judicial and legislative instruments routinely treat caste and gender violence as analytic categories unto themselves, thereby overlooking the compounded harm that arises only at their intersection. Such analytic fragmentation secured by state agencies ensures that those empowering the violence continue to do so with impunity, thereby fortifying the very power modalities that intersectional domination depends upon.

Sexual Violence as Caste Violence

Sexual violence directed at Dalit women operates as a strategy to reinforce caste boundaries, exemplifying what Dias and Patel term “the weaponisation of gender to perpetuate caste hierarchies” (32). Though the act appears, at a surface level, to resemble any form of sexual violence, its socially calculated character distinguishes it: the violence is not solely directed at the individual body, but at the collective body of the Dalit community, publically humiliating it, reasserting upper-caste supremacy, and meting out retribution for any challenge to caste prescriptions. The visibility of many of these acts heightens their impact as instruments of caste discipline. The 2014 Bhagana incident, in which four Dalit women were gang-raped after their community

asserted a claim to land, was staged in the public eye so that the spectacle of suffering would convey a decisive reprimand against any Dalit claim to equality (Kaur 56). Similarly, in the Alwar case of 2019, a Dalit woman was raped and killed to punish her family for seeking redress after an earlier, unavenged violence. The severity of the retaliation was inescapably proportional to the family's outright refusal to internalise the subordinate caste's "place" that the incident had initially sought to confirm.

Statistical analyses foreground alarming trends within judicial responses to violence directed at Dalit women. Dias and Patel's interrogation of National Crime Records Bureau data indicates that conviction rates for sexual violence targeting Dalit women fall 18% below those for upper-caste victims, resting at 27% and 45% respectively (45). This gap illustrates what Crenshaw terms structural intersectionality: a legal architecture insulated from the cumulative effects of caste and gender discrimination.

Psychological ramifications, however, radiate beyond singular injuries to entire caste-based collectives. Kaur's ethnographic observations reveal that the looming threat of sexual violence polices Dalit women's mobility, dampens educational ambitions, and constrains economic engagement (58). Over time, such threats are internalised, producing a process Kaur terms "anticipatory subordination," wherein women self-monitor their movements and choices in deference to an understood, though often vague, horizon of violence. The framing of these incidents further illustrates representational intersectionality, constraining social understanding. Media coverage routinely categorises the violence as a generic "women's issue," thereby effacing the caste-specific determinants and social implications of the act (Kumar 210). This analytic substitution fortifies elite interests by fragmenting the potential for caste-based collective action while sustaining the nominal fiction of a uniformly egalitarian democracy.

Witch Hunting

Allegations of witchcraft levelled against Dalit women illustrate the convergence of caste, gender, and economic exploitation within a specifically formatted patriarchal frame. Baghel's research documents that "land disputes underlie 60 per cent of witch hunting incidents, with the charge creating a veneer of legal and moral justification for community-endorsed violence" (8). Such violence tends to be devoted principally to older Dalit women whose ownership of marginal plots or recent economic mobility renders them both visible and vulnerable, thereby laying bare the entanglement of caste, gender, and nascent class elements.

The ensuing dynamics evolve with notable consistency. Conflicts erupt concerning land tenure, inheritance, or indebtedness; powerful actors designate a susceptible woman as the misfortune's occult origin; collective sanctions oscillate between social exclusion and brute contusion; and the woman loses her holding, often dying or disappearing under duress. In this repetition, animistic belief systems are disarticulated from their customary frame of reference and refashioned into instruments of economic expropriation.

The systematic clustering of witch hunts within tribal and Dalit-majority localities is emblematic rather than accidental. In these demographics, the absence of a robust state apparatus permits the unchecked circulation of customary jurisprudence. Baghel observes that “86% of documented incidents transpire in contexts where Dalit populations exceed 30% and where cadastral records are either indeterminate or contested” (12). This statistical linkage illustrates how enduring structural inequalities—fragile legal forums, ambiguous land tenures, and societal marginalisation—conspire to produce circumstances in which violence assumes an intersectional trajectory.

The accusations themselves are inseparable from entrenched patriarchal trepidations concerning female autonomy. Elder women who, having outlived male custodians, accumulate property or display social independence, are singled out. The witch motif serves as a culturally-sanctioned mechanism for neutralising women who venture beyond proscribed norms of female subservience. Judicial interventions continue to remain deficient, for they construe the phenomenon as mere superstition instead of recognising its operation as a congealed form of intersectional violence. Various state-level Prevention of Witch-Hunting Acts prohibit the assertion of witch status yet eschew any reform of property laws or any principled engagement with caste discrimination. Such legislative models remain ineffective, for they do not confront the entrenched structural conditions that render witch hunts an advantageous device for the calculated championing of dispossession.

Everyday Domestic Violence

Domestic violence against Dalit women functions within an environment where violence is institutionalised, linking patriarchal domination to caste-inflected shame. Gupta’s ethnographic work documents that “every third Dalit woman regards her husband’s fists as routine maintenance of family order, not as transgression against her person” (48). This perception, in turn, is what Espiritu labels “symbolic violence”: the condition wherein the oppressed, having absorbed the logic of their subjugation, enact their bondage (102). The violence that Dalit women endure is not only generically domestic; it is overtly caste-marked, marking it off from the abuse that other groups encounter. During beatings, husbands deploy caste-based slurs, thus fusing the targets of woman and untouchable in one blow. However, the viciousness does not remain contained within the marital unit; in-laws and village watchers are emboldened to join the punishment, operating on the principle that any perceived infraction by a Dalit woman—be it speaking too loudly or not bending low enough—demands collective retribution.

Economic dependence magnifies Dalit women’s susceptibility to domestic violence. Lacking secure property rights, accessible employment, and supportive extended kin, they confront abusive marriages without viable alternatives. Gupta’s fieldwork reveals repeated patterns in which women, having fled violence to natal households, are returned to their husbands with the terse prescription that “a woman’s place is with her husband, regardless of his treatment” (52). This injunction crystallises the

synergistic pressures of patriarchal ideology and socioeconomic marginalisation, which jointly imprison women within abusive settings.

Judicial institutions compound this vulnerability through systematically biased enforcement. Police, whose ranks are heavily drawn from upper-caste communities, routinely rebuff Dalit women's complaints with the dismissal that such matters lie inside the home or with the claim that violence is "normal" in lower-caste households (Gupta 55). Such responses exemplify structural intersectionality: legal frameworks that profess gender neutrality are, in practice, unevenly protective, violating the principle of equal safeguarding according to the combined strata of gender and caste. Healthcare institutions likewise abandon Dalit women who are confronting domestic violence. Medical personnel frequently enter the encounter without training to identify intimate partner abuse and may permit caste prejudice to shape their assessments and interventions. The normalisation of violence within households leaves durable marks on successive generations, conditioning children to absorb and reproduce both patriarchal and caste-based hierarchies. Sons acquire the lesson that aggression toward women is permissible, and that this aggression is primarily licensed when directed at women of lower castes; daughters, conversely, learn that their proper position is one of acquiescent inferiority. Together, these inherited beliefs sustain ongoing cycles of intersecting oppression.

Discussion

Rigorously applied, an intersectional lens discloses that caste and class systems jointly subordinate women in ways that elude any analytic frame anchored exclusively in either gender or caste. The documented experiences of Dalit women reveal forms of violence and disenfranchisement that are not merely intensified versions of those suffered by upper-caste women or Dalit men. However, they are distinct because they arise at the site where multiple systems of domination coalesce, producing both particular vulnerabilities and unique forms of collective resistance. Intersectionality, as elaborated by Crenshaw and Collins, furnishes methods indispensable for unpacking these layered processes. Structural intersectionality accounts for the failure of legal and policy instruments that treat gender and caste in isolation; such instruments overlook the specific conditions under which Dalit women are victimised. Representational intersectionality explains how dominant discourses erase their specific realities. In contrast, political intersectionality discloses the inability of mainstream social movements to encompass the particular needs and identities formed at the intersection of caste, class, and gender.

The findings presented here call into question key assumptions about social transformation in contemporary India. First, they indicate that constitutional provisions and legal safeguards have singularly failed to deliver practical equality to the most marginalised women. Enduring sexual violence, lethal witch hunts, and domestic cruelty reveal that informal social mechanisms remain largely untouched, despite formal juridical bans. The study lays bare the shortcomings of identity-based movements that neglect the compounding nature of intersectionality. Movements that centre gender to the exclusion of caste and those that foreground caste to the exclusion

of gender marginalise the very subjects who endure both. The argument here is that progressive politics must therefore be reconfigured to centre intersectional identities from the moment of its inception, rather than treat them as peripheral concerns to be incorporated retroactively. The evidence illustrates how entrenched hierarchies have become increasingly adaptive in the face of ostensibly transformative change. Far from vanishing, caste and patriarchy recalibrate themselves to newly available spaces, exerting control through markets, judicial frameworks, and electoral contests that, on their surface, promise inclusion. This resilience implies that effective resistance must be equally adaptive and multilayered, articulating strategies that can probe and disrupt every site at which caste and gender are mutually reconstituted. Existing frameworks for addressing gender inequality and caste discrimination routinely treat these axes of marginalisation as discrete categories requiring isolated policy responses. The evidence presented here, however, indicates that such compartmentalised formulations risk consolidating intersectional disadvantage by neglecting the ways that gender, caste, and other forms of oppression mutually constitute and intensify one another.

To formulate effective interventions, policymakers must embed an intersectional lens from the outset. This obligation encompasses the creation of legal architectures that explicitly outlaw compounded discrimination, the design of economic empowerment programs that respond to the precarities faced by those situated at multiple margins, and the institutionalisation of political spaces that guarantee intersectional representation. Moreover, it necessitates the systematic training of law enforcement officials, health workers, and other frontline responders to identify and appropriately mitigate intersectional manifestations of violence and discrimination. Civil society organisations, for their part, are indispensable to this agenda. The analysis records numerous instances of grassroots mobilisation by Dalit women that concurrently contest patriarchal and caste subordination. These movements not only illuminate the practical possibilities of intersectional resistance but also serve as prototypes for broader mobilisation. Sustaining and amplifying such efforts requires policy frameworks that align with their objectives and funding mechanisms that provide long-term support.

The findings underscore considerable obstacles to the operationalisation of intersectional frameworks. Prevailing power arrangements are more comfortable managing discrete forms of disadvantage than confronting the relational nature of inequality. Upper-caste women are often unwilling to interrogate the advantages conferred by caste, while Dalit men may deflect scrutiny of gender-based subordination within their social constituencies. Addressing these dynamics demands a long-term political ethos coupled with extensive cultural change. The global dimension cannot be overlooked. India's navigation of compounded subordination informs a broader comprehension of comparable processes in societies marked by layered status hierarchies. The explanatory models advanced by Crenshaw and Collins, initially grounded in the Black American experience, prove robust across varied cultural settings. However, they underscore an imperative for analytical approaches attuned to local power constellations.

Conclusion

This study affirms that comprehending female subjugation in India necessitates an intersectional lens attentive to how caste, class, and gender structures conspire to forge distinctive, compounded vulnerabilities. Evidence derived from a literary critique of Aravind Adiga's *The White Tiger*, alongside empirical investigations into sexual violence, witch hunts, and domestic abuse, confirms that Dalit women's realities elude capture when examined through frameworks centred exclusively on either patriarchy or caste. The intersectional examination generates several critical insights. First, the violence confronted by Dalit women is instrumental to the intertwined systems of domination. Sexual assault polices the boundaries of caste identity, witch hunts facilitate the theft of remnant land and property, and domestic assault sustains the dual verticality of caste and patriarchy. These incidents should be represented not as discrete occurrences but as concatenated expressions of structural subjugation. Institutional responses—spanning jurisprudence, medical protocols, and political mobilisation—persistently disregard the compounded character of the injuries suffered. Such neglect manifests the structural intersectionality that Crenshaw delineates: agencies oriented to single-axis analysis are ineffectual when confronted by actors whose marginalisation unfolds through multiple, mutually reinforcing vectors.

Representational modes across media, literary, and academic domains frequently render intersectional experiences invisible by privileging either caste or gender, but seldom attending to their co-constitution. This rhetorical omission exacerbates political marginalisation by obscuring the grounds upon which collective mobilisation can be securely based, thereby undermining the efficacy of interventions that would otherwise target the mutually reinforcing character of caste- and gender-based subordination. Three spheres are thereby summoned to a more rigorous intersectional practice. In scholarship, the imperative is to displace additive frameworks and to interrogate the dynamic interconnections among modalities of domination, revealing how each modality can magnify or otherwise reshape the effects of the others. In policy formulation, interventions must be constructed at the moment of inception to encompass the effects of intersecting oppressions, thereby disavowing the tendency to partition inequalities into discrete, contestable domains. Finally, activist praxis is called upon to resituate intersectional identities at the organising centre rather than conferring them retrospective recognition. The ongoing feminist Dalit collectives, analysed in this study, furnish exemplary prototypes of such praxis, revealing how simultaneous contestation of gender and caste subordination can be operationalised in recalcitrantly hierarchical contexts.

The findings, therefore, underscore the capacity of oppressive systems to reconfigure themselves rather than to dissipate under the pressures of modernisation. Caste and patriarchal structures now reciprocate the demands of contemporary institutions, articulating themselves through policies, labour markets, and juridical processes that initially present as neutral. Such rearticulation instructs activists and scholars alike that the junction of caste, gender, and class power cannot be disassembled through singular

interventions, but requires a diagnostic vigilance that unmask the reinvention of traditional power in novel guises.

The analysis underscores the necessity for sustained theoretical innovation within the field of intersectional studies. Although the formulations offered by Crenshaw and Collins remain foundational, the Indian milieu simultaneously confirms the generalizable character and the culturally distinct inflexions of intersectional processes. Constructing theoretical lenses that retain analytical precision while being sufficiently adaptable to diverse socio-political environments continues to pose a formidable undertaking for scholars whose praxis is oriented toward both comprehension and confrontation of intersectional subjugation. The purpose of intersectional analysis transcends the confines of scholarly discourse; it is foremost a vehicle for systemic change. A precise cartography of how disparate regimes of power co-constitute one another is the prerequisite for the design of interventions that can effectively erode them. This investigation advances that emancipatory project by revealing dimensions of both violence and resistance that remain occluded when reductionist, single-axis models are applied. The trajectory toward substantive equality for the most precarious women inevitably entails the radical re-engineering of the overlapping structures that sustain their subordination.

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