MAA OMWATI DEGREE COLLEGE

HASSANPUR (PALWAL)

NOTES

MA (ENGLISH) 3RD SEM

SUBJECT: - GENDER STUDIES-I

UNIT -1

Mirabai

Mirabai and venerated as Sant Meera, better known **Meerabai**, was a 16th-century Hindu mystic poet and devotee of Krishna. She is a celebrated Bhakti saint, particularly in the North Indian Hindu tradition. She is mentioned in *Bhaktamal*, confirming that she was widely known and a cherished figure in the Bhakti movement by about 1600. Most legends about Mirabai mention her fearless disregard for social and family conventions, her devotion to Krishna, her treatment of Krishna as her husband, and her persecution by her in-laws for her religious devotion. She has been the subject of numerous foltalesand hagiographic legends, which are inconsistent or widely different in details.

Millions of devotional hymns in passionate praise of Krishna are attributed to Meerabai in the Indian tradition, but just a few hundred are believed to be authentic by scholars, and the earliest written records suggest that except for two hymns, most were first written down in the 18th century. Many poems attributed to Meera were likely composed later by others who admired Meera. These hymns are a type of bhajan, and are very famous across India.

Some Hindu temples, such as Chittor Fort, are dedicated to Mirabai's memory. Legends about Mirabai's life, of contested authenticity, have been the subject of movies, films, comic strips and other popular literature in modern times. pearl necklace. Scholars doubt this happened, as Tansen joined Akbar's court in 1562, 15 years after Meera's death. Similarly, some stories state that Ravidas was her guru (teacher), but there is no corroborating historical evidence for this. As of 2014, the three oldest records that mention Meera are all from the 17th century and written within 150 years of Meera's death. Neither mentions anything about her childhood, the circumstances of her marriage to Bhojraj or that the people who persecuted her were her in-laws or from some Rajput royal family.[19] Nancy Martin-Kershaw states that to the extent that Meera was challenged and persecuted, religious or social conventions were unlikely to have been the cause, rather the likely cause was political chaos and military conflicts between the Rajput kingdom and the Mughal Empire.

Poetry

Most of Meera's poems are dedicated to God in the form of Krishna (left) and some poems include Radha (right), the chief consort of Krishna. A number of compositions by Meera Bai continue to be sung today in India, mostly as devotional songs (*bhajans*) towards Krishna, though nearly all of them have a philosophical connotation.] Her poems describe her love, salutation, and separation from Krishna, and her dissatisfaction with the world. One of her most popular compositions remains "Payoji maine Ram Ratan dhan payo" (पायो जी मैंने राम रतन धन पायो।, "I have been given the richness of God's name blessing"). Meera's poems are lyrical *padas* (metric verses) in the Rajasthani language. Several meters are used within her *padas*, but the most common meter found is *mātric* (syllabic) poetic line. *Rāgas* or melodies are attributed to these *padas*, allowing them to be sung. While thousands of verses are attributed to her, scholars are divided as to how many of them were actually penned by Meera herself. There are no surviving manuscripts of her poetry from her time, and the earliest records with two poems credited to her are from the early 18th century, more than 150 years after her legendary disappearance in 1547.

Hindi and Rajasthani

Mirabai surrounded by devotees. c. 17th-18th century[] The most extensive collection of Meera's poems exists in manuscripts from the 19th century. To establish the authenticity of the poems, scholars have looked at various factors such as the mention of Meera in other manuscripts, as well as the style, language, and form of the poems. John Stratton Hawley cautions, "When one speaks of the poetry of Mirabai, then, there is always an element of enigma. (...) There must always remain a question about whether there is any real relation between the poems we cite and a historical Mira." In her poems, Krishna is a yogi and lover, and she herself is a yogini ready to take her place by his side in a spiritual marital bliss. Meera's style combines impassioned mood, defiance, longing, anticipation, joy, and ecstasy of union, always centered on Krishna. Meera speaks of a personal relationship with Krishna as her lover, God, and mountain lifter. The characteristic of her poetry is complete surrender.After making me fall for you so hard, where are you going?Until the day I see you, no repose: my life, like a fish washed on shore, flails in agony.For your sake I'll make myself a yogini, I'll hurl myself to death on the saw of Kashi.Mira's God is the clever Mountain Lifter, and I am his, a slave to his lotus feet.

-- "I got a guru in the form of Sant Ravidas, there by obtaining life's fulfillment."

Mirabai's compositions

- Raag Govind
- Govind Tika
- Raag Soratha
- Meera Ki Malhar
- Mira Padavali
- Narsi ji Ka Mayara

Influence

A modern painting of Mirabai Scholars acknowledge that Meera was one of the central poet-saints of the Bhakti movement, a period in Indian history rife with religious conflicts. Yet, they simultaneously question the extent to which Meera was a canonical projection of social imagination that followed, where she became a symbol of people's suffering and a desire for an alternative.] Dirk Wiemann, quoting Parita Mukta, states,If one accepts that someone very akin to the Mira legend [about persecution and her devotion] existed as an actual social being, the power of her convictions broke the brutal feudal relationships that existed at that time. The Mira Bai of the popular imagination, then, is an intensely anachronistic figure by virtue of that anticipatory radical democracy which propels Meera out of the historicity that remains nonetheless ascribed to her. She goes beyond the shadowy realms of the past to inhabit the very core of a future which is embodied within the suffering of a people who seek an alternative.

—Dirk Wiemann / Parita Mukta, On Meera

Modern stage performance about Mirabai The continued influence of Meera, in part, has been her message of freedom, her resolve and right to pursue her devotion to Krishna and her spiritual beliefs as she felt drawn to despite her persecution. Her appeal and influence in Indian culture, writes Edwin Bryant, is from her emerging, through her legends and poems, as a person "who stands up for what is right and suffers bitterly for holding fast to her convictions, as other men

and women have", yet she does so with a language of love, with words painting the "full range of emotions that mark love, whether between human beings or between human and divine".

Popular culture Composer John Harbison adapted Bly's translations for his *Mirabai Songs.*

The 1997 novel *Cuckold*, by Kiran Nagarkar, features her as one of the central characters.In 2002, Indian film director Anjali Panjabi released a documentary film about Meera, titled *A Few Things I Know About Her*.[] In 2009, Meera Bai's life was interpreted as a musical story in *Meera—The Lover…*, a music album based on original compositions for some well known bhajans attributed to her James, a Bangladeshi musician, dedicated his song "Mirabai" to her. The Meera Mahal in Merta is a museum dedicated to telling the story of Mirabai through sculptures, paintings, displays, and a shaded garden.

Savitribai Phule

Savitribai Phule (pronunciation) was one of the first female teachers in India,[] a social reformer, and a poet. Along with her husband, Jyotiba Phule, in Maharashtra, she played a vital role in improving women's rights in India. She is considered to be the pioneer of India's feminist movement. She strived to abolish discrimination and unfair treatment of people based on caste and gender. She and her husband were pioneers of women's education in India. They started their first school for girls in 1848 in Pune at Tatyasaheb Bhide's residence or Bhidewada.

Early life

Savitribai Phule was born on 3 January, 1831, in the village of Naigaon in Satara District, Maharashtra. Her birthplace is about 15 km (9.3 mi) from Shirval, and 50 km (31 mi) from Pune.[5] She was the youngest daughter of four children born to Lakshmi and Patil, both of whom belonged to the Mali Community. Savitribai married her husband, Jyotirao Phule, at the age of 9 or 10, while he was 13.

Education Savitribai was illiterate at the time of her marriage. Her husband educated her, as well as his cousin sister, Sagunabai Shirsagar, at their home while working on their farm. Once she completed her primary education with Jyotirao, she continued her studies under the guidance his friends, Sakharam Yeshwant Paranjpe and Keshav Shivram Bhavalkar.

Career

After completing her teacher's education, Savitribai Phule started teaching girls at Poona. She did so alongside Sagunabai Kshirsagar, sister of Jyotiba Phule[] who was a revolutionary feminist and a mentor to Jyotirao. Not long after beginning to teach with Sagunabai, Savitribai and Jyotirao Phule, along with Sagunabai, started their own school at *Bhidewada*. *Bhidewada* was the home of Tatya Saheb Bhide, who was inspired by the work that the trio was doing. The curriculum at *Bhidewada* included a

In the 1850s, Savitribai and Jyotirao Phule were instrumental in establishing two educational trusts. They were entitled: to the Native Male School, Pune, and the Society for Promoting the Education of Mahar, Mangs, etc. These two trusts ended up encompassing many schools which were led by Savitribai Phule and later, Fatima Sheikh.[] It did occur to me that the improvement that comes about in a child due to the mother is very important and good. So those who are concerned with the happiness and welfare of this country should definitely pay attention to the condition of women and make every effort to impart knowledge to them if they want the country to progress. With this thought, I started the school for girls first. But my caste brethren did not

like that I was educating girls and my own father threw us out of the house. Nobody was ready to give space for the school nor did we have money to build it. People were not willing to send their children to school but Lahuji Ragh Raut Mang and Ranba Mahar convinced their caste brethren about the benefits of getting educated.

Personal life Savitribai and Jyotirao had no children of their own. It is said that they adopted Yashawantrao, who was the son of a Brahmin widow. However, there is no original evidence available yet to support this.[] It is said when Yashwant was about to get married, no one was willing to give him a girl because he was born to a widow. Hence, Savitribai probably arranged his marriage to her organization's worker Dynoba Sasane's daughter in February 1889.

Death Savitribai and her adopted son Yashwant, opened a clinic to treat those affected by the worldwide Third Pandemic of the bubonic plague when it appeared in the area around Nalasopara in 1897. The clinic was established on the stern outskirts of Pune, in an area free of infection. Savitribai died a heroic death trying to save the son of Pandurang Babaji Gaekwad. Upon learning that Babaji Gaekwad's son had contracted the plague in the Mahar settlement outside of Mundhwa, Savitribai Phule

Poetry and other work Savitribai Phule was also an author and poet. She published *Kavya Phule* in 1854 and *Bavan Kashi Subodh Ratnakar* in 1892, and also a poem entitled "Go, Get Education" in which she encouraged those who are oppressed to free themselves by obtaining an educatio As a result of her experience and work, she became an ardent feminist. She established the Mahila Seva Mandal to raise awareness for issues concerning women's rights. Savitribai also called for a gathering place for women that was free of caste discrimination or differentiation of any kind Symbolic of this was that all the women that attended were to sit on the same mat. She was also an anti-infanticide activist. She opened a women's shelter called the Home for the Prevention of Infanticide, where Brahmin widows could safely deliver their children and leave them there to be adopted if they so desired. She also campaigned against child marriage and was an advocate of widow remarriage.

Tarabai Shinde

Tarabai Shinde (1850–1910) was a feminist activist who protested patriarchy and caste in 19th century India. She is known for her published work, *Stri Purush Tulana* ("A Comparison Between Women and Men"), originally published in Marathi in 1882. The pamphlet is a critique of caste and patriarchy, and is often considered the first modern Indian feminist text.[] It was very controversial for its time in challenging the Hindu religious scriptures themselves as a source of women's oppression, a view that continues to be controversial and debated today. She was a member of Satyashodhak Samaj.

Early life and family Born in Marathi Family in the year 1850 to Bapuji Hari Shinde in Buldhana, Berar Province, in present-day Maharashtra, she was a founding member of the *Satyashodhak Samaj*, Pune. Her father was a radical and head clerk in the office of Deputy Commissioner of Revenues, he also published a book titled, "*Hint to the Educated Natives*" in 1871. There was no girls' school in the area. Tarabai was the only daughter who was taught Marathi, Sanskrit and English by her father. She also had four brothers. Tarabai was married when quite young, but was granted more freedom in the household than most other Marathi wives of the time since her husband moved into her parents' home.

Social work

Shinde was associate of social activists Jotirao and Savitribai Phule; both husband & wife and were a founding member of their Satyashodhak Samaj ("Truth Finding Community") organisation. The Phules shared with Shinde an awareness of the separate axes of oppression that constitute gender and caste, as well as the intermeshed nature of the two.

"Stri Purush Tulana"

Tarabai Shindes popular literary work is "Stri Purush Tulana" .In her essay, Shinde criticised the social inequality of caste, as well as the patriarchal views of other activists who saw caste as the main form of antagonism in Hindu society. According to Susie Tharu and K. Lalita, "...Stri Purush Tulana is probably the first full fledged and extant feminist argument after the poetry of the Bhakti Period. But Tarabai's work is also significant because at a time when intellectuals and activists alike were primarily concerned with the hardships of a Hindu widow's life and other easily identifiable atrocities perpetrated on women, Tarabai Shinde, apparently working in isolation, was able to broaden the scope of analysis to include the ideological fabric of patriarchal society. Women everywhere, she implies, are similarly oppressed."largely unknown till 1975, when it was rediscovered and republished.

Pandita Ramabai

Pandita Ramabai Sarasvati (23 April 1858 – 5 April 1922) was an Indian social reformer and Christian missionary. She was the first woman to be awarded the titles of *Pandita* as a Sanskrit scholar and *Sarasvati* after being examined by the faculty of the University of Calcutta.[1] She was one of the ten women delegates of the Congress session of 1889. During her stay in England in early 1880s she converted to Christianity. After that she toured extensively in the United States to collect funds for destitute Indian women. With the funds raised she started Sharada Sadan for child widows. In the late 1890s, she founded Mukti Mission, a Christian charity at Kedgaon village, forty miles east of the city of Pune. The mission was later named Pandita Ramabai Mukti Mission.

Early life and education

Pandita Ramabai Sarasvati was born as Ramabai Dongre on 23 April 1858 into a Marathi-speaking Chitpavan Brahmin family.] Her father, Anant Shastri Dongre, a Sanskrit scholar, taught her Sanskrit at home. Dongre's extraordinary piety led him to travel extensively across India with his family in tow. Her mother, Lakshmi was married to much older Anant Shastri at the age of nine. Anant Shastri was in favour of female education and started teaching Sanskrit to Lakshmi. This was in stark contrast to the prevalent customs. Ramabai gained exposure to public speaking by participating in the family's public recitation of the Purana at pilgrimage sites around India, which is how they earned a meager living.] Lakshmi became so adept at Sanskrit that she also would even teach young boys, but this was opposed severely by the orthodox Brahmins. These were the circumstances that compelled Anant Shastri to move with his family to a rather desolate place.. She met Bipin Chandra Madhvi at the Sylhet District school who was part of the committee organised to welcome her. After the death of Srinivas in 1880, Ramabai married Bipin Behari Medhvi, a Bengali lawyer.] The groom was a Bengali Kayastha, and so the marriage was inter-caste and inter-regional and therefore considered inappropriate for that age. They were married in a civil ceremony on 13 November 1880. The couple had a daughter on 16 April 1881 whom they named Manorama (english translation:heart's joy). Around this time Ramabai wrote a poem on the deplorable condition of Sanskrit and sent it to the forthcoming

Oriental Congress to be held in Berlin. Its transalation was read with her introduction and deep appreciation by Indologist Monier Monier-Williams.[9] Unfortunately, Bipin Bihari Medhvi

Social activism

When in 1882 the Hunter Commission was appointed by the colonial Government of India to look into education, Ramabai gave evidence before it. In an address before the Hunter Commission, she declared, "In ninety-nine cases out of a hundred the educated men of this country are opposed to female education and the proper position of women. If they observe the slightest fault, they magnify the grain of mustard-seed into a mountain, and try to ruin the character of a woman." She suggested that teachers be trained and women school inspectors be appointed. Further, she said that as the situation in India was that women's conditions were such that women could only medically treat them, Indian women should be admitted to medical colleges. Ramabai's evidence created a great sensation and reached Queen Victoria. It bore fruit later in starting of the Women's Medical Movement by Lord Dufferin. In Maharashtra, Ramabai made contact with Christian organizations also involved in women's education and medical missionary work, in particular a community of Anglican nuns, the work in India, Ramabai met American Suffragette and Women's rights activist, Frances Willard in July 1887. Willard invited Ramabai to speak at thnational Woman'sChristianTemperanceUnion convention in November 1887 where she gained the support of this large women's organization. She returned to India in June 1888 as a National Lecturer for the WCTU. Mary Greenleaf Clement Leavitt, the first World Missionary of the WCTU, was already there when Ramabai returned, but they did not meet. Ramabai worked however with the WCTU of India once it was officially organized in 1893. in 1889, she returned to India, and founded a school for child widows in Pune called Sharada Sadan, which had the support of many Hindu reformers, including M.G. Ranade. Although Ramabai did not engage in overt evangelism, she did not hide her Christian faith either, and when several students converted to Christianity, she lost the backing of Pune's Hindu reform circles. She moved the school 60 kilometers east to the much quieter village of Kedgaon, and changed its name to the Mukti Mission. In 1896, during a severe famine, Ramabai toured the villages of Maharashtra with a caravan of bullock carts and rescued thousands of outcast children, child widows, orphans, and other destitute women and brought them to the shelter of the Mukti Mission. By 1900 there were 1,500 residents and over a hundred cattle in the Mukti mission. A learned woman knowing seven languages, she also translated the Bible into her mother tongue—Marathi—from the original Hebrew and Greek. The Pandita Ramabai Mukti Mission is still active today, providing housing, education, vocational training, etc. for many needy groups including widows, orphans, and the blind.

Influence on early Pentecostalism

Scholars of Pentecostalism have begun to explore the possibility that rather than having originated in a singular event at the famous Azusa Street Church in Los Angeles in 1906, the origins of Pentecostalism can be traced to religious revivals around the world, which were interpreted by participants as signs of a new era in Christian history. The extraordinary psycho-physical states that accompanied the emotionally intense revivals took different shape in different places. Minnie Abrams, Ramabai's American assistant.

Personal life

In many ways, Pandita Ramabai's family life departed from the norms expected of women in her day. Her childhood was full of hardships and she lost her parents early. Her marriage to Bipin Bihari Medhvi crossed caste lines. Moreover, when her husband died after just two years of marriage, she was left a widow. Under ordinary circumstances, such a tragedy put nineteenth-century Indian women in a vulnerable condition, dependent upon their deceased husband's family for support. Pandita Ramabai, however, persevered as an independent woman, and a single mother.

Rashid Jahan Rashid Jahan **(25 August 1905 – 29 July 1952) was an Indian writer and medical doctor known for her Urdu literature and trenchant social commentaries. She wrote short stories and plays and contributed to *Angarey* (1932), a collection of unconventional short stories written in collaboration with Sajjad Zaheer, Ahmed Ali, and Mahmuduz Zafar.**

Early life

Rashid Jahan was born on 25 August 1905 in Aligarh. She was the eldest of seven children born to Sheikh Abdullah and his wife Begum Wahid Jahan. Her father was a leading pioneer of women's English-based education in India and established the Women's College, Aligarh at the Aligarh Muslim University.[8] Sheikh Abdullah also ran the Urdu literary journal *Khatun*, which promoted women's emancipation and education, and to which Jahan's mother was a frequent contributor. As Jahan's future sister-in-law, Hamida Saiduzzafar, related in a 1973 interview, Rashid once said of her upbringing: ‘‘We have slept on the mattress of women's education and covered ourselves with the quilt of women's education from our earliest consciousness."

Education

Jahan undertook her early education in Aligarh at the Muslim Girls' School and Hostel (which would later become the Women's College, Aligarh), where she studied until she was 16 years old. In 1921, she left Aligarh to join the Isabella Thoburn College in Lucknow, earning a degree in Inter-Science.] Jahan wrote her first short stories for the *Chand Bagh Chronicle*, a publication of the Isabella Thoburn College. Three years later, in 1924, Jahan moved to Lady Hardinge Medical College in Delhi to study obstetrics and gynecology. As a medical student, Jahan organized literacy classes and free medical clinics for poor women. After graduating with an M.B.B.S. in 1929, Jahan joined the United Provinces Provincial Medical Service, and was posted to small towns across north India, from Bahraich to Bulandshahar and Meerut.

Activism

In 1931, Jahan was posted to the Lady Dufferin Hospital (now the Dufferin Hospital) in Lucknow, the capital city of the United Provinces.[1] In Lucknow, Jahan met Sajjad Zaheer, Ahmed Ali, and Mahmuduz Zafar. The following year, the quartet published *Angaaray*, a collection of short stories railing against the hypocrisies of Islamic orthodoxy and the British Raj. In 1933, Jahan joined the Communist Party of India and became a leading party figure in the United Provinces, adopting the moniker.

Death

On 2 July 1952, Jahan and her husband left India for the Soviet Union to seek treatment for Jahan's uterine cancer. Jahan was admitted to the Kremlin Hospital but died on 29 July 1952,

soon after arriving. Jahan is buried in a Moscow cemetery, where her tombstone reads, "Communist Doctor and Writer."[4][5]

Literary output

It is thought that Jahan wrote approximately 25-30 original short stories and 15-20 original plays in her lifetime.[] Two of these short stories appear in *Angaaray* and six appear in *Aurat*, while the rest have been lost to time for reasons of obscurity or limited initial circulation., Ahmed Ali, Rashid Jahan, and Mahmuduz Zafar. Zaheer contributed 5 short stories to the collection, Ali two, Jahan two, and Zafar one. The two pieces that Jahan contributed to *Angaaray* were *Dilli ki Sair* ("A Trip to Delhi") and *Parde ke Peeche* ("Behind the Veil").

Dilli ki Sair is a three page monologue told from the perspective of a Muslim woman, Malika Begum of Faridabad, who is telling her friends about her trip to Delhi with her husband. However, as her husband left her at the train station to meet one of his friends, the story largely consists of the narrator relating the happenings on the railway platform as she sits on her luggage, starving, and waiting for her husband to take her home. When her husband does return, he offers her a puri, leftovers from his meal in a restaurant, and becomes angry when she refuses.[] The narrator concludes her story by declaring that she would not want to take a trip even to paradise with her husband. As such, the story is considered to be a brief but penetrating meditation on life behind the veil and the blindness of male privilege towards the experience of women behind the purdah

Controversy

Angaaray railed against social inequity, hypocritical Mawlawis, and the exploitation of women in a deeply patriarchal society. These criticisms caused an uproar ithe Indian Islamic community, and *Angaaray* was publicly condemned by the Central Standing Committee of the All-India Shia Conference in Lucknow as a "filthy pamphlet" that had "wounded the feelings of the entire Muslim community." Fatwas were issued against the book and the Urdu press called for its proscription. Demonstrations were held outside book stores and the publisher had to issue a written apology and surrender unsold copies to the government. In March 1933, the British colonial government banned the book for violating religious freedoms under Section 295A.

Ismat Chughtai

Ismat Chughtai (21 August 1915 – 24 October 1991) was an Indian Urdu novelist, short story writer, liberal humanist and filmmaker. Beginning in the 1930s, she wrote extensively on themes including female sexuality and femininity, middle-class gentility, and class conflict, often from a Marxist perspective. With a style characterised by literary realism, Chughtai established herself as a significant voice in the Urdu literature of the twentieth century, and in 1976 was awarded the Padma Shri by the Government of India.

Early life and career beginnings (1915–41)

Ismat Chughtai was born on 21 August 1915 in Badayun, Uttar Pradesh to Nusrat Khanam and Mirza Qaseem Baig Chughtai; she was the ninth of ten children—six brothers and four sisters. The family moved frequently as Chughtai's father was a civil servant; she spent her childhood in cities including Jodhpur, Agra, and Aligarh—mostly in the company of her brothers as her sisters had all got married while she was still very young. Chughtai described the

influence of her brothers as an important factor which influenced her personality in her formative years. She thought of her second-eldest brother, Mirza Azim Beg Chughtai (also a novelist), as a mentor. The family eventually settled in Agra, after Chughtai's father retired from the Indian Civil Services.

Chughtai's continued association with the Progressive Writers' Movement had significant bearings on her writing style; she was particularly intrigued by *Angarey*, a compilation of short-stories written in Urdu by members of the group including Jahan, Sajjad Zaheer, Sahibzada Mahmuduzaffar and Ahmed Ali. Other early influences included such writers as William Sydney Porter, George Bernard Shaw, and Anton Chekhov.[9] *Kalyān* (*Buds*) and *Cōtēn* (*Wounds*), two of Chughtai's earliest collections of short stories, were published in 1941 and 1942 respectively.

Niche appreciation and transition to film (1942–60)

After completing her Bachelor's of Education degree, Chughtai successfully applied for the post of headmistress of an Aligarh-based Girls school. There, she met and developed a close friendship with Shaheed Latif, who was pursuing a master's degree at the Aligarh Muslim University at the time.] Chughtai continued to write for various publications during her stay at Aligarh. She found success with such short-stories as *Gainda* and *Khidmatgaar* and the play *Intikhab*, all of which were published during the period.[12] She then moved to Bombay in 1942 and began working as an Inspectress of schools.[7] Later that year, she married Latif, who was now working as a dialogue writer in Bollywood, in a private ceremony. Khwaja Ahmad Abbas was the legal witness to the ceremony.

The trial, which took place in 1945, itself drew much media and public attention and brought notoriety to the duo. Chughtai fared better in the public eye, having garnered support from such fellow members of the Progressive Writers' Movement as Majnun Gorakhpuri and Krishan Chander. Regardless, she detested the media coverage of the whole incident, which in her view weighted heavily upon her subsequent work; "[*Lihaaf*] brought me so much notoriety that I got sick of life. It became the proverbial stick to beat me with and whatever I wrote afterwards got crushed under its weight." We stood face to face during a dinner. I felt the ground under my feet receding. She cruised through the crowChughtai, however, is known to have made her peace with the whole fiasco, having met the woman who had inspired Begum Jan a few years after the publication of *Lihaaf*. The woman told Chughtai that she had since divorced her husband, remarried and was raising a child with her second husband. Chughtai's biographers recall the meeting between the two women in *Ismat: Her life, Her times*: "[Chughtai] felt greatly rewarded when the begum told [her that *Lihaaf*] had changed her life and it is because of her story now she was blessed with a child".] Chughtai, who had been apprehensive about the meeting at first, later expressed her delight in a *memoir*, writing, "flowers can be made to bloom among rocks. The only condition is that one has to water the plant with one's heart's blood".In the years following their wedding, Latif also introduced Chughtai to the Hindi film industry.] She began writing scripts in the late 1940s and made her debut as a screenwriter for Latif's drama film *Ziddi*. Starring Kamini Kaushal, Pran, and Dev Anand in his first major film role, *Ziddi* became one of the biggest commercial successes of 1948. It was based on the 1941 eponymous short story; Chughtai had rewritten the narrative in form of a screenplay for the production.[13][21] She then wrote the dialogue and screenplay for the 1950 romance drama film *Arzoo*, starring Kaushal and Dilip Kumar. Chughtai expanded her career into directing with the 1953 film *Fareb*, which featured an ensemble cast of Amar, Maya Daas, Kishore Kumar, Lalita Pawar, and Zohra Sehgal. Having again written the screenplay based on one of her short stories, Chughtai co-directed the film with Latif. Upon release,

both *Arzoo* and *Fareb* garnered positive response from the audience and performed well at the box-office.

Chughtai's association with film solidified when she and Latif co-founded the production company Filmina. Her first project as a filmmaker was the 1958 drama film *Sone Ki Chidiya*, which she wrote and co-produced. Starring Nutan and Talat Mahmood in lead roles, it told the story of a child actor, who was abused and exploited over the course of her career. The film was well received by audiences and the success translated directly into a rise in Chughtai's popularity, as noted by writer and critic Shams Kanwal.[] *Sone Ki Chidiya* has been described as a significant production for "[chronicling] a heady time in Indian cinema" and showcasing the "grime behind the glamour" of the film industry. Nutan, who garnered a good response for her performance in the film, herself described it as one of her favorite projects. Also in 1958, Chughtai produced the Mahmood-Shyama starrer romance drama *Lala Rukh*.

Success with writing novels (1961–90)

Beginning in the 1960s, Chughtai wrote a total of eight novels, the first of which was *Masooma* (*The Innocent Girl*), published in 1962. The film follows the life of a young actress, Nilofar, who is forced to work as call girl to sustain her family once her father abandons them. Set in the Bombay of 1950s, the novel delves into the themes of sexual exploitation and social and economic injustice. Her next work, the 1966 novella *Saudai* (*Obsession*) was based on the screenplay of 1951 film *Buzdil*, which she co-wrote with Latif.[] Commentators have noted that *Saudai* could never shed its structure and still read like a screenplay despite Chughtai's efforts.

Ajeeb Aadmi similarly narrates the life of Dharam Dev, a popular leading man in Bollywood and the impact that his extra-marital affair with Zareen Jamal, a fellow actress has on the lives of the people involved. The novel was said to have been based on the affair between frequent co-stars Guru Dutt and Waheeda Rehman; Dutt was married to playback singer Geeta Dutt and the couple had three children at the time.[35] While there are several allusions to real-life figures including Meena Kumari, Lata Mangeshkar, and Mohammed Rafi, members of the Dutt family and Rehman are never explicitly named.[35] Chughtai said of *Ajeeb Aadmi*: "[In the novel], I go into [...] why girls run after him and producers like him, and the hell they make for these men and for their wives. The novel, which was released in the early 1970s, was praised for its bold nature and candour."

Later years, critical reappraisals and subsequent acclaim (1990s and beyond)

Chughtai was diagnosed with Alzheimer's disease in the late 1980s, which limited her work thereafter.[] She died at her house in Mumbai on 24 October 1991, following the prolonged illness. Chughtai was known to have been averse of getting a burial, the common funeral practice in Islam. Rakhshanda Jalil quotes one of Chughtai's conversations with Qurratulain Hyder, a friend and contemporary writer in *An Uncivil Woman: Writings on Ismat Chughtai*, "I am very scared of the grave. They bury you beneath a pile of mud. One would suffocate [...] I'd rather be cremated."[] As per most accounts, Chughtai was cremated at the Chandanwadi crematorium, in accordance with her last wishes.

Influences and writing style

Chughtai was a liberal Muslim whose daughter, nephew, and niece were married to Hindus. In her own words, Chughtai came from a family of "Hindus, Muslims and Christians who all live peacefully".[] She said she read not only the Qur'an, but also the Gita and the Bible with

openness Chughtai's short stories reflected the cultural legacy of the region in which she lived. This was well demonstrated in her story "Sacred Duty", where she dealt with social pressures in India, alluding to specific national, religious and cultural traditions. In Chughtai's formative years, Nazar Sajjad Hyder had established herself an independent feminist voice, and the short stories of two very different women, Hijab Imtiaz Ali and Rashid Jehan, were also a significant early influence. Many of her writings, including *Angarey* and *Lihaaf*, were banned in South Asia because their reformist and feminist content offended conservatives (for example, her view that the Niqab, the veil worn by women in Muslim societies, should be discouraged for Muslim women because it is oppressive and feudal).

Mary Wollstonecraft

Mary Wollstonecraft also UK: /-krɑːft/; 27 April 1759 – 10 September 1797) was a British writer, philosopher, and advocate of Until the late 20th century, Wollstonecraft's life, which encompassed several unconventional personal relationships at the time, received more attention than her writing. Wollstonecraft is regarded as one of the founding feminist philosophers, and feminists often cite both her life and her works as important influences.During her brief career she wrote novels, treatises, a travel narrative, a history of the French Revolution, a conduct book, and a children's book. Wollstonecraft is best known for *A Vindication of the Rights of Woman* (1792), in which she argues that women are not naturally inferior to men but appear to be only because they lack education. She suggests that both men and women should be treated as rational beings and imagines a social order founded on. reason.

Early life

Wollstonecraft was born on 27 April 1759 in Spitalfields, London. She was the second of the seven children of Elizabeth Dixon and Edward John Wollstonecraft.[] Although her family had a comfortable income when she was a child, her father gradually squandered it on speculative projects. Consequently, the family became financially unstable and they were frequently forced to move during Wollstonecraft's youth. The family's financial situation eventually became so dire that Wollstonecraft's father compelled her to turn over money that she would have inherited at her maturity. Moreover, he was apparently a violent man who would beat his wife in drunken rages. As a teenager, Wollstonecraft used to lie outside the door of her mother's bedroom to protect her. Wollstonecraft played a similar maternal role for her sisters, Everina and Eliza, throughout her life. In a defining moment in 1784, she persuaded Eliza, who was suffering from what was probably postpartum depression, to leave her husband and infant; Wollstonecraft made all of the arrangements for Eliza to flee, demonstrating her willingness to challenge social norms. The human costs, however, were severe: her sister suffered social condemnation and, because she could not remarry, was doomed to a life of poverty and hard work.[8]

"The first of a new genus"

Wollstonecraft in 1790–91, by John OpieFrontispiece to the 1791 edition of *Original Stories from Real Life* engraved by William Blake After Blood's death in 1785, Wollstonecraft's friends helped her obtain a position as governess to the daughters of the Anglo-Irish Kingsborough family in Ireland. Although she could not get along with Lady Kingsborough,[] the children found her an inspiring instructor; one of the daughters, Margaret King, would later say she "had freed her

mind from all superstitions".[19] Some of Wollstonecraft's experiences during this year would make their way into her only children's book, *Original Stories from Real Life* (1788).

France

10 August attack on the Tuileries Palace; French revolutionary violence spreads Wollstonecraft left for Paris in December 1792 and arrived about a month before Louis XVI was guillotined. Britain and France were on the brink of war when she left for Paris, and many advised her not to go. France was in turmoil. She sought out other British visitors such as Helen Maria Williams and joined the circle of expatriates then in the city. During her time in Paris, Wollstonecraft associated mostly with the moderate Girondins rather than the more radical Jacobins. It was indica when Archibald Hamilton Rowan, the United Irishman, encountered her in the city in 1794 it was at a post-Terror festival in honour of the moderate revolutionary leader Mirabeau, who had been a great hero for Irish and English radicals before his death (from natural causes) in April 1791. On 26 December 1792, Wollstonecraft saw the former king, Louis XVI, being taken to be tried before the National Assembly, and much to her own surprise, found "the tears flow[ing] insensibly from my eyes, when I saw Louis sitting, with more dignity than I expected from his character, in a hackney coach going to meet death, where so many of his race have triumphed".

Gilbert Imlay, the Reign of Terror, and her first child

Having just written the *Rights of Woman*, Wollstonecraft was determined to put her ideas to the test, and in the stimulating intellectual atmosphere of the French Revolution, she attempted her most experimental romantic attachment yet: she met and fell passionately in love with Gilbert Imlay, an American adventurer. Wollstonecraft put her own principles in practice by sleeping with Imlay even though they were not married, which was unacceptable behaviour from a "respectable" British woman.] Whether or not she was interested in marriage, he was not, and she appears to have fallen in love with an idealisation of the man. Despite her rejection of the sexual component of relationships in the *Rights of Woman*, Wollstonecraft discovered that Imlay awakened her interest in sex.

It is impossible for you to have any idea of the impression the sad scenes I have been a witness

The fall of the Jacobins and *An Historical and Moral View of the French Revolution*

In July 1794, Wollstonecraft welcomed the fall of the Jacobins, predicting it would be followed with a restoration of freedom of the press in France, which led her to return to Paris.] In August 1794, Imlay departed for London and promised to return soon. In 1793, the British government had begun a crackdown on radicals, suspending civil liberties, imposing drastic censorship, and trying for treason anyone suspected of sympathy with the revolution, which led Wollstonecraft to fear she would be imprisoned if she returned.

The winter of 1794–95 was the coldest winter in Europe for over a century, which reduced Wollstonecraft and her daughter Fanny to desperate circumstances. The river Seine froze that winter, which made it impossible for ships to bring food and coal to Paris, leading to widespread starvation and deaths from the cold in the city. Wollstonecraft continued to write to Imlay, asking him to return to France at once, declaring she still had faith in the revolution and did not wish to

return to Britain.[] After she left France on 7 April 1795, she continued to refer to herself as "Mrs. Imlay", even to her sisters, in order to bestow legitimacy upon her child.

England and William Godwin

Seeking Imlay, Wollstonecraft returned to London in April 1795, but he rejected her. In May 1795 she attempted to commit suicide, probably with laudanum, but Imlay saved her life (although it is unclear how). In a last attempt to win back Imlay, she embarked upon some business negotiations for him in Scandinavia, trying to locate a Norwegian captain who had absconded with silver that Imlay was trying to get past the British blockade of France. Wollstonecraft undertook this hazardous trip with only her young daughter and Marguerite, her maid. She recounted her travels and thoughts in letters to Imlay, many of which were eventually published as *Letters Written During a Short Residence in Sweden, Norway, and Denmark* in 1796. When she returned to England and came to the full realisation that her relationship with Imlay was over, she attempted suicide for the second time, leaving a note for Imlay:

Let my wrongs sleep with me! Soon, very soon, shall I be at peace. When you receive this, my burning head will be cold ... I shall plunge into the Thames where there is the least chance of my being snatched from the death I seek. God bless you! May you never know by experience what you have made me endure. Should your sensibility ever awake, remorse will find its way to your heart; and, in the midst of business and sensual pleasure, I shall appear before you, the victim of your deviation from rectitude. Portrait of William Godwin by James Northcote, oil on canvas, 1802 She then went out on a rainy night and "to make her clothes heavy with water, she walked up and down about half an hour" before jumping into the River Thames, but a stranger saw her jump and rescued her. Wollstonecraft considered her suicide attempt deeply rational, writing after her rescue, Gradually, Wollstonecraft returned to her literary life, becoming involved with Joseph Johnson's circle again, in particular with Mary Hays, Elizabeth Inchbald, and Sarah Siddons through William Godwin. Godwin and Wollstonecraft's unique courtship began slowly, but it eventually became a passionate love affair.[63] Godwin had read her *Letters Written in Sweden, Norway, and Denmark* and later wrote that "If ever there was a book calculated to make a man in love with its author, this appears to me to be the book. She speaks of her sorrows, in a way that fills us with melancholy, and dissolves us in tenderness, at the same time that she displays a genius which commands all our admiration."[64] Once Wollstonecraft became pregnant, they decided to marry so that their child would be legitimate. Their marriage revealed the fact that Wollstonecraft had never been married to Imlay, and as a result she and Godwin lost many friends. Godwin was further criticised because he had advocated the abolition of marriage in his philosophical treatise *Political Justice*.[] After their marriage on 29 March 1797, Godwin and Wollstonecraft moved to 29 The Polygon, Somers Town. Godwin rented an apartment 20 doors away at 17 Evesham Buildings in Chalton Street as a study, so that they could both still retain their independence; they often communicated by letter. By all accounts, theirs was a happy and stable, though brief, relationship.

Birth of Mary, death

On 30 August 1797, Wollstonecraft gave birth to her second daughter, Mary. Although the delivery seemed to go well initially, the placenta broke apart during the birth and became infected; childbed fever (post-partum infection) was a common and often fatal occurrence in the 18th century.[] After several days of agony, Wollstonecraft died of septicaemia on 10 September. Godwin was devastated: he wrote to his friend Thomas Holcroft, "I firmly believe there does not exist her equal in the world. I know from experience we were formed to make each other happy. I have not the least expectation that I can now ever know happiness again."[] She was buried in the churchyard of St Pancras Old Church, where her tombstone reads "Mary Wollstonecraft

Godwin, Author of *A Vindication of the Rights of Woman*: Born 27 April 1759: Died 10 September 1797."

Posthumous, Godwin's *Memoirs*

In January 1798 Godwin published his *Memoirs of the Author of A Vindication of the Rights of Woman*. Although Godwin felt that he was portraying his wife with love, compassion, and sincerity, many readers were shocked that he would reveal Wollstonecraft's illegitimate children, love affairs, and suicide attempts. The Romantic poet Robert Southey accused him of "the want of all feeling in stripping his dead wife naked" and vicious satires such as *The Unsex'd Females* were published. Godwin's *Memoirs* portrays Wollstonecraft as a woman deeply invested in feeling who was balanced by his reason and as more of a religious sceptic than her own writings suggest.[] Godwin's views of Wollstonecraft were perpetuated throughout the nineteenth century and resulted in poems such as "Wollstonecraft and Fuseli" by British poet Robert Browning and that by William Roscoe which includes the lines: In 1851, Wollstonecraft's remains were moved by her grandson Sir Percy Shelley, 3rd Baronet, to his family tomb in St Peter's Church, Bournemouth.

Novels

Otto Scholderer's *Young Girl Reading* (1883); in both *Mary* and *The Wrongs of Woman,* Wollstonecraft criticises women who imagine themselves as sentimental heroines.Both of Wollstonecraft's novels criticise what she viewed as the patriarchal institution of marriage and its deleterious effects on women. In her first novel, *Mary: A Fiction* (1788), the eponymous heroine is forced into a loveless marriage for economic reasons; she fulfils her desire for love and affection outside marriage with two passionate contrasting the imaginative connection to the world with a commercial and mercenary one, an attitude she associates with Imlay. *Letters Written in Sweden, Norway, and Denmark* was Wollstonecraft's most popular book in the 1790s. It sold well and was reviewed positively by most critics. Godwin wrote "if ever there was a book calculated to make a man in love with its author, this appears to me to be the book."[] It influenced Romantic poets such as William Wordsworth and Samuel Taylor Coleridge, who drew on its themes and its aesthetic.

Clara Zetkin

Clara Zetkin (/ˈzɛtkɪn/; German: [ˈtsɛtkiːn]; *née* **Eißner** [ˈaɪsnɐ]; 5 July 1857 – 20 June 1933) was a German Marxist theorist, communist activist, and advocate for women's rights.[1]Until 1917, she was active in the Social Democratic Party of Germany.[2] She then joined the Independent Social Democratic Party of Germany (USPD) and its far-left wing, the Spartacist League, which later became the Communist Party of Germany (KPD). She represented that party in the Reichstag during the Weimar Republic from 1920 to 1933.

Early engagement in Social Democratic Party

Her political career began after being introduced to Ossip Zetkin, whom she later married. Within a few months of attending and taking part in socialist meetings, Zetkin became entirely committed to the party, which offered a Marxist approach to the demand for women's liberation. Around the time of 1880, due to the political climate in Germany, Zetkin went into exile in Switzerland and later in France. Upon her return to Germany, nearly a decade later, she became the editor of the Social Democratic Party of Germany's newspaper for women, *Die Gleichheit* (Equality), a post that she occupied for 25 years. Having studied to become a teacher, Zetkin developed connections with the women's movement and the labour movement in Germany from 1874. In 1878 she joined the Socialist Workers' Party (*Sozialistische Arbeiterpartei*, SAP). This party had been founded in 1875 by merging two previous parties: the ADAV formed by Ferdinand Lassalle and the SDAP of August Bebel and Wilhelm Liebknecht. In 1890, its name was changed to its modern version Social Democratic Party of Germany (SPD).

Around 1898, Zetkin formed a friendship with the younger Rosa Luxemburg that lasted 20 years. Despite Luxemburg's indifference to the women's movement, which absorbed so much of Zetkin's energies, they became firm political allies on the far left of the SDP. Luxemburg once suggested that their joint epitaph would be "Here lie the last two men of German Social Democracy".[ ] In the debate on Revisionism at the turn of the 20th century, they jointly attacked the reformist theses of Eduard Bernstein, who had rejected the ideology of a revolutionary change in favour of "evolutionary socialism".[ ]

Fight for women's rights

Zetkin was very interested in women's politics, including the fight for equal opportunities and women's suffrage, through socialism. She helped to develop the social-democratic women's movement in Germany. From 1891 to 1917, she edited the SPD women's newspaper *Die Gleichheit* (Equality). In 1907 she became the leader of the newly founded "Women's Office" at the SPD. She also contributed to International Women's Day (IWD). In August 1910, an International Women's Conference was organized to precede the general meeting of the Socialist Second International in Copenhagen, Denmark.[14] Inspired in part by American socialists' actions, Zetkin, Käte Duncker and others proposed that "a special Women's Day" be organized annually, but no date was specified at that conference. Delegates (100 women from 17 countries) agreed with the idea as a strategy to promote suffrage for women. The following year on 19 March 1911, IWD was marked for the first time, by over a million people in Austria, Denmark, Germany, and Switzerland.

Opposition to First World War

During the period of the First World War, at the international women's peace conference in Switzerland, activists, revolutionaries, and supporters gathered to confront the concern for unity among workers across the battle lines. There, Zetkin spoke:

> Zetkin, along with Karl Liebknecht, Rosa Luxemburg, Luise Kähler and other influential SPD politicians, rejected the party's policy of *Burgfrieden* (a truce between political parties the government and a promise to refrain from strikes during the war). Among other anti-war activities, Zetkin organized an international socialist women's anti-war conference in Berlin in 1915. Because of her anti-war opinions, she was arrested

several times during the war and was in 1916 taken into "protective custody" from which she was later released on account of illness.

Joining Communist Party

In 1916 Zetkin was one of the co-founders ofthe Spartacist League and the Independent Social Democratic Party of Germany (USPD) which had split off in 1917 from its mother party, the SPD, in protest at its pro-war stance.

In January 1919, after the German Revolution in November of the previous year, the KPD (Communist Party of Germany) was founded. Zetkin also joined it and represented the party from 1920 to 1933 in the Reichstag. Until 1924, Zetkin was a member of the KPD's central office. From 1927 to 1929, she was a member of the party's central committee. She was also a member of the executive committee of the Communist International (Comintern) from 1921 to 1933. She also presided over an international secretariat for women, which was created by the Communist International in October 1920. In June 1921, the Second International Conference of Communist Women, which was held in Moscow and was chaired by her, changed the date of the International Women's Day to 8 March. That has remained the date of the IWD. In summer 1922, Zetkin was part of the prosecution team during the Trial of the SocialisRevolutionaries in Moscow, but at other times, she was critical of Moscow's influence over the German Communist Party within which she was part of the right wing. She was removed from the Central Committee of the KPD when the left, led by Ruth Fischer, took control. She opposed a policy decision made in Moscow in 1928 to get communist trade unions in Germany to split from the main socialist-dominated federation and form the rival *Rote Gewerkschaftsbund*. When Joseph Stalin put this to the executive of Comintern, in December 1928, Zetkin was one of only three members of the executive to vote against.

The most important immediate task is the formation of a United Front of all workers in order to turn back fascism [..] in order to preserve for the enslaved and exploited, the force and power of their organization as well as to maintain their own physical existence. Before this compelling historical necessity, all inhibiting and dividing political, trade union, religious and ideological opinions must take a back seat. All those who feel themselves threatened, all those who suffer and all those who long for liberation must belong to the United Front against fascism and its representatives in government.

Exile and death

Soon after Adolf Hitler and his Nazi Party took power in 1933, the Reichstag fire gave the Nazi government opportunity to outright ban the KPD and other dissenting political parties. Zetkin went into exile for the last time, this time to the Soviet Union. She died there, at Arkhangelskoye, near Moscow, in 1933, aged nearly 76. Her ashes were placed in the Kremlin Wall Necropolis,[1] by the Moscow Kremlin Wall, near the Red Square. The funeral was attended by leading communists from all over Europe, including Joseph Stalin and Nadezhda Krupskaya (Lenin's widow).

After 1949, Zetkin became a much-celebrated heroine in the German Democratic Republic (East Germany), and every major city had a street named after her. Her name can still be found on the maps of the former lands of the GDR.] A street

in Tula, Russia, named for Zetkin (ул. Клары Цеткин) as well as a street in Belgrade, Serbia (ul. Klare Cetkin).

Virginia Woolf

Adeline Virginia Wool Stephen; 25 January 1882 – 28 March 1941) was an English writer. She is considered one of the most important modernist 20th-century authors. She pioneered the use of stream of consciousness as a narrative device.Woolf was born into an affluent household in South Kensington, London. She was the seventh child of Julia Prinsep Jackson and Leslie Stephen in a blended family of eight that included the modernist painter Vanessa Bell. She was home-schooled in English classics and Victorian literature from a young age. From 1897 to 1901, she attended the Ladies' Department of King's College London. There, she studied classics and history, coming into contact with early reformers of women's higher education and the women's rights movement.

After her father's death in 1904, the Stephen family moved from Kensington to the more bohemian Bloomsbury, where, in conjunction with the brothers' intellectual friends, they formed the artistic and literary Bloomsbury Group. In 1912, she married Leonard Woolf, and in 1917, the couple founded the Hogarth Press, which published much of her work. They rented a home in Sussex and permanently settled there in 1940.

Woolf began writing professionally in 1900. During the inter-war period, Woolf was an important part of London's literary and artistic society. In 1915, she published her first novel, *The Voyage Out*, through her half-brother's publishing house, Gerald Duckworth and Company. Her best-known works include the novels *Mrs Dalloway* (1925), *To the Lighthouse* (1927) and *Orlando* (1928). She is also known for her essays, such as *A Room of One's Own* (1929).

Woolf became one of the central subjects of the 1970s movement of feminist criticism. Her works, translated into more than 50 languages, have attracted attention and widespread commentary for inspiring feminism. A large body of writing is dedicated to her life and work. She has been the subject of plays, novels, and films. Woolf is commemorated by statues, societies dedicated to her work, and a building at the University of London.

Early life

Virginia Woolf was born Adeline Virginia Stephen on 25 January 1882 at 22 Hyde Park Gate in South Kensington, London, to Julia (née Jackson) and Sir Leslie Stephen. Her father was a writer, historian, essayist, biographer, and mountaineer,[] described by Helena Swanwick as a "gaunt figure with a ragged red brown beard ... a formidable man."[] Her mother was a noted philanthropist, and her side of the family contained Julia Margaret Cameron, a celebrated photographer, and Lady Henry Somerset, a campaigner for women's rights. Virginia was named after her aunt Adeline, but because of her aunt's recent death the family decided not to use her first name.

Both of the Stephens had children from previous marriages. Julia, from her marriage to barrister Herbert Duckworth, had George, Stella, and Gerald; Leslie had Laura from a marriage to Minny Thackeray, a daughter of William Makepeace Thackeray.[3] Both former spouses had died suddenly, Duckworth of an abscess and Minny Stephen in childbirth. Leslie and Julia Stephen had four children together: Vanessa, Thoby, Virginia, and Adrian. Duckworth/Stephen Family c. 1892. Back row: Gerald Duckworth, Virginia, Thoby and Vanessa Stephen, George Duckworth. Front row: Adrian, Julia, Leslie Stephen.

Talland House

In the spring of 1882, Leslie rented a large white house in St Ives, Cornwall. The family would spend three months each summer there for the first 13 years of Virginia's life. Although the house had limited amenities, its main attraction was the view overlooking Porthminster Bay towards the Godrevy Lighthouse.[3] The happy summers spent at Talland House would later influence Woolf's novels *Jacob's Room*, *To the Lighthouse* and *The Waves*.[19]

Both at Hyde Park Gate and Talland House, the family socialised with much of the country's literary and artistic circles. Frequent guests included literary figures such as Henry James and George Meredith, as well as James Russell Lowell.[*citation needed*] The family did not return after 1894; a hotel was constructed in front of the house which blocked the sea view, and Julia Stephen died in May the following year.

Sexual abuse

In the 1939 essay "A Sketch of the Past" Woolf first wrote about experiencing sexual abuse by Gerald Duckworth at a young age. There is speculation that this contributed to her mental health issues later in life. There are also suggestions of sexual impropriety from George Duckworth during the period that he was caring for the Stephen sisters.

Adolescence

Virginia and Leslie Stephen, 1902

Julia Stephen fell ill with influenza in February 1895, and never properly recovered, dying on 5 May, when Virginia was only 13. This precipitated what Virginia later identified as her first "breakdown"—for months afterwards she was nervous and agitated, and she wrote very little for the subsequent two years.

Stella Duckworth took on a parental role. She married in April 1897, but moved to a house very close to the Stephens to continue to support the family. However, she fell ill on honeymoon and died on 19 July 1897. Subsequently George Duckworth took it upon himself to act as the head of the household, and bring Vanessa and Virginia out into society. This was not a rite of passage that resonated with either girl; Virginia's view was that "Society in those days was a very competent, perfectly complacent, ruthless machine. A girl had no chance against its fangs. No other desires—say to paint, or to write—could be taken seriously." Her priority was her writing;[] she began a new diary at the start of 1897 and filled notebooks with fragments and literary sketches.

Leslie Stephen died in February 1904, which caused Virginia to suffer another period of mental instability from April to September, and led to at least one suicide attempt.[] Woolf later described the period of 1897–1904 as "the seven unhappy years."

Education

As was common at the time, Julia Stephen did not believe in formal education for her daughters. Virginia was educated in a piecemeal fashion by her parents: Julia taught her Latin, French, and history, while Leslie taught her mathematics. She also received piano lessons. She also had unrestricted access to her father's vast library, exposing her to much of the literary canon. This resulted in a greater depth of reading than any of her Cambridge contemporaries.[] Later, Virginia recalled:

Even today there may be parents who would doubt the wisdom of allowing a girl of fifteen the free run of a large and quite unexpurgated library. But my father allowed it. There were certain facts – very briefly, very shyly he referred to them. Yet "Read what you like", he said, and all his books...were to be had without asking.

Another source was the conversation of their father's friends, to whom she was exposed.[Leslie Stephen described his circle as "most of the literary people of mark...clever young writers and barristers, chiefly of the radical persuasion...we used to meet on Wednesday and Sunday evenings, to smoke and drink and discuss the universe and the reform movement".

From 1897 Virginia received private tuition in Latin and Ancient Greek. One of her tutors was Clara Pater, and another was Janet Case, with whom she formed a lasting friendship and who involved her in the suffrage movement.[38] Virginia also attended a number of lectures at the King's College Ladies' Department.

Although Virginia could not attend Cambridge, she was to be profoundly influenced by her brother Thoby's experiences there. When Thoby went to Trinity in 1899, he befriended a circle of young men, including Clive Bell, Lytton Strachey, Leonard Woolf (whom Virginia would later marry), and Saxon Sydney-Turner, to whom he would introduce his sisters at the Trinity May Ball in 1900. These men formed a reading group they named the Midnight Society, which the Stephen sisters would later be invited to.

Gordon Square

46 Gordon Square After their father's death, Vanessa and Adrian decided to sell 22 Hyde Park Gate in South Kensington and move to Bloomsbury. This was a much cheaper area—they had not inherited much and were unsure about their finances. The Duckworth brothers did not join the Stephens in their new home; Gerald did not wish to, and George got married during.

From March 1905 the Stephens began to entertain their brother Thoby's intellectual friends at Gordon Square. The circle, who were largely members of the Cambridge Apostles, included Saxon Sydney-Turner, Lytton Strachey, Clive Bell and Desmond MacCarthy. Their social gatherings, referred to as "Thursday evenings", were a vision of recreating Trinity College. This circle formed the nucleus of the intellectual circle of writers and artists known as the Bloomsbury Group. Later, it would include John Maynard Keynes, Duncan Grant, E. M. Forster, Roger Fry, Leonard Woolf, and David Garnett.

After Vanessa's marriage, Virginia and Adrian moved into 29 Fitzroy Square, still very close to Gordon Square. The house had previously been occupied by George Bernard Shaw, and the area had been populated by artists since the previous century. Duncan Grant lived there, and Roger Fry would move there in 1913.] Virginia resented the wealth that Vanessa's marriage had given her; Virginia and Adrian lived more humbly by comparison.

Dreadnought hoax

Several members of the Bloomsbury Group attained notoriety in 1910 with the *Dreadnought* hoax, in which they posed as a royal Abyssinian entourage (with Virginia as "Prince Mendax") and received a tour of the HMS Dreadnought by Virginia's cousin Commander Fisher, who was not aware of the joke. Horace de Vere Cole, who had been one of the

masterminds of the hoax along with Adrian, later leaked the story to the press and informed the Foreign Office, leading to general outrage from the establishment.

Asham House (1911–1919)

During the latter Bloomsbury years Virginia travelled frequently with friends and family, to Dorset and Cornwall as well as further afield to Paris, Italy and Bayreuth. These trips were intended to avoid her suffering exhaustion from extended periods in London. The question arose of Virginia needing a quiet country retreat close to London, for the sake of her still-fragile mental health.[] In the winter of 1910 she and Adrian stayed at Lewes and started exploring the area of Sussex around the town. She soon found a property in nearby Firle, which she named "Little Talland House"; she maintained a relationship with that area for the rest of her life, tending to spend her time either in Sussex or London.

Virginia recorded the events of the weekends and holidays she spent there in her *Asham Diary*, part of which was later published as *A Writer's Diary* in 1953. In terms of creative writing, *The Voyage Out* was completed there, and much of *Night and Day*.] The house itself inspired the short story "A Haunted House", published in *A Haunted House and Other Short Stories*. Asham provided Woolf with much-needed relief from the pace of London life, and was where she found a happiness that she expressed in her diary on 5 May 1919: "Oh, but how happy we've been at Asheham! It was a most melodious time. Everything went so freely; – but I can't analyse all the sources of my joy".

While at Asham, in 1916 Leonard and Virginia found a farmhouse to let about four miles away, which they thought would be ideal for her sister. Eventually, Vanessa came down to inspect it, and took possession in October of that year, as a summer home for her family. The Charleston Farmhouse was to become the summer gathering place for the Bloomsbury Group.

Leonard Woolf was one of Thoby Stephen's friends at Trinity College, Cambridge, and had encountered the Stephen sisters in Thoby's rooms while visiting for May Week between 1899 and 1904. He recalled that in "white dresses and large hats, with parasols in their hands, their beauty literally took one's breath away". In 1904 Leonard Woolf left Britain for a civil service position in Ceylon,] but returned for a year's leave in Between 1924 and 1940 the Woolfs returned to Bloomsbury, taking out a ten-year lease at 52 Tavistock Square, from where they ran the Hogarth Press from the basement, where Virginia also had her writing room. 1925 saw the publication of *Mrs Dalloway* in May followed by her collapse while at Charleston in August. In 1927, her next novel, *To the Lighthouse*, was published, and the following year she lectured on *Women & Fiction* at Cambridge University and published *Orlando* in October.The Woolf's final residence in London was at 37 Mecklenburgh Square (1939–1940), destroyed during the Blitz in September 1940; a month later their previous home on Tavistock Square was also destroyed. After that, they made Sussex their permanent home.

Death

After completing the manuscript of her last novel (posthumously published), *Between the Acts* (1941), Woolf fell into a depression similar to one which she had earlier experienced. The onset of the Second World War, the destruction of her London home during the Blitz, and the cool reception given to her biography of her late friend Roger Fry all worsened her condition until she was unable to work.] When Leonard enlisted in the Home Guard, Virginia disapproved.

She held fast to her pacifism and criticised her husband for wearing what she considered to be "the silly uniform of the Home Guard".

After the Second World War began, Woolf's diary indicates that she was obsessed with death, which figured more and more as her mood darkened. On 28 March 1941, Woolf drowned herself by walking into the fast-flowing River Ouse near her home, after placing a large stone in her pocket. Her body was not found until 18 April.[110] Her husband buried her cremated beneath an elm tree in the garden of Monk's House, their home in Rodmell, Sussex.

Dearest, I feel certain that I am going mad again. I feel we can't go through another of those terrible times. And I shan't recover this time. I begin to hear voices, and I can't concentrate. So I am doing what seems the best thing to do. You have given me the greatest possible happiness. You have been in every way all that anyone could be. I don't think two people could have been happier till this terrible disease came. I can't fight it any longer. I know that I am spoiling your life, that without me you could work. And you will I know.

Mental health

Much examination has been made of Woolf's mental health. From the age of 13, following the death of her mother, Woolf suffered periodic mood swings However, Hermione Lee asserts that Woolf was not "mad"; she was merely a woman who suffered from and struggled with illness for much of her life, a woman of "exceptional courage, intelligence and stoicism", who made the best use, and achieved the best understanding she could of that illness. Her mother's death in 1895, "the greatest disaster that could happen",precipitated a crisis for which their family doctor, Dr Seton, prescribed rest, stopping lessons and writing, and regular walks supervised by Stell Yet just two years later, Stella too was dead, bringing on Virginia's first expressed wish for death at the age of fifteen. This was a scenario she would later recreate in "Time Passes" (*To the Lighthouse*, 1927).

The death of her father in 1904 provoked her most alarming collapse, on 10 May, when she threw herself out a window and she was briefly institutionalised[] under the care of her father's friend, the eminent psychiatrist George Savage. She spent time recovering at the house of Stella's friend Violet Dickinson, and at her aunt Caroline Emelia Stephen's house in Cambridge,[] and by January 1905, Savage considered her cured.

On Savage's recommendation, Virginia spent three short periods in 1910, 1912, and 1913 at Burley House at 15 Cambridge Park, Twickenham, described as "a private nursing home for women with nervous disorder" run by Miss Jean Thomas. By the end of February 1910, she was becoming increasingly restless, and Savage suggested being away from London. Vanessa rented Moat House, outside Canterbury, in June, but there was no improvement, so Savage sent her to Burley for a "rest cure". This involved partial isolation, deprivation of literature, and force-feeding, and after six weeks she was able to convalesce in Cornwall .

Work

Woolf is considered to be one of the most important 20th-century novelists. A modernist, she was one of the pioneers of using stream of consciousness as a narrative device, alongside contemporaries such as Marcel Proust, Dorothy Richardson and JamesJoyce Woolf's reputation was at its greatest during the 1930s, but declined considerably following the Second World War. The growth of feminist criticism in the 1970s helped re-establish her reputation Virginia

submitted her first article in 1890, to a competition in *Tit-Bits*. Although it was rejected, this shipboard romance by the 8-year-old would presage her first novel 25 years later, as would contributions to the *Hyde Park News*, such as the model letter "to show young people the right way to express what is in their hearts", a subtle commentary on her mother's legendary matchmaking. She transitioned from juvenilia to professional journalism in 1904 at the age of 22. Violet Dickinson introduced her to Kathleen Lyttelton, the editor of the *Women's Supplement* of *The Guardian*, a Church of England newspaper. Invited to submit a 1,500-word article, Virginia sent Lyttelton a review of William Dean Howells' *The Son of Royal Langbirth* and an essay about her visit to Haworth that year, *Haworth, November 1904*.[] The review was published anonymously on 4 December, and the essay on the 21st In 1905, Woolf began writing for *The Times Literary Supplement*.

Woolf would go on to publish novels and essays as a public intellectual to both critical and popular acclaim. Much of her work was self-published through the Hogarth Press. "Virginia Woolf's peculiarities as a fiction writer have tended to obscure her central strength: she is arguably the major lyrical novelist in the English language. Her novels are highly experimental: a narrative, frequently uneventful and commonplace, is refracted—and sometimes almost dissolved—in the characters' receptive consciousness. Intense lyricism and stylistic virtuosity fuse to create a world overabundant with auditory and visual impressions. "The intensity of Virginia Woolf's poetic vision elevates the ordinary, sometimes banal settings"—often wartime environments—"of most of her novels.

Though at least one biography of Virginia Woolf appeared in her lifetime, the first authoritative study of her life was published in 1972 by her nephew Quentin Bell. Hermione Lee's 1996 biography *Virginia Woolf*provides a thorough and authoritative examination of Woolf's life and work, which she discussed in an interview in 1997 In 2001, Louise DeSalvo and Mitchell A. Leaska edited *The Letters of Vita Sackville-West and Virginia Woolf*. Julia Briggs's *Virginia Woolf: An Inner Life* (2005) focuses on Woolf's writing, including her novels and her commentary on the creative process, to illuminate her life. The sociologist Pierre Bourdieu also uses Woolf's literature to understand and analyse gender domination. Woolf biographer Gillian Gill notes that Woolf's traumatic experience of sexual abuse by her half-brothers during her childhood influenced her advocacy of protection of vulnerable children from similar experiences. Biljana Dojčinović has discussed the issues surrounding translations of Woolf to Serbian as a "border-crossing"

Themes

Woolf's fiction has been studied for its insight into many themes including war, shell shock, witchcraft, and the role of social class in contemporary modern British society. In the postwar *Mrs Dalloway* (1925), Woolf addresses the moral dilemma of war and its effects and provides an authentic voice for soldiers returning from the First World War, suffering from shell shock, in the person of Septimus Smith.[] In *A Room of One's Own* (1929) Woolf equates historical accusations of witchcraft with creativity and genius among women "When, however, one reads of a witch being ducked, of a woman possessed by devils...then I think we are on the track of a lost novelist, a suppressed poet, of some mute and inglorious Jane AustenThroughout her work Woolf tried to evaluate the degree to which her privileged background framed the lens through which she viewed class.[] She both examined her own position as someone who would be considered an elitist snob, but attacked the class structure of Britain as she found it. In her 1936 essay *Am I a Snob?* she examined her values and those of the privileged circle she existed in. She concluded she was, and subsequent critics and supporters have tried to deal with the dilemma of being both elite and a social critic.

The sea is a recurring motif in Woolf's work. Noting Woolf's early memory of listening to waves break in Cornwall, Katharine Smyth writes in *The Paris Review* that "the radiance [of] cresting water would be consecrated again and again in her writing, saturating not only essays, diaries, and letters but also *Jacob's Room*, *The Waves*, and *To the Lighthouse*."[] Patrizia A. Muscogiuri explains that "seascapes, sailing, diving and the sea itself are aspects of nature and of human beings' relationship with it which frequently inspired Virginia Woolf's writing This trope is deeply embedded in her texts' structure and grammar; James Antoniou notes in *Sydney Morning Herald* how "Woolf made a virtue of the semicolon, the shape and function of which resembles the wave, her most famous motif."[]

Despite the considerable conceptual difficulties, given Woolf's idiosyncratic use of language, her works have been translated into over 50 languages Some writers, such as the Belgian Marguerite Yourcenar, had rather tense encounters with her, while others, such as the Argentinian Jorge Luis Borges, produced versions that were highly controversial.

Drama Virginia Woolf researched the life of her great-aunt, the photographer Julia Margaret Cameron, publishing her findings in an essay titled "Pattledom" (1925), and later in her introduction to her 1926 edition of Cameron's photographs She had begun work on a play based on an episode in Cameron's life in 1923, but abandoned it. Finally it was performed on 18 January 1935 at the studio of her sister, Vanessa Bell on Fitzroy Street in 1935.[] Woolf directed it herself, and the cast were mainly members of the Bloomsbury Group, including herself. *Freshwater* is a short three act comedy satirising the Victorian era, only performed once in Woolf's lifetime. Beneath the comedic elements, there is an exploration of both generational change and artistic freedom. Both Cameron and Woolf fought against the class and gender dynamics of Victorianism[and the play shows links to both *To the Lighthouse* and *A Room of One's Own* that would follow.

Among Woolf's non-fiction works, one of the best known is *A Room of One's Own* (1929), a book-length essay. Considered a key work of feminist literary criticism, it was written following two lectures she delivered on "Women and Fiction" at Cambridge University the previous year. In it, she examines the historical disempowerment women have faced in many spheres, including social, educational and financial. One of her more famous dicta is contained within the book "A woman must have money and a room of her own if she is to write fiction". Much of her argument ("to show you how I arrived at this opinion about the room and the money") is developed through the "unsolved problems" of women and fiction writing to arrive at her conclusion, although she claimed that was only "an opinion upon one minor pointIn doing so, she states a good deal about the nature of women and fiction, employing a quasi-fictional style as she examines where women writers failed because of lack of resources and opportunities, examining along the way the experiences of the Brontës, George Eliot and George Sand, as well as the fictional character of Shakespeare's sister, equipped with the same genius but not position. She contrasted these women who accepted a deferential status with Jane Austen, who wrote entirely as a woman

Hogarth Press

Virginia had taken up book-binding as a pastime in October 1901, at the age of 19. The Woolfs had been discussing setting up a publishing house for some time – Leonard intended for it to give Virginia a rest from the strain of writing, and therefore help her fragile mental health.

Additionally, publishing her works under their own outfit would save her from the stress of submitting her work to an external company, which contributed to her breakdown during the process of publishing her first novel *The Voyage Out*.[f] The Woolfs obtained their own hand-printing press in April 1917 and set it up on their dining room table at Hogarth House, thus beginning the Hogarth Press.

The first publication was *Two Stories* in July 1917, consisting of "The Mark on the Wall" by Virginia Woolf (which has been described as "Woolf's first foray into modernism"and "Three Jews" by Leonard Woolf. The accompanying illustrations by Dora Carrington were a success, leading Virginia to remark that the press was "specially good at printing pictures, and we see that we must make a practice of always having pictures." The process took two and a half months with a production run of 150 copies. Other short short stories followed, including *Kew Gardens* (1919) with a woodblock by Vanessa Bell as frontispiece Subsequently Bell added further illustrations, adorning each page of the text.

Unlike its contemporary small printers, who specialised in expensive artisanal reprints, the Woolfs concentrated on living avant-garde authors,] and over the subsequent five years printed works by a number of authors including Katherine Mansfield, T.S. Eliot, E. M. Forster, Clive Bell and Roger Fry. They also produced translations of Russian works

Simone de Beauvoir

Simone de Beauvoir was a French writer, feminist, social theorist, and existential philosopher. She is best known for her groundbreaking ideas surrounding feminism; her book, *The Second Sex*, is said to mark the beginning of second wave feminism across the globe. In her book, Beauvoir argues that throughout history, women have become classified as the Other, which has allowed women to remain oppressed. She advocates for their liberation.
De Beauvoir's ideas fiercely challenged the societal norms and expectations of her time. Her second contribution to the feminist movement was a petition, entitled Manifesto *of the 343*, which she authored and signed in 1971; this act of gathering 343 women to come forward with their experiences paved the way for the legalization of birth conrtol and abortion in France. Together, de Beauvoir's book, petition, and will to fight for gender equality changed the face of feminism, and society, at the time.

The Lifted Veil (novella)

The Lifted Veil is a novella by George Eliot, first published anonymously in *Blackwood's Magazine* in 1859 It was republished in 1879 Quite unlike the realistic fiction for which Eliot is best known, *The Lifted Veil* explores themes of extrasensory perception, possible life after death, and the power of fate The story is a significant part of the Victorian tradition of horror fiction, which includes such other examples as Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (1886), and Bram Stoker's *Dracula* (1897).

The unreliable narrator, Latimer, believes that he is cursed with an otherworldly ability to see into the future and the thoughts of other people. His unwanted "gift" seems to stem from a severe childhood illness he suffered while attending school in Geneva. Latimer is convinced of the existence of this power, and his two initial predictions do come true the way he has envisioned them: a peculiar "patch of rainbow light on the pavement" and a few words of dialogue appear to him exactly as expected. Latimer is revolted by much of what he discerns about others' motivationsCriticism and reception*Blackwood's* hesitated to publish *The Lifted Veil* due to its uncomfortable and sometimes horrifying scenes, like the blood transfusion at the

end of the story Blackwood liked the story but knew it might not be successful in his magazine, while his brother thought it was disturbed and urged him not to publish it.

Literary significance

This tale departs from Eliot's usual technique. Latimer's first-person narrative works with causality and chronology, with the narrative ending where it begins is Eliot's only venture into what would later be called science fiction. The story was influenced by the fields of physiology, phrenology, and mesmerism, as well as scientists such as William Gregory, who studied animal magnetism, and Charles-Édouard Brown-Séquard, who performed transfusion experiments.[1] Some academics believe the focus on clairvoyance was reflective of George Eliot's anxiety that her pseudonym had been or would be found out.

Adaptations in other media

In 1948 the story was adapted for an episode of the syndicated radio program *The Weird Circle*.] In 2002 the story was adapted for the stage for solo actor by Tim Heath. The adaptation was commissioned by Joseph Millson and was performed by him between 2002 and 2006.

Sweat

"**Sweat**" is a short story by the American writer Zora Neale Hurston, first published in 1926 in the first and only issue of the African-American literary magazine *Fire!!*. The story revolves around a washerwoman and her unemployed husband.Delia is a washerwoman who works long hours in a small Central Florida town. Her husband Sykes does not work, yet he uses all of her money and resents that Delia cleans "white folks'" clothes in their home, and scares her by using her fear of snakes. The marriage is abusive; Sykes began beating Delia two months after marrying. Observers in the town remark how the once-beautiful Delia has lost her shine because of the abuse. Delia has come to the conclusion that she does not need Sykes or his abuse, particularly considering it is her wages that paid for their home.Tired of Delia and seeking out freedom with his "portly" mistress Bertha, Sykes hatches a plan to poison Delia by planting a rattlesnake in her washing clothes. However, it is Sykes who is poisoned by the rattlesnake, fatally, in the neck. In response, Delia sits meditatively below a chinaberry tree waiting for her husband to expire, and ignoring his pleas for aid.

Characters

- **Delia**: Delia is an abused wife and her jaded view of Sykes and his mistreatment of her grows as the story progresses. Delia comes to feel the same way about her marriage as Sykes does: that the relationship has run its course. Delia portrays a woman from the Deep South in the first half of the 20th century who comes to discover freedom as independence from men.
- **Sykes**: Sykes is a stereotypical abusive husband. He physically and mentally abuses Delia, takes her income while failing to make his own, and has an affair on the side. Despite being out of work, for three months he has paid his mistress Bertha's rent. After he has "wrung every drop of pleasure" out of Delia, he plots to poison her with a rattlesnake, but the plan backfires after he is fatally bitten in the neck.
-

Domestic abuse

Sykes abuses Delia physically by beating her, economically by taking her income, and emotionally by putting her down for her body type. The story investigates the psychological effects of an abusive relationship.During the post-civil war time period, black men in the rural south had few job opportunities while black women could find work in the domestic service industryAs seen in the story, Delia is the sole financial provider for the family and this makes Sykes' masculinity feel threatened Sykes understands that he needs his wife's money, so he resorts to physically harming Delia in order to help him feel powerful in a restrictive environment for black males.

The working life versus the trifling life

The story's title "Sweat" refers to all the physical labor that Delia performs, which contrasts with Sykes' life of leisure and entitlement. The story does not refer to any job or income for Sykes, but he does somehow pay his mistress Bertha's rent, and he and his mistress even go on "stomps"—probably dates at a nightclub.

Feminism

The historical background presented during the time period when "Sweat" was published, represents a time when feminist art movements were taking place. "Sweat" was published in 1926 in a magazine named, "Fire!!". During the time it was published many African American artists were celebrating black culture and diversity in Harlem, NY. Zora Neale Hurston, an African American artist, wrote for black women, exposing their struggles with not only racism but sexism as well Hurston was able to write feminist pieces that included novels, short stories, journals, and letters. This was more accessible and approachable for women.[

Hurston describes that women were denied equal opportunities and abused by men in "Sweat". The story portrays Delia as being as strong and as independent as a woman can be in her circumstance. She works with each and every day.] Much of Delia's sexuality and emotions are dominated by her husband Sykes though, as he abuses his power of being the dominant sex over Delia. He is a womanizer and abusive. Delia feels as though she cannot leave him though out of fear for her safety and out of guilt. Because of this, her husband has much of the control over Delia, male over female, compared to master over slave

Ai Ladki by Krishna Sobti

Listen Girl, originally, *Ai Ladki*, written by Krishna Sobti and translated from Hindi by Shivanath is a conversation between a daughter and her bedridden mother in her last days. During the long period of Sobti's mother's illness, she referred to Sobti as 'Ai Ladki' (hey, girl or listen, girl) as if creating a distance from the living before dying.Sobti, to divert her mind post her mother's death, wrote *Ai Ladki* (translated to Listen Girl ; a conversation between two diametrically opposite women from two different generations, one entrenched in her home affairs and another a completely independent individual outside the family fold. It was first published in 1991.

A Mother's Final Words Ammi's worry that her daughter is unmarried, and has no family of her own unlike her siblings fuels her ruminations and most of her conversations.She is fiercely critical of her daughter's existence, equating her with a vegetable, a lonely shard of straw. She repeatedly stresses the need for her to have a family and a baby. "The body dies, not the soul. Water dries, but not blood. It flows in one's children, and in their children**" she says, or, "**Ladki, a pitcher full of water is better than a vast desert**"**

Thumbs Up

The Ammi we meet in *Listen Girl* is a tempestuous and feisty woman who ran her home with clockwork precision for years but is now, bedridden, entirely dependent on others. This tough transition pushes her to be moody, frustrated, and even cynical. This range of emotions is captured deftly by Sobti's brilliant writing and a reliable translation by her husband.The lively bits when Ammi talks of nature, the beauty of dawn and her morning addiction to tea, her witty remarks and astute observations uplift the reading experience.

Thumbs Down For more than half of *Listen Girl*, Ammi heavily incriminates her daughter for staying single before she mellows down to requesting her to find someone she desires and further adding that she needn't restrain herself to home and heart and just making a pile of chapatis.

Salt by Mahasweta Devi

Salt, a poignant short story crafted by Mahasweta Devi, intricately explores the tribulations faced by the marginalized Kol tribe in a secluded Indian village. Central to the narrative is Kanta, a Kol woman whose life is intimately entwined with the demanding task of salt production.Set against the rural backdrop of India, the Kol people engage in salt-making, laboring in the salt pans under challenging conditions. Despite their ceaseless efforts, the community falls victim to exploitation at the hands of powerful landlords who not only control the means of production but also manipulate economic conditions to perpetuate the cycle of poverty for the Kol tribe.Kanta, the central character, personifies resilience and resistance as she confronts the systemic injustices imposed by the landlords. These authoritative and exploitative figures subject the Kol community to economic subjugation, denying them basic rights. Kanta's personal struggle extends to symbolize the broader battle of her community against a system designed to keep them oppressed.The narrative takes a poignant turn when Kanta's husband, Gisu, falls ill due to the harsh working conditions. This pivotal moment prompts Kanta to challenge the landlords and the oppressive system, transforming her quest for justice into a direct confrontation with those in power who seek to suppress any form of dissent.

Themes

1. **Exploitation and Oppression:** At the narrative's core lies the pervasive theme of exploitation and oppression. The Kol tribe, engaged in salt production, faces economic exploitation at the hands of influential landlords who wield control over the means of production. The story unravels the stark realities of a system perpetuating poverty and depriving marginalized communities of basic rights.
2. **Resilience and Defiance:** The central character, Kanta, epitomizes the theme of resilience and defiance. Despite confronting adversity, she stands up against the oppressive system and confronts formidable landlords. Kanta's unyielding determination becomes emblematic of strength, inspiring her community to resist and advocate for justice.

3. **Injustice and Inequality:** The narrative lays bare the prevalent injustice and inequality faced by the Kol tribe. Economic disparities, unequal power dynamics, and the systematic denial of fundamental rights illuminate broader societal issues that the marginalized community contends with, underscoring the imperative for social reform.
4. **Symbolism of Salt:** Throughout the story, salt assumes a potent metaphorical role. While vital for sustenance, it symbolizes the bitterness of exploitation. The salt pans, initially conceived as a source of livelihood, morph into a battleground where the Kol people fiercely fight for their dignity and rights. The dual nature of salt encapsulates the paradoxical relationship between life-sustaining resources and their exploitation.
5. **Struggle for Justice:** At the narrative's heart lies Kanta's quest for justice for her husband and community. The story emphasizes the significance of standing against injustice and underscores the collective struggle needed to effect positive change.
6. **Empowerment and Solidarity:** As Kanta challenges the oppressive system, themes of empowerment and solidarity come to the forefront. The narrative accentuates the strength derived from unity and collective action, suggesting that positive change is achievable through a shared commitment to justice.
7. **Impact of Environmental Exploitation:** The salt pans and their exploitation indirectly highlight the environmental consequences of human activities. The narrative subtly addresses the repercussions of exploiting natural resources without sustainable practices, contributing to a broader ecological theme.

Krishna Sobti

Krishna Sobti (18 February 1925 – 25 January 2019) was an Indian Hindi-language fiction writer and essayist. She won the Sahitya Akademi Award in 1980 for her novel *Zindaginama* and in 1996, was awarded the Sahitya Akademi Fellowship, the highest award of the Akademi. In 2017, she received the Jnanpith Award for her contribution to Indian literature. Sobti is best known for her 1966 novel *Mitro Marajani*, an unapologetic portrayal of a married woman's sexuality. She was also the recipient of the first Katha Chudamani Award, in 1999, for Lifetime Literary Achievement, apart from winning the Shiromani Award in 1981, Hindi Academy Award in 1982, Shalaka Award of the Hindi Academy Delhiand in 2008, her novel *Samay Sargam* was selected for Vyas Samman, instituted by the K. K. Birla Foundation. Considered the *grande dame* of Hindi literature,[7] Krishna Sobti was born in Gujrat, Punjab, now in Pakistan; she also wrote under the name *Hashmat* and has published Hum Hashmat, a compilation of pen portraits of writers and friends. Her other novels are *Daar Se Bichchuri, Surajmukhi Andhere Ke*, *Yaaron Ke Yaar*, *Zindaginama*. Some of her well-known short stories are *Nafisa, Sikka Badal gaya, Badalom ke ghere*. A selection of her major works are published in *Sobti Eka Sohabata*. A number of her works are now available in English and Urdu.

In 2005, *Dil-o-Danish*, translated into *The Heart Has Its Reasons* in English by Reema Anand and Meenakshi Swami of Katha Books, won the Crossword Award in the Indian Language Fiction Translation category.] Her publications have been translated to multiple Indian and foreign languages such as Swedish, Russian and English.

Writing

Sobti's use of idiomatic Punjabi and Urdu while writing in Hindi has expanded over time to include Rajasthani as well. The intermingling of Urdu, Punjabi and Hindi cultures, influenced the language used in her works. She was known for using new writing styles. The characters in her stories were 'bold', 'daring' and ready to accept challenges. Her ability to adapt dialect and language specifically to the region she is writing about has been praised by critics for lending

authenticity to her characters.[1] It has also been cited as a reason for the difficulty in translating her works to other languages. Although Sobti's works deal closely with issues of female identity and sexuality, she has resisted being labelled as a 'woman writer' and has spoken of the importance of occupying both, masculine and feminine viewpoints, as a writer.

Krishna Sobti

Sobti initially established herself as a writer of short stories, with her stories *Lama* (about a Tibetan Buddhist priest), and *Nafisa* being published in 1944 In the same year, she also published her famous story about the Partition of India, called *Sikka Badal Gaya,* which she sent to Sachchidananda Vatsyayan, a fellow writer and the editor of the journal, Prateek, who accepted it for publication without any changes. Sobti has cited this incident as confirming her choice to write professionally.

Zindaginama

Sobti submitted the manuscript of her first novel, titled *Channa*, to the Leader Press in Allahabad in 1952 The manuscript was accepted and printed, however, Sobti found on receiving proofs that the Press had made textual alterations, and consequently sent them a telegram asking them to cease printing.Sobti has said that the alterations included linguistic changes that altered her use of Punjabi and Urdu words to Sanskrit wordsShe withdrew the book from publication, and paid to have the printed copies destroyed. She was subsequently persuaded by Sheela Sandhu, publisher at Rajkamal Prakashan, to revisit the manuscript, and it was published by Rajkamal Prakashan as *Zindaginama*: *Zinda Rukh* in 1979 after extensive rewriting Sobti went on to win the Sahitya Akademi Award for *Zindaginama* in 1980. *Zindaginama*: *Zinda Rukh* is nominally an account of rural life in a village in Punjab, in the early 1900s, but addresses political and social concerns of the time. It has been described by the writer and critic Trisha Gupta as a "universally acclaimed part of the Hindi literary canon Nand Kishore Naval, a critic, has referred to it as "the most comprehensive, sympathetic, and sensitive treatment of the peasants" in Hindi literature since Munshi Premchand.

Litigation against Amrita Pritam

Soon after *Zindaginama* was republished, the poet, novelist and essayist Amrita Pritam published a book titled *Hardatt Ka Zindaginama.* Sobti filed a suit in 1984 for damages against Pritam, claiming that Pritam had violated her copyright through the use of a similar title. The suit was litigated for 26 years and was ultimately decided in favour of Pritam, six years after Pritam's death, in 2011. Part of the delay was caused by the disappearance of a box of evidence containing original manuscripts of both, Pritam's and Sobti's novels, from the court. Sobti has since expressed disappointment at the outcome of the suit, noting that her original plan of writing *Zindaginama* as part of a trilogy was interrupted by the litigation

Other works

Sobti published several other novels to acclaim. *Dar Se Bichhadi* (*Separated from the door of the house*), published in 1958, was set in pre-Partition India, and concerned a child born from a marriage that crossed religious and social boundaries. This was followed by *Mitro Marjani* (*To*

Hell with you Mitro!), in 1966, a novel set in rural Punjab that concerned a young married woman's exploration and assertion of her sexuality. *Mitro Marjani* was translated to English by Gita Rajan and Raji Narasimha as *To Hell with You, Mitro* and propelled Sobti to fame.[] Scholar and critic Nikhil Govind has said that *Mitro Marjani* "allowed the Hindi novel to break out of the straitjacket of social realism, or the more stereotyped notions of 'women's fiction'." Her next novel, *Surajmukhi Andhere Ke* (*Sunflowers of the Dark*) was published in 1972 and dealt with a woman's struggle to come to terms with childhood abuse, and was preceded by two novellas in 1968, *Yaaron Ke Yaar* (*Friends of Friends*) and *Tin Pahar. Ai Ladki,* (*Hey Girl*) a more recent novel, narrates the relationship between an old woman on her deathbed and her daughter, who acts as her companion and nurse.] Sobti has also written a novel that is a fictionalised autobiography, titled *Gujrat Pakistan Se Gujarat Hindustan Taq (From Gujrat, Pakistan, to Gujarat, India*).] Her most recent novel is *Dil-o-Danish* (*Heart and Mind*).

Non-fictionBeginning in the 1960s, Sobti has also published a series of short profiles and columns under masculine pseudonym Hashmat. These were compiled and published as *Ham Hashmat* in 1977, and included profiles of Bhisham Sahni, Nirmal Verma, and Namwar Singh.] She has said, concerning her pseudonym that, "We both have different identities. I protect, and he reveals; I am ancient, he is new and fresh; we operate from opposite directions."] Her columns, written as Hashmat, have won praise from authors and critics, including the writer Ashok Vajpeyi, who said of them that "Nobody has written so endearingly of writers." as well as from Sukrita Paul Kumar, who has suggested that the use of a male pseudonym enabled Sobti to write without inhibition about her peers.

THE AWAKENING BY KATE CHOPIN

The story begins at Grand Isle, a ritzy vacation spot near New Orleans, where **Edna Pontellier** is summering with her husband and two children. Her husband Léonce is often away on business, so she spends most of her time with a beautiful, shallow friend named **Adèle Ratignolle** and a charming young man named **Robert Lebrun**. From the beginning, the reader perceives that all is not harmonious in the Pontellier family: Edna seems bored by her children and frustrated with Léonce, who is silly, ill-tempered, and inattentive (his lavish gifts notwithstanding). Her friendship with Robert, though, has been blossoming. They spend almost every day in each other's company, strolling on the beach and exchanging quiet jokes and observations.

The third-person narrator, whose voice blends somewhat with Edna's inner voice, begins to remark on the artificiality of the other women and to question Edna's habitual obedience to her foolish husband. One night, Edna is moved to tears at a party by the music of **Mademoiselle Reisz**, a sharp-voiced unmarried woman who most people dislike. Later that same night, Edna conquers her fear of the **sea** and swims far into the ocean. That night is the culmination of her

awakening, her critical, thoughtful examination of the social world and of her inner life. Her friendship with Robert becomes romantically charged. Soon, Robert leaves Grand Isle for Mexico, where he hopes to forget the illicit romance. Edna spends the rest of the summer longing for his company.

In September the Pontelliers return to New Orleans. Edna begins to neglect her household and her children so that she can devote her days to painting, reading, and seeing friends. Her friendship with Madame Ratignolle disintegrates somewhat, but she goes often to see Mademoiselle Reisz, who gives Edna good advice, shows her Robert's letters (which mention his love for her), and plays beautiful pieces on the piano. Edna's concerned husband consults with **Doctor Mandelet**, a wise family friend, who advises him to wait it out. Edna also becomes romantically involved with **Arobin**, a fashionable young man with a bad reputation. She doesn't love him, but she is strongly physically attracted to him. Their relationship is a source of confusion and anxiety to her.

They're interrupted, however, by an urgent summons from Madame Ratignolle, who is about to give birth. Edna watches the difficult procedure in horror. On her way home, she talks haltingly with Doctor Mandelet about her confused desire for freedom and her aversion to marriage. When she comes home, Robert is gone. He has left a note explaining that he can't be with her.

Not long after, Edna returns to Grand Isle. She says hello to **Victor**, Robert's brother who lives on the island year-round, and walks to the beach. She thinks with despair about her indifference to the world and longs for complete freedom. As she begins to swim, bright and lovely memories from her childhood flicker across her consciousness. In the book's final, confused moments, as she feels completely free, she drowns.

THANUPPU (COLD) BY KAMLA DAS

Kamala Das born on March 31, 1934 in Malabar, Kerala. Das is one of the best known contemporary Indian Women Writers. Writing in two languages, English and Malayalam, Das has authored many autobiographical works and novels. Her upbringing in a conservative family deeply influenced her writing, as she grappled with the constraints of literature and patriarchy

Kamala Das's poetry collections included: Summer in Calcutta (1965), The Descendants (1967) The Old Playhouse, and Other Poems (1973). Alphabet of Lust (1976) A Doll for the Child Prostitute(1977) and Padmavati the Harlot (1992). Notable among her many Malayalam works were the short-story collection Thanuppu (1967; "Cold") and the memoir Balyakalasmaranakal (1987; "Memories of Childhood"). Perhaps her best-known work was an autobiography, which first appeared as a series of columns in the weekly Malayalanadu, then in Malayalam as Ente Katha (1973), and finally in English as My Story (1976).

abuses her husband because he never loved her and never used her properly. She calls him a selfish and cowardly man who was a ruthless watcher of her sexual act with other men. This frustration of her love boils over in poems like' The Invitation' and 'The Looking Glass'. 2) FEMININE SENSIBILITY: Kamala Das's poetry is a frank and straightforward expression of feminine sensibility. The poet Kamala Das is inextricably linked to Indian feminism's past; in fact, hers is the country's first and most significant feminist movement. No matter what she wrote, she always aimed to depict some of the most contentious aspects of Indian culture, especially the pressing challenges facing women. Kamala Das experienced the tremendous tragedies of family life firsthand. Her marriage had been a complex disaster. Throughout her life, she saw partnerships fall apart. Kamala Das was forced to deal with the upheaval of a disintegrating marriage. She observed and experienced the blind patriarchy's power over her, which crushed all of her goals, aspirations, and concerns for her health. She revolts against the exploitation of women. She expresses anger against the male dominance in the society. She attempted to establish her identity as women through her poems. At the same time she tried to impart an identity to Indian women. Thus her poetry signals the advent of new phenomenon in IndoAnglican poetry. 3) TREATMENT OF SEX: In fact, the poetry of Kamala Das is devoted to her confessions of her sex life. Sexual humiliation becomes a central theme in her poetry. She goes to the extreme in her frank treatment of sex. In 'The Looking Glass' she says: Gift him all, Gift him what makes you woman, the scent of Long hair, the musk of sweat between the breasts, The warm shock of menstrual blood, and all your Endless female hungers. Kamala Das has added a new dimension to the poetry of love and sex. Her frank admission and bold treatment of her private life make her a great confessional poet. In this context she can be compared with Gauri Deshpande. 4) AS A POET OF PROTEST: Kamala is a poet of protest also. She rebels against the

conventions, traditions and accepted norms of society. Her protest is directed against injustices and exploitation. She made her poetry a vehicle for the expression of her resentments against male domination over women. In 'The Sunshine Cat' she writes in a strong tone of protest: Being selfish And a coward, the husband who neither loved nor Used her, but was a ruthless watcher..... POETIC STYLE AS A CONFESSIONAL POET: ◦ Kamala Das is a confessional poet. In this context she can be compared with Ramanujan, Ezekiel, R. Lowell, Anne Sexton, Sylvia Plath and J. Wright. ◦ As a true confessional poet she takes her readers into confidence about her private life. She shows with remarkable frankness the wrongs, injustice and the humiliation that she suffered in a male dominant world. She has candidly described her traumatic experiences of lovemaking and of the sexual act. ◦ We can easily find the tone of confession in her poems like 'The Sunshine Cat', 'The Invitation', and 'The Looking Glass'. In 'The Invitation' she has shamelessly described her sexual experience: ◦ ◦ I want no other On the bed with him, the boundaries of Paradise had shrunk to a mere Six by two and afterwards . . .. 2) MASTERY OF ENGLISH LANGUAGE ◦ A command of the English language is naturally the first requirement of an Indo- Anglican poet. ◦ Kamala Das's command over English language deserves to be admired. This command has duly been recognized by most of the scholars. ◦ She has a vast range of vocabulary. She understands the precise meanings of words. She can differentiate between the shades of meanings. ◦ We may take any poem by Kamala Das, and we shall find evidence of her command on the English language. 3) CHOICE OF WORDS AND PHRASES ◦ Kamala Das deserves high praise for her choice of words and for combining those words into phrases, clauses and sentences. ◦ In the choice of words she exercises a special care. Her words are neither splendid nor glittering. According to the requirements of the poem, Kamala Das is able to use simple and tough words. ◦ She is a poet in the confessional mode and thus her tone is conversational and her diction is often colloquial. The words come to her effortlessly and become one with emotions. ◦ Kamala Das reveals a mastery of phrases also. Here is an example of her use of words: “Cowering Beneath your monstrous ego I ate the magic Became a dwarf.” [The Old Playhouse]. 4) USE OF IMAGERY ◦ The poetry of Kamala Das abounds in imagery. Her imagery covers a wide range. It is by no means monotonous or boring. It is suggestive and functional. ◦ Her images and symbols are taken from the commonplace. They reveal the poet's own life. They fully support the theme of her

◦ Das was noted for her many Malayalam short stories as well as many poems written in English. ◦ She was also a syndicated columnist. ◦ She once claimed that “poetry does not sell in this country (India)” but her forthright columns, which sounded off on everything from women’s issues and child care to politics were popular. ◦ Das first book of poetry, Summer in Calcutta was released with fresh air in Indian English poetry. ◦ Her works are known for their originality, Versatility and the indigenous flavour of the soil. ◦ She had also held positions as vice chairperson in Kerala Sahitya Academy and in Kerala Forestry Board President of the Children’s Film Society. A PROLIFIC WRITER ◦ Das wrote more than 20 books. ◦ Her topics ranged from religion to politics to the beauty secrets of Nair women. ◦ Several well received collections of poetry in English, numerous volumes of short stories, and essays on a broad spectrum of subjects. Since the publication of her first collection of poetry, “Summer In Calcutta”(1965), Das has been considered an important voice of her generation, exemplified by a break from the past by writing in a distinctly Indian Persona rather than adopting the techniques of the English modernists ◦ Das spontaneity often translated into whimsically and earned the ire of critics, but it allowed her to explore the paradoxes of life and relationships with emotional honesty. HER CONVERSION TO ISLAM ◦ Kamala Das was born in a conservative Hindu Nair family and had a royal ancestry. ◦ On 11 December, 1999 at the age of 65 Das converted to Islam. ◦ She is also Kamala Suraiya, the name she took after converting to Islam in 1999. ◦ She was also named Madhavikutti, the pseudonym she gave herself when writing in Malayalam ◦ Finally, she is also ‘Ami’, a pet name she reserved for herself in her memoirs. THEMATIC CONCERNS 1) FRUSTRATION IN LOVE: Kamala Das is a poet of love and sexual relationship. Love and sex form the main theme in her poetry. Her poetry is largely an expression of her frustration in love. She always speaks of her unfulfilled love and expresses her need for love. In 'The Sunshine Cat' the poet abuses her husband because he never loved her and never used her properly. She calls him a selfish and cowardly man who was a ruthless watcher of her sexual act with other men. This frustration of her love boils over in poems like' The Invitation' and 'The Looking Glass'. 2) FEMININE SENSIBILITY: Kamala Das's poetry is a frank and straightforward expression of feminine sensibility. The poet Kamala Das is inextricably linked to Indian feminism's past; in fact, hers is the country's first and most significant feminist movement. No matter what she wrote, she always aimed to depict some of the most contentious aspects of Indian culture, especially the pressing challenges facing women. Kamala Das experienced the

tremendous tragedies of family life firsthand. Her marriage had been a complex disaster. Throughout her life, she saw partnerships fall apart. Kamala Das was forced to deal with the upheaval of a disintegrating marriage. She observed and experienced the blind patriarchy's power over her, which crushed all of her goals, aspirations, and concerns for her health. She revolts against the

ETHAN FRONE BY EDITH WHARTON

Edith Wharton wrote *Ethan Frome* as a *frame story* — meaning that the prologue and epilogue constitute a "frame" around the main story. The "frame" is The Narrator's vision of the tragedy that befalls Ethan Frome. The frame story takes place nearly twenty years after the events of the main story and is written in first person, revealing the thoughts and feelings of The Narrator. The main story, which describes the three and a half days before and including Ethan and Mattie's sledding accident, is written in third person — an omniscient narration that allows Wharton to relate the thoughts and feelings of all the characters.*Ethan Frome* begins when The Narrator, an engineer who is living temporarily in Starkfield, Massachusetts while working on a project in a nearby town, becomes curious about Ethan Frome. The Narrator questions his landlady, Mrs. Ned Hale, and Harmon Gow, a long-time resident and former stagecoach driver, about Ethan. They provide The Narrator with bits and pieces of information about Ethan, which make him even more intrigued with the story of Ethan's life.As a young man, Ethan Frome wanted to become an engineer. He left home, attended a technological college in Worcester, Massachusetts, and spent time in Florida actually working on a small engineering job. His dream was to settle in a metropolitan area where he could take advantage of the opportunities city life offered. Unfortunately, Ethan's studies (as well as his dreams) come to an abrupt halt when his father died and his mother became ill soon afterwards. He returned to Starkfield, Massachusetts to care for his mother and to run the family farm and sawmill. Realizing that he couldn't do everything by himself, he made arrangements for his cousin Zenobia (Zeena) Pierce to live with them. Zeena took over the care of Ethan's mother as well as the household duties. After his mother's death, Ethan couldn't imagine being alone again on the farm, so he married Zeena.

In an attempt to reclaim his dreams and move to a metropolitan area, Ethan tried to sell the farm, but his efforts were unsuccessful. After a year of marriage, Zeena became well known to the people in Starkfield for her "sickliness." She suffered from a myriad of illnesses and her disposition became irritable and disagreeable. Ethan's dreams were doomed.Three days before the "smash-up," Ethan goes one evening to meet Mattie, who is socializing at a church dance, and walk her home. He feels jealous when he observes Denis Eady, a local grocer and proprietor of the livery stable, flirting and dancing with Mattie. After Mattie refuses a ride home with Eady, she and Ethan walk home arm-in-arm.

The following day, Ethan rushes through his work, then home to glue the red dish together before Zeena returns home. To his surprise, when he gets home with the glue, Zeena is already there. Zeena informs Ethan that she has "complications" and will need a "hired girl." Zeena tells Ethan that she hired a girl when she was in Bettsbridge who will be arriving on the train the next afternoon and that Mattie will have to leave so the new girl can have Mattie's bedroom. Ethan is angry, but realizes that Zeena will have her way. He tells Mattie that she will have to leave and

he kisses her for the first time. Zeena comes into the kitchen furious because she has found her broken red pickle dish.

On the way to the train station, Ethan takes Mattie to Shadow Pond where they first fell in love with each other. At the top of School House Hill, they find a sled and go sledding, successfully swerving, just missing the elm tree at the bottom of the hill. Before taking the sled down the hill again, Mattie tells Ethan that she would sooner die than to live without him. They agree that death would be better than living apart. With the intention of committing suicide, Mattie and Ethan head straight for the elm tree at the bottom of the hill. The suicide attempt fails. Mattie is taken to Mrs. Ned Hale's house to be cared for after the "smash-up" and Ethan is taken to the minister's house. Ethan and Mattie are taken to the Frome farmhouse when they are physically able and are cared for by Zeena. Despite injuries from the smash-up, including a permanent limp, Ethan manages to support the three of them by resuming working on the farm and in the sawmill.

When The Narrator stays overnight at the Frome farm, over twenty years after the smash-up, he is surprised to find that Mattie — crippled by the accident — complains incessantly. In fact, because the women are now so much alike, he has difficulty distinguishing them.

A LOVE CHILD BY DORRIS LESSING

When I first read Doris Lessing's short story, "To Room Nineteen," I felt a sense of liberation that I had encountered only once before with the final exit of Nora in Ibsen's *A Doll's House* . To my teenage self, these fictions exposed what I had long suspected: Leading a perfect life as the perfect complacent wife was actually a suffocating disaster. By the time I read Lessing's story, forty years had passed since its initial publication, the women's movement had surged and fallen off, and the idea that women need to cultivate their own identities beyond the home was no longer novel. Even so, "To Room Nineteen" retained its sense of truth, portraying marriage as an abyss capable of swallowing a woman's sense of self.The younger Lessing was a social novelist who ferociously sought out answers. As Joan Didion wrote in her 1971 essay on Lessing, she was "a writer undergoing a profound and continuing cultural trauma, a woman of determinedly utopian and distinctly teleological bent assaulted at every turn by fresh evidence that the world is not improving as promised" and who was "compelled in the face of such evidence to look even more frenetically for the final cause, the unambiguous answer." Dogmatic and reactionary, the young Lessing evolved into a more yielding, evocative writer as demonstrated by her latest collection of novellas, *The Grandmothers* .

The other two stories based in realism, "Victoria and the Staveneys" and "A Love Child" also play out variations on this riff. Victoria, a black single mother watches as her child is taken into her white father's upper-class family and anticipates little Mary outgrowing the life she provides for her. Mary will live a life her mother always hoped for, but it is neither a life in which Victoria is welcome nor is it one in which she could comfortably exist. "A Love Child" follows a young man, James Reid, through a life he feels isn't his. James serves in the military during WWII, and ultimately lives in hope of finding a love far different than the love-turned-animosity between his parents. When he finds love,he is on shore in Cape Town, on layover from a grueling voyage at sea. The time spent with his married lover, Daphne,.

UNIT -2

CHIMAMANDA NGOZI ADICHIE - We Should All Be Feminists

Adichie's We Should All Be Feminists is a guide to understanding what feminism is. She talks about her own experiences as well as those of her friends and family with gender-based prejudice in Nigeria. The issues brought up in the book are still relevant today and universal. The two aspects of the books are the normalisation process and the stereotypical idea of feminism and the term feminist. The author also discusses issues such as raising boys and girls differently, gender, culture, and the pay gap. Feminism, in contrast to common opinion, advocates for the breakdown of the gender hierarchy rather than the triumph of women over men. ChimamandaNgoziAdichie provides an excellent explanation of the same. She urges us to picture a just society in which everyone is content and She urges us to picture a just society in which all people—men and women alike—are content and loyal to who they are. Keywords; Feminist, feminism, gender, culture, upbringing. Feminism, a word with negative baggage, is misunderstood by both sexes. It is not an insulting word, rather it is a label that can be accepted with pride. In her book review, Lisa Wan comments that being a feminist means establishing and achieving the sexes' political, economic, personal, and social equality. The opponents of feminism believe that feminism is a social movement that focuses on reversing gender roles and making men inferior. (Wikepedia contributors). In her long essay We Should All Be Feminists, Adichie attempts to define feminism in layman's words using concrete examples. She does a good job of explaining how we are conditioned to accept the patriarchal system. Her 2012 TEDx talk was reworked and published by Fourth Estate in 2014.Adichie makes a strong case in We Should All Be Feminists that gender stereotypes and ingrained ideas that support the gap between men and women have to be challenged. She explains how a cultural shift is necessary to achieve gender equality and how every one of us may play a part in bringing about this transformation. To put it succinctly, we should all be feminists to support women's emancipation and to encourage males to have discussions with women about roles, looks, sexuality, and success. Advocating for women's rights and working to improve the world for women are hallmarks of being a feminist. Feminism's primary goals are to improve the world for women, provide opportunities for them, and address social inequalities that affect them rather than question biological roles. Adichie's childhood friend Okoloma mockingly referred to her as a feminist after a heated debate. She was not aware of the definition of a feminist at the time. A journalist told her not to identify as a feminist after reading her book Purple Hibiscus, arguing that feminists are just unsatisfied single women. Feminists are stereotyped as being negative and detesting men. Of course, much of this was tongue-in-cheek, but what it shows is how that word feminist is so heavy with baggage, negative baggage: you hate men, you hate bras, you hate African culture, you think women should always be in charge, you don't wear make-up, you don't shave, you're always angry, you don't have a sense of humour, you don't use deodorant. (07) Adichie remembers another instance from her time in school. Even though she met the requirements for being a monitor—getting the best grades—she was not allowed to oversee the class. Her teacher said that girls cannot be appointed as monitors; only

boys are eligible for such positions. Whether we realise it or not, our mentality is built up to tolerate male dominance.Adichie remarks, "It starts to seem 'natural' that only men should be heads of corporations if we keep seeing only men in that role." (08) There are a lot of people in the world who support gender equality. They believe that since both sexes are equal, feminism is no longer unnecessary. They grant women the same freedoms that males do. Louis, one of Adichie's close friends, was an advocate for gender equality. Until he saw it for himself, he could not comprehend the precise differences in treatment between men and women. Louis is an intelligent, forward-thinking individual. Adichie and Louis went out to dinner one day in Lagos. A young man in the parking lot assisted them in finding a spot and parked the car. Adichie was impressed with the particular theatrics of the man and offered him money as a tip. After giving Adichie the money, the appreciative and joyful man turned to face her companion and said, "Thank you, sah!" (08). Because Louis was a man, the man assumed that any money she had ultimately came from him. Men and women differ from one another in terms of hormones, sexual organs, and biological capacities. Physical strength was once thought to be a crucial component of survival. Physically, men are generally stronger than women. Physical strength is not the only quality in the modern era to establish superiority. Rather, becomingoutstanding requires, having knowledge, creativity, and innovative ideas are required for survival. Even though humans developed, gender norms have not. Hotels, clubs and bars do not allow women to enter alone. When a woman walks into a hotel alone, she is assumed as a sex worker. Men are acknowledged and women are neglected in public places. Women cannot express their anger against social injustice because anger is not good for women: "Anger, the tone said, is particularly not good for a woman. If you are a woman, you are not supposed to express anger, because it is threatening." (09) Aggression from women at work is intolerable to men. They anticipate her working with a "woman's touch." Compared to men, women receive less recognition and attention during team meetings. Teaching girls that they can't be as angry or aggressive as boys is a widespread practice.The majority of books written centre on the actions that women must take to please men. Less advice exists for guys on how to win over women. Gender matters everywhere in the world. And I would like today to ask that we should begin to dream about and plan for a different world. A fairer world.A world of happier men and happier women who are truer to themselves. And this is how to start: we must raise our daughters differently. We must also raise our sons differently. (10) Adichie thinks that this kind of definition of masculinity is affecting humanity in boys. It is expected that boys should be free from fear, weakness and vulnerability. They need to be a hard man. It is our thinking that if a boy goes out for a date, he must pay the bills and, in this way, prove his masculinity. Adichie is of the view that only boys should pay to prove themselves they are men. She cries about why masculinity is attached to paying the bills. Masculinity and money are two different things. The boys are loaded with the pressure of proving their masculinity through monetary gains. This kind of pressure makes them fragile and handicapped. Not only girls but also boys, consciously or unconsciously, get pressured by irrational thinking. Marriage is an important stage in the life of a girl and a boy. Marriage is a source of joy, love and mutual understanding. The girls are taught to be familiar with the notion, but not the boys. The woman, without a ring symbolising she is unmarried, is not respected in society. The wedding ring is immediately a symbol of respect. To put it in Adichie's words, "I know an unmarried woman in Nigeria who, when she goes to conferences, wears a wedding ring because she wants her colleagues to – according to her – 'give her respect' (11)". It is expected to build a social atmosphere for women that may ensure safety for them. If a girl is not married in a particular age, she is considered as a failure. Respect is the right of both men and women and not only the men. The language of a marriage is often a language of ownership and not of partnership. This scenario must be changed. Women are expected to make more compromises in their lives. They have been taught to wear good clothes, to cover them, to be homely, to cook food for male members and to be good wife material. Adichie strongly objects to this kind of mindset: The problem with gender is that it prescribes how we should be rather than recognizing how we are. Imagine how much happier we would be, howmuch freer to be our true individual selves, if we didn't have the weight of gender expectations. (12) Feminism is also related to human rights in general. It would be a means of maintaining the illusion that women have not been marginalised for ages. It would be a means of negating the fact that women are the target of the gender issue. Humanity was split into two groups for centuries,

with one group being excluded and subjected to oppression. The concept of feminism intimidates some men. In the guise of culture, they treat women like objects to be taken for granted and ignore the fact that culture is a dynamic process that is constantly evolving. In the end, culture serves to guarantee a people's survival and continuance. “Culture does not make people. People make culture. If it is true that the full humanity of women is not our culture, then we can and must make it our culture.” (15) We Should All Be Feminists as a starting point to learn about feminism. Adichie discusses the experiences she had with gender-based discrimination in Nigeria, as well as those of her friends and family. The problems raised in the book are still universal. The stereotyped notion of feminism and the term feminist, as well as the normalisation process, are the two facets of the books. The author also touches on topics like gender, culture, pay gap and raising boys and girls differently. Contrary to popular belief, feminism calls for the destruction of the gender hierarchy, not the supremacy of women over men. ChimamandaNgoziAdichie does a fantastic job of explaining the same. She exhorts us to imagine a just society where everyone is happy and true to themselves, both men and women. To sum up, Adiche's article is a potent call to action that is deftly written to encourage readers to support gender equality and embrace feminism. She does a good job of explaining the importance and urgency of the feminist movement. Her essay acts as a powerful call to action, inspiring readers to consider their values and join the effort to create a more egalitarian society. Her capacity to engage a wide range audience, break down barriers, and promote a common commitment to gender equality is what makes her so persuasive in addition to her eloquence.

Unit-3

The Truth about Me: A Hijra Life Story

One is not born a woman, one becomes one" (Beauvoir, 283). Simone de Beauvoir in the work The Second Sex evidently indicates that womanhood is something which is accomplished by a woman rather than something inherited. His composition singularizes gender from sex, indicating that, gender is a countenance of gently acquired identity. If Sex is a biological trait, Gender is a cultural and psychological facet. The driving force behind gender inequality is the social stratification. Sexual difference, as well as social structure of gender, is an integral part of Gender Identity. The third gender is always ignored, alienated and offended. The social consonance of gender specifically in Indian society is confined to male or female. The third gender is not yet included in the core of the main stream society. Virtually everyone in the society watches a transgender from the standpoint of belligerent beggars and prostitutes, but their life of darkness is barely noticeable. The rancorous environment they reside and the conditions of the trauma they undergo are abounding in endless fear and anxiety when they confront their real selves and individuality. In such combative circumstances, only a few transgenders moved to measure the ladder of success. They stood hard and persistent whenever they were rejected and humiliated.

A. Revathi's autobiography, The Truth About Me: A Hijra Life Story unfolds the struggle, a hijra faces in recognizing and maintaining her true perception amidst the so called heterosexual men and women. By describing the violence, isolation, and discrimination that they face today in the context of the racial hippie's sociocultural context, this paper attempts to voice the suffering, which is an integral part of a hijra's life.

"Transgender" is a term derived from the Latin word "Transgenre". This is an extensive term pertained to an array of personage, whose gender identity does not match with their biological sex. Transgender is the state of one's identity that does not go with one's "assigned sex". Indeed, the term "Transgender" gained much attention in 1970s. It outlined those people who wanted to live as cross-gender without shifts. In 1980s, it was amplified to an umbrella term that embraced all those who did not concur with the gender identity defined at birth. As a land of ethnic diversity, India hosts disparate cultures and dogmas. Transgenders had an enduring place in the bygone days of India. Transgenders are called from different parts of the country under different names. They are known as Hijras, Tirunangais, Khoja, Eunuchs, Aravanis, etc. They appeared to be a part of Indian community for centuries. In times past, 'Hijras' were idolized and cherished in Indian culture. "Hijra" is a term applied for physiological male who adopts a feminine gender identity, women's clothing and other feminine gender roles. Their entity can be traced back to the mythological texts of The Ramayana and The Mahabharata. With the advent of the British, the fate of an Indian transgender changed. They are one of the victims of colonialism. They were deprived of all the benefits they had enjoyed before.

They were to be, it is believed, handled apathetically and the incessant mockery of their physique and habits led to psychological trauma. Casually the public passes assorted downgrade remarks and even their own family condemns them. The so-called society considered the individuals that come under the frame work of male or female as customary and anything other than that is considered to be anomalous or sub human, which means not even complete human. The present condition of Indian transgenders are very much pathetic. In India, the hijra community is ignored geographically, socially and economically. Hijras find it strenuous to get employment and rarely find official recognition in their feminine identity. Transgender studies provide a multidisciplinary approach to gender studies by examining the intersections of sex and gender as related to cultural expression, life experience, and political movements. Trans identity is one of the most written themes of the second half of the twentieth century. The story of Trans sexuality is an extended history of altering societies and attitudes restrained against the trans person's individual position within the society. However the term "transgender" has emerged over the past few decades, trans sexualism has emerged as a field of scholarly inquiry only recently. The main purpose of transgender research is to endow with experience that will provide useful knowledge to transgender people and communities. This paper highlights the agony which is always the part of a hijra's life. It places hijras against the socio-cultural backdrop of India to shed light on the exclusion, violence and discrimination that they come across during the day in a socio-cultural environment. Still, after facing so much back thrash, many transgenders emerged from the ashes and raised their voice for their rights. Vidya, Priya Babu, Revathi, Kalki and a few more caricatured their problems in the society through their writings and also shed light on the human beings.Revathi, a transgender writer and social activist, who is a part of an NGO Sangama, fights for the civil rights of the

transgenders. She is from Namakkal, a township in Tamilnadu, from where she moved to Delhi and Mumbai to revolutionize her gender and now settled in Bengaluru. Her first book, Unarvum Uruvamum (Feelings of the Entire Body) in 2004 chronicled her line of field studies with hijras in the majesty of Tamil Nadu. It is a collection of authentic stories of the people belonging to the Hijra community in South India. The Truth About Me: A Hijra Life Story, is her second paperback and her autobiography. It was written in Tamil and was translated by V. Geetha in the year 2010. According to Revathi, she initially released the book in English and not in Tamil to save herself from the rage of her family. Finally, in 2011, the book was published in Tamil as Vellai Mozhi. The Truth About Me is an intrepidly brave and moving autobiography of a hijra who fought ridicule, harrying, and violence equally in her homewards and outside to recover her days of dignity.

Revathi was a boy by birth but felt like a girl. In telling her life story, Revathi evokes her deep uneasiness of being in the wrong body that she had suffered since childhood. She fled to Delhi to escape constant violence in her family and community and joined a house of hijras. Her life became an amazing run of extremely menacing physical and psychological journeys to grow to be a woman and to find love. The smirch of being a hijra commences from the family itself. Right from the early days of childhood, the family and friends fail to accept them as they are. The community in which Doraisamy (Revathi) was born is a very traditional one and it gives much importance to its social status. For them, an individual is a social being than a single entity. They placed individuality as secondary to social approval.Doraisamy spent most of his childhood days with uneasiness when he tried to negotiate his body in harmony with his inner desires and innate talents. At times, he got punishment for his feminity. He fled to join the hijra community in Dindigul as he had long failed to prevent him from expressing his innate feelings. After his brother learned of his friendship with other hijras, he was

subjected to more torture: He beat me hard mindlessly, yelling that he wanted to kill me, I who had dared to run away. I tried to protect my face and head with my hands to keep the blows from falling. But nevertheless they came down hard, and I felt my hands swell. I was beaten on my legs, on my back, and finally, my brother brought the bat down heavily on my head. My skull cracked and there was blood all over, flowing, warm. 'That's right. Beat him and break his bones. Only then will he stay at home and not run away,' I hear my mother say.a family where every mistake is punished by physical violence, his problems are not just about acceptance but also his own safety. The hijras experience discrimination at every stage of their life. Torture becomes a habit for them, and their strong need for justice is limited to the normative discourse about gender. They remain a unique category and their life is characterized by isolation, violence, and discrimination. Education is the basis of the progress and economic status of people and society. This not only makes a person fit for work but also increases self-confidence. Hijras school memories mostly constitute of insults, offenses, and exploitation. The transgender writer and activist Vidya had to face all such offenses in her school days which she clearly portrayed in her autobiography, I Am

My effeminate ways hitherto an object to ridicule on my street now became the target of my schoolmates' taunts. Even kids from lower classes teased me at school. 'Look at this lady', they shouted after me. It became quite common for the boys to tease me. I was still a bright student, but I was lonely kid through high school. The problem affecting my studies. (Vidya 31) Revathi is not even an exception. She found it difficult to manage her school days as she was regularly criticized for her feminine behavior and for being with other girls in the class.The atmosphere was undesirable. Her sports teacher once punished her for her girlish behaviour. He was also caned for not being 'brave like a boy' and for not playing boys' game, "I got punished by the PT teacher too. He would box my ears and yell, 'Are you a girl or what? Pull your trousers down, let me check.' He would make as if he was going to strip me and I would start crying. The other boys laughed at this".

(Revathi 7) The right to education, for many in India, is a forbidden one and the situation is even darker for the third gender. Social barring marks every moment of hijra's life. The society evades the very existence of the transgenders and has slammed the gates of employment that thrust into the grasp of penury and their existence itself becomes a question. They have no other option than to turn towards

prostitution. Prostitution remains the only fate for most of the hijras. It's not a pleasure occupation; but its more of a traumatic experience, "I had not chosen sex work in order to make money. It was because I could not really repress my sexual feelings that I had opted for this life. I was beginning to discover the horror and violence of this choice" (Revathi 110). In addition to the exploitation, there is also competition in the profession. "Only those hijras who looked like women were allowed to do sex work" (Revathi 131). Police exploitation is terrible joke in the hijras lives. For Revathi, police is not different from the cruel rowdies.They are the two sides of a same coin, "The police took bribes from us all the time" (Revathi 210). Revathi

also adds: I screamed that I did not want to go into the cell. I fell at policeman's feet. He kicked me with his boots. He then asked me to take my clothes off- right there, while the prisoner was watching. I pleaded with him and wept, but he forcibly stripped me. When I was standing naked, he stuck his lathi where I'd had my operation and demanded that I stand with my legs apart, like a woman would. He repeatedly struck at that part with his lathi and said, 'so, can it go in there? Or is it a field one can't enter? How do you have sex then?' I felt heart-broken and could not speak. (Revathi 206) Hijras are always gaped at the queerness of the society. For a hijra, they are always followed by the gaze of men and women wherever they go. As far as they are concerned, they always receive unwelcomed attention. Throughout their life, they experience a sense of duality. Outwardly they have the appearance of a man, but originally a woman by inside. They always yearn for love and brooding over it.The institution of marriage contributes even more to the predicament of hijras ."I expected what all women expect from their husbands... I gave him all my love and expected him to reciprocate at least to an extent" (Revathi 286). The notion of a caring spouse turns out to be an offensive, apathetic and repressive partner in most of the cases. The same applies to Revathi. She laments saying, "He seemed to have lost all desire for me" (Revathi 287). Despite all the guarantees of constitution, the hijras are denied their fundamental rights

UNIT -4
Vinodini: Daaham

Introduction:

Indigenous Drama or Theatre in India during British Rule was influenced and inspired by western classics in structure, form and poetic rhetoric which were chiefly written in English. At this juncture, the indigenous themes such as independence, equality and resistance in India have also developed emerging in English. Initially, the theatre/drama focused on unwritten stories, oral folk tales, stories from epics and myths. Along with all these themes, the post independence drama witnessed the development of indigenous themes related to caste, class, gender, social justice, etc.

Simultaneously, various new types of performative arts have also been emerged in the recent theatre of India. Among them, street theatre practice has become a weapon to educate the weak and largely unorganized communities, to address their rights and to organize them. Street theatre performance has helped the target communities in order to assist them in articulating their resistance against the inequality caused by the greatly organized and professional organizations like developed communities (castes, societies, etc.), industrial unit managements or government institutions and enterprises.

The Telugu theatre has a long surviving history. "Evidence from sculpture and inscriptions indicates that theatrical activities flourished in the present south-eastern state of Andhra Pradesh as early as the second century B.C."

Daaham was projected to elevate spectators' responsiveness, consciousness and realization related to common and usual atrocities along with inequalities faced by the Dalit communities who have been

suffering the untouchability in many aspects. In spite of the constitutional protection for the elimination of untouchability, *Thirst* portrays a distressing depiction of the caste atrocities faced by the downtrodden sections in rural India. The play offers a critique of the subjugation faced by the Dalits, more specifically the Dalit women and leads for collective endeavor; thus upraising the realization.

Life and Career of the author:

Guntur born Dr. M. M. Vinodini is a writer, poet, critic, social activist and playwright. She was graduated from AC College, Guntur and M.A., M. Phil and PhD from Telugu University, Rajahmundry. Presently, she is working as an Assistant Professor in Yogi Vemana University, Kadapa, Andhra Pradesh. Her essays on Classical Telugu Literature Teaching (Pedagogy) and writings on Dalits, Stories and Poetry are popular. Her selected stories, poetry and essays have published and translated into English and many Indian languages. Some of her works have been published in Oxford, Penguin, etc.

Her popular play *'Daaham'* translated into English as *Thirst* and her poetry *Single Pole Hut* have been placed in the syllabus of M.A and M.Phil level at University of Hyderabad. Her 'The Parable of Lost Daughter ' has been prescribed as a text book for Degree students of Kerala University. Her works includes a play Daaham (Thirst), Vegu Chukkalu (2014) (a critical volume) and Black Ink Stories (2015). She also has written above 50 poems and published 30 articles in avrious news papers. she also grabbed 'Savitribhai Phule Best Teacher Award in 2016 and many other awards for her contribution to the Dalit Women literature.

The play has been written in five Scenes. Scene I begin in a thatched hut of Tata, a Mala elder who lives in Malapalli, a segregated colony from the mainstream village. The play starts with the cry out of Dasu about his mother Shouramma, who leaves the house to fetch the drinking water hours before. He later enquires about Ganga, his sister in law, after listening to the continuous bawling of their infant and comes to know that she goes to feed breast milk to the grandson of Pedda Reddy, leaving her own infant at home. On the other hand, his mother Shouramma was waiting for pitcher water at the 'well'. While Dasu shouting at Tata by querying the situation of the infant, who was howling for feeding and questioning the sacrifice of his sister in law, Shouramma enters the house by shouting at some women. Both Dasu and Tata came to know that she has beaten badly by the 'Reddy Women'. Dasu then realized that his mother was attacked by the upper caste women because of her attempt to fetch water from the well. He also became conscious that she had been ignored by the upper caste women to get some water from long time. Shouramma depicts the entire story with agony. Dasu becomes furious and tries to question the authority of the upper caste women and their atrocities on them. However, Tata, an elder grandfather stops him by explaining their inability out of their lower caste in the society with fear. After listening to the oldman, Shouramma also consoles her son in a helplessness condition.

Scene III shows us how dominant the Reddys were. Pedda Reddy enquires Venkanna, one of his workers, about the transfer of information to Pedda Mala (an elder of Mala community) about the Shouramma issue. Afterwards, Pedda Mala and Narsaiah along with two others go to Pedda Reddy's place. Pedda Reddy attacks them verbally with imperialistic nature and warns them to be in limits. Pedda Reddy shows his oppressive attitude towards Peddamala, Narsaiah and others by targeting their status by caste in the society and forewarns them to survive in the village. He also blames Shouramma for giving birth to four children by comparing with a pig. At this point, Pedda Mala rebukes Narsaiah for his inefficiency to control his wife and questions Shoramma's attempt to fetch water in resistance. Here, one can realize that there is a clear impact of Caste hierarchy in the servitude of Pedda Mala and therefore he yells Narsaiah for the incompetence in controlling his wife. Though Narsaiah begs Pedda Reddy to forgive Shouramma for the last time, he demands ten thousand rupees as a fine. Narsaiah incessantly

requests by touching Reddy's feet to forgive, but he rejects mercilessly. The scene ends with the mandate that Narsaiah's family have to pay the penalty for Shouramma's arrogant approach with the upper class women. They also forewarn that if they fail to pay the penalty within time, Shouramma has to be unclothed and paraded on the donkey in the village.

Gender and Caste subjugation in Rural India: An outlook of *Daaham (Thirst)*

Vinodin's *Thirst (Daaham)* portrays the issue of caste-gender and resistance of the Dalit women after long struggle. The ideological commitment of the author hints the elaboration of social conditions of Dalits in rural India and their subjugation. The depiction of Dalit women struggle for water remind us of "the violence, oppression and structural inequality engendered by casteism"(Gajrawala, 2013:1). Furthermore, the revolt of the Dalit women in the drama strengthen Dr. B. R. Ambedkar's idea of "radical program of education and rights-based advocacy for the lower castes- within a framework of accusation (against the oppressors) and revelation (of the conditions of Dalit life)" (Zelliot qtd in Gajrawala, 2013:2). Vinodini's outlook on caste and its impact on the subjugation of Dalit women reminds us the perspective of Vasantha and Kalpana Kannabiran's "caste and gender as twin mediators of oppression from the outset"(1991:2131). To substantiate the gender and caste impact on the oppression, Scene I emphasizes the two-facedness of the upper caste Reddy women's social discrimination of Dalit woman named Shouramma due to her attempt to fetch water in their absence. On the other hand, the same upper caste women allows a Dalit women i.e. Ganga to breastfeed their infant baby in private. It shows us the dual mentality of the upper caste women and their gruesome practice of untouchability, particularly in the rural areas across the country.

The very first Scene of the play draw the attention of the reader/audience to know the truth that Ganga is raising the grandson of Pedda Reddy on one hand, and on the other hand, Shouramma enters her house after being attacked by upper caste (Reddy) women in regards to water to drink. Therefore, the play gives us a hint that the dichotomy of upper class Reddy's towards oppressed caste (Mala) women, who are not allowed to fetch a pitcher of water from the well but allowed to feed their infant baby. Dasu's use of images such as calf and tiger, "We"ve nothing to feed the calf in our own home but the tiger in the neighborhood must be fed!"(Sc 1, 492) shows us that the agony of Dalit women in the village by the upper caste has become normal and unquestionable. Shouramma has been portrayed as the symbol of initial resistance in the play. Even though the upper caste women attacks her physically, she dares to say that they are all like pigs and questions Pedda Reddy's younger brother's wife as 'she is so proud, as if this village is her father's property' (Sc 1, 493). However, Tata and other elders scared to face the situation afterwards.

Vinodini describes the reactions on caste bias by three generations in her play, the first generation Tata's stunned responses which shows as Shouramma's disrespect and contempt will lead to the extreme levels. Later, Pedda Mala, an elderly Dalit representative of Mala community scolds Shouramma for her offensive act. Afterwards, Narasaiah, who belongs to the second generation reverberates the self obligatory prejudice, "If there's no water, we'd have lived drinking urine"; in contrast, Dasu discharges it as nonsense. (Scene 2, 495). Finally, the problem will be addressed successfully through the characters like Dasu, Gangamma, Prasad and Raju by the end of the play. Vinodini discloses Mala women's usual harassment through Shouramma by upper castes over the images of vultures and carcass. Shouramma says "… Even if people are dying of thirst, you won't give a drop of water, so you are the pigs, I said. That's all. They jumped on me, pushed my chest, and threw me down. They beat me, kicked me … pulled me by my hair … broke my pitcher and said go and cry wherever you want" (Sc 2, 495). Shouramma's effort to access the restricted water and her encounter with the Reddy women highlights that women of

diverse castes experience gender in a different way- the reactions of the upper caste Reddy women portrays their participation with the graded discriminations in caste hierarchies.

Nonetheless, Vinodini depicts Mala women as partaking in the unmasking of patriarchal ideas of maleness. The Mala community‟s patriarchal approach is evident in Pedda Mala who begs mercy for Souramma's rashness and scolds Narasaiah (her husband) in public:

"You are incapable of controlling your wife. Why have you taken birth as a male (spits). Thoo. Shameless fellow, motherfucker! Will you die if you have no water one day? I've noticed it's only your wife who cannot wait at the well for water even for a day. This should happen to you for having married that kind of a wife. Now fall at Reddy's feet … and ask for forgiveness".

UNIT – 5
IMITIAZ DHARKER (Purdah I)

Purdah, an instrument of masculine effort for restricting and limiting the role of women in society is a violation of the basic rights, freedom and dignity of women. ImtiazDharker considers Purdah not only a concealing garment but a state of mind which works as suppression and deadlock to the intellectual awakening and growth of women. Although Dharker's poetry is a confluence of three cultures, but her roots being in Muslim culture her collection of poems Purdah I and Purdah II comes out as a revolt against Purdah which has socio-cultural and social religious associations mainly for Muslim women and also for some Hindu women in the Northern part of India. Dharker considers Purdah system making women feel alienated from their true self. Her poems enable us realise the tragic story behind and beyond the veils. I composed this poem after reading ImtiazDharker's poems in her collection of poems Purdah I and Purdah II. The pain and poignancy endured in suffocation and suppression by the subjugated women under patriarchy have found a justifiable outlet in the creative instinct of ImtiazDharker. Her poetry is a confluence of three cultures as she regards herself a Scottish Calvinist Muslim. Her undaunted spirit, the intensity and eloquence of her life and her poetic accomplishment have left her female counterparts in soaring spirits not only inside the Islamic social, cultural and religious set-up but also outside it. Reflecting feminist perspective her poetry depicts deeply sensitive and keenly insightful understanding and poignant reactions to the wrongs and songs of the daily life of women under the norms, rules and sanctions laid down by the patriarchal society for them. Although her poetry is a confluence of three cultures, but her roots being in Muslim culture her first collection of poems Purdah (a volume of twenty five poems in five sections) comes out as a revolt against purdah which has greater socio-cultural and

social religious association for Muslim woman. Purdah, a symbol of repression on women devastatingly ruinous to woman's personality is a violation of the basic rights, freedom and dignity of women. ImtiazDharker regards purdah not just as a concealing garment but as slate of mind which works as suppression and deadlock to the intellectual awakening and growth of women. In words of A.K Tiwari, "The purdah is an instrument of masculine effort to keep low the spirit of indendence in women…….The conformance to the norms of purdah restricts and limits the role of women, keeping them within the confines of the Jenana apartments and keeps their status low." Purdah, nothing more than woman's prison house, makes her a puppet in the hands of social power mongers, makes her devoid of choices and works as a terrible weapon for her seclusion from society. ImitiazDharker, with her social cultural growth and lived experiences, has exhibited her subtle artistry in exposing the Purdah system in her title poems and poems contained in her early collections Purdah I and Purdah .Muslim families start training their girl children of five to nine years to wear purdah with the conviction that it protects her from the penetrating gaze of public eyes. At an age group of twelve to fifteen, they are forced into a rigorous kind of seclusion from men folk. At the same time a girl is made conscious of her sexual growth as perhaps others are more conscious about it. All other types of consciousness which is necessary for her overall personality development is ignored downrightly. This idea is expressed in the beginning lines of "Purdah" by ImtiazDharker:

Purdah 1: carefully carrying what we do not own between the thighs, a sense of sinA woman has been taught to be ashamed of her body (which is a gift of Nature itself) and to accept it as sin. As Pandey puts it "The body-culture and its degrading fleshy enterprise, inflicts a guilty conscious.". This biological growth is associated only with sexuality which is a part of man's mental state. People around are the same but their looks are changed with a purpose. ImtiazDharker makes the idea clear in the self same poem in the following lines:People she has known Stand up, sit down as they have always done. But they make different angles in the light, their eyes aslant, a little sly.Not only they themselves make different angles, but also make the young girls wear burkah and thus build a cocoon around herself. ImitiazDharker calls this seclusion as a kind of "the interior colonization" which reduces the woman to a walking corpse. A Purdahnaseen is decimated to a clod of earth, a dying tree whose roots desperately struggle to balance and withstand. This miserable plight of women has aptly been highlighted in the lines:She stands outside herself, Sometimes in all four corners of a room. Wherever, she goes, she is always inching past herself, as if she were a clod of earth. and the roots as well, Scratching for a hold Between the first and second rib.

IMITIAZ DHARKER (*Minority)*

This is another wonderful poem by ImtiazDharker. I think Dharker is one of the most exciting poets writing in English today; her work is so fresh and relevant, and I love the way she doesn't shy away from subject matter that is politically taboo. I particularly love the way she explores identity in her poems. Minority gives a very insightful depiction of what it feels like to be "foreign" in many places. The poem begins with the line, "I was born a foreigner". How can you be born a foreigner? Well, sadly today in many of our Western societies (including in the UK and in my adopted country, France) the children of immigrants can be made to feel this way. The poem says, "I was born a foreigner… and "carried on from there/ to become a foreigner everywhere/ I went". The speaker in the poem seems to belong nowhere – "even in the place/ planted with my relatives". On returning to the country of her parents, this speaker feels like a foreigner, too. In this situation, many people understandably feel incredibly displaced and victimised, as they find themselves facing prejudice from both the country they were born in, as well as the country of their parents and relatives.

The speaker tells us "I don't fit". She compares herself to "food cooked in milk of coconut/ where you expected ghee or cream" or an "unexpected aftertaste/ of cardamom or neem". I love this use of taste to describe a feeling of being foreign; it's so evocative. A country's cuisine is essential to its culture and so I think this is a very clever inclusion here. I also find it very interesting that Dharker imports flavours from her own very multicultural identities, which are (as well as British) Pakistani and Indian.these lines will

“scratch their way/ into your head” — break through the prejudices that “community” and “family” can breed.Perhaps one day, she writes in the final verse, you (the reader) will meet “the stranger sidling down your street” and recognise that face “as your own”. I just love the way the poem suddenly turns on the reader, near the end, with that very direct “you”. Dharker is putting the reader on the spot; these questions are now directly put to us. This poem beautifully displays its author’s belief in the power of literature to transform, educate and create understanding, and I think it’s a wonderful piece.

IMITIAZ DHARKER (prayers)

prayer, an act of communication by humans with the sacred or holy—God, the gods, the transcendent realm, or supernatural powers. Found in all religions in all times, prayer may be a corporate or personal act utilizing various forms and techniques. Prayer has been described in its sublimity as “an intimate friendship, a frequent conversation held alone with the Beloved” by St. Teresa of Ávila, a 16th-century Spanish mystic.

Prayer is a significant and universal aspect of religion, whether of primitive peoples or of modern mystics, that expresses the broad range of religious feelings and attitudes that command human relations with the sacred or holy. Described by some scholars as religion’s primary mode of expression, prayer is said to be to religion what rational thought is to philosophy; it is the very expression of living religion. Prayer distinguishes the phenomenon of religion from those phenomena that approach it or resemble it, such as religious and aesthetic feelings.Historians of religions, theologians, and believers of all faiths agree in recognizing the central position that prayer occupies in religion. According to the American philosopher William James, without prayer there can be no question of religion. An Islamic proverb states that to pray and to be Muslim are synonymous, and Sadhu Sundar Singh, a modern Christian mystic of India, stated that praying is as important as breathing.Of the various forms of religious literature, prayer is considered by many to be the purest in expressing the essential elements of a religion. The Islamic Qurʾān is regarded as a book of prayers, and the book of Psalms of the Bible is viewed as a meditation on biblical history turned into prayer. The Confessions of the great Christian thinker St. Augustine of Hippo (354–430) are, in the final analysis, a long prayer with the Creator. Thus, because religion is culturally and historically ubiquitous, if prayer were removed from the literary heritage of a culture, that culture would be deprived of a particularly rich and uplifting aspect.From its primitive to its mystical expression, prayer expresses a human desire to enter into contact with the sacred or holy. As a part of that desire, prayer is linked to a feeling of presence (of the sacred or holy), which is neither an abstract conviction nor an instinctive intuition but rather a volitional movement conscious of realizing its higher end. Thus, prayer is described not only as meditation about God but as a step, a “going out of one’s self,” a pilgrimage of the spirit “in the presence of God.” It has, therefore, a personal and experiential character that goes beyond critical analysis.

Prayer is also linked to sacrifice, which seems to support prayer as a cultic—as well as a personal—act and as a supplement to the bare word in human attempts to relate to the sacred or holy. In any case, the sacrificial act generally precedes the verbal act of prayer. Thus, the presentation of an offering often prolongs prayer and is viewed as a recognition of the sovereignty and beneficence of the deity or supernatural powers. The word of a human being (in prayer), however, apart from a concomitant sacrificial act, is itself viewed as the embodiment of sacred action and power.

During the 19th century, when various evolutionary theories were in vogue, prayer was viewed as a stage in the development of religion from a magical to a “higher” stage. Such theories, which saw in prayer no more than a development of magic or incantation, failed to recognize the strictly personal characteristics

of prayer. Even if a scholar could prove the chronological precedence of magical incantations to prayer—which has thus far not been done—he would be derelict in his scholarly duty if he saw in such a precedence the only explanation of prayer. The origin of prayer is to be found—essentially and existentially—in the recognition and invocation of the creator-god, the god of heaven.

Though some scholars, such as Costa Guimaraens, a French psychologist in the early 20th century, have attempted to trace prayer back to a biological need, the attempt, on the whole, has been unsuccessful. If sometimes—especially with exceptional subjects or those with fragile nervous systems—the act of prayer is accompanied by corporal phenomena (e.g., bleeding, shaking), such phenomena can accompany it without having provoked it and without explaining its deep inspiration. In order to analyze normal prayer psychologically, it is especially important to choose normal subjects. Affective sources such as fear, joy, and sadness doubtless play a role in prayer. Such affectations are expressed in prayers recorded in various religions and particularly in the book of Psalms in the Bible, but they do not explain the recourse to prayer itself, which is explained by a motivation deeper than affective elements. The cause and occasion of prayer must not be confused.

William James and psychologists such as Joseph Segond describe prayer as a "subconscious" and "emotional effusion," an outburst of the mind that desires to enter into communication with the invisible. Experiences of prayer very often, in fact, do include "cries from the heart," "inexpressible laments," and "spiritual outbursts." The psychological explanation has the advantage of probing the subconscious, of describing the various forces that act within the psyche, but the emergence of the subconscious in the act of prayer is not the essence of prayer, since it minimizes the role of intelligence and the will. Among what are called the higher religions (e.g., Judaism, Christianity, Islam, Hinduism, Buddhism), divine action, which is the object of the human action of prayer, violates neither human consciousness nor human freedom.

Sociologists often explain prayer in terms of the religious environment, which plays an indubitable role in spiritual behaviour. Though prayer supposes a personal belief, that belief is, to a great extent, provided by society. Society creates and regulates social and religious rites and liturgies to express its beliefs, but to explain the origin of prayer solely in terms of an environmental context would be to neglect the inner, personal origins of prayer. That belief is transmitted by society is incontestable, but the channel is not to be viewed as the source. Society itself is, so to speak, a tributary of beliefs that are both received from and given to the collective whole and also from and to each of its members. The collective forms may influence personal prayer, but they do not explain it.

The vertical (divine–human) as well as the horizontal (social) dimension of prayer is also expressed in the alternation between speech and silence. Whereas magical formulas are used to coerce the supernatural, liturgical language, even when incomprehensible to the congregation, seeks to lead the participants into an apprehension of the mystery of the divine. In the presence of the mystery of the divine, human beings often discover that they can only stammer or that their speech often falters. When this occurs, they frequently expresses their "fear and love" (Luther) or *tremendumetfascinans*—i.e., fear and attraction (according to Rudolf Otto, a modern German historian of religion), in apophatic (negative) formulas. Speech with the divine is, in such cases, followed by silence before other people, as one apprehends the inexpressible (i.e., the sacred or holy). Religious language, like silence, thus expresses the distance and inadequacy of the human being in relation to the divine mystery.

Types of prayer

Because the various types of prayer are connected and permit a flow from one type to another, it is difficult to conceive of them in terms of rigid classifications. They are enumerated here more on the basis of psychology than on history.

Petition

The term *confession* expresses at the same time an affirmation of faith and a recognition of the state of sin. In Zoroastrianism, as in ancient Christianity, the confession of faith accompanies the renunciation of demons. The Confessions of St. Augustine also illustrate this dual theme. In a similar fashion, the ancient and primitive recognized that their sins unleash the anger of the gods.

Intercession

Members of primitive societies have a clear sense of their solidarity in the framework of the family, the clan, and the tribe. This solidarity is often expressed in intercessory prayer, in which the needs of others are expressed. In such societies, the head of the family prays for the other members of the family, but his prayers also are extended to the whole tribe, especially to its chief; the primitive may pray even for those who are not members of his tribe (e.g., strangers or Europeans).

Praise and thanksgiving

Praise, in the prayer of primitive peoples, can be traced to salutations, such as in the prayer of the Khoekhoe (of South Africa) to the New Moon—"Welcome." Praise among most of the ancient peoples was expressed in the hymn, which was primarily a prayer of praise (whether ritual or personal) for the gift of the created world. Israel praises its Creator for "his handiwork," as does the Qurʾān. Contemplation of the majesty of the universe thus often gives rise to a prayer that is not always completely free from pantheism (the divine in all things) and that can be found all the way from the nature hymns of some East and South Asian religions to the effusions of Jean-Jacques Rousseau, the 18th-century French moralist, embracing the trees and contemplating the sunrise.

Adoration

Adoration is generally considered the most noble form of prayer, a kind of prostration of the whole being before God. Among adherents of indigenous religions, even if the prayer of request is predominant, they are seized with the feeling of fear and trembling before the numen (spiritual power) of all that is *mana* (endowed with the power of the sacred or holy) or taboo (forbidden because of association with the sacred). Names given to the divinity in prayers of adoration express dependency and submission, as, for example, in the prayer of the Kekchí Indians of Central America: "O God, you are my lord, you are my mother, you are my father, the lord of the mountains and the valleys." To express their adoration, people often fall to the ground and prostrate themselves. The feeling of submissive reverence also is expressed by body movements: raising the hands, touching or kissing a sacred object, deep bowing of the body, kneeling with the right hand on the mouth, prostration, or touching the forehead to the ground. The gesture often is accompanied by cries of fear, amazement, or joy; e.g., *has* (Judaism), *hū* (Islam), or *svaha* (Hinduism).

Mystical union or ecstasy

Ecstasy is literally a departure from, a tearing away from, or a surpassing of human limitations and also a meeting with and embracing of the divine. It is a fusion of being with being in which the mystic experiences a union, characterized as a nuptial union: "God is in me and I am in him." The mystic experiences God in an inexpressible encounter that is beyond mundane human experiences. The mystical union may be a lucid and conscious progression of contemplative prayer, or it may take a more passive form of a "seizing" by God of the one who is praying.

Forms of prayer in the religions of the world
Great bronze Amida (Daibutsu), the Buddha of the Pure Land, 1252; at Kamakura, Japan.(more)

The forms that prayer takes in the religions of the world, though varied, generally follow certain fixed patterns. These include benedictions (blessings), litanies (alternate statements, titles of the deity or deities, or petitions and responses), ceremonial and ritualistic prayers, free prayers (in intent following no fixed form), repetition or formula prayers (e.g., the repetition of the name of Jesus in Eastern Orthodox Hesychasm, a quietistic monastic movement, or the repetition of the name of Amida Buddha in Japanese Pure Land Buddhism), hymns, doxologies (statements of praise or glory), and other forms.

Religions of nonliterate peoples

Prayer is one of the most ancient expressions of religion. The practices and rites of contemporary tribal peoples might offer a glimpse into remnants of earlier forms of religious behaviour. An adherent of a tribal religion is aware of his dependency both in relation to his tribe and to the Supreme Being. He often addresses his prayers, however, to various numina (spiritual powers): the dead, the divinities of nature, protective gods or actor gods, the Supreme Being localized somewhere in heaven, or a feminine divinity linked to the earth (i.e., the great mother). It is impossible to determine the historical precedence of one over the others, and it is difficult to describe the most rudimentary prayer because certain forms escape modern scholars, so much so that it has been assumed by some that prayer was absent in earliest religion. The first form may have been a cry, then brief formulas repeated as incantations, such as “Come…hear me…have pity” (e.g., Algonkin Indians of North America).

Ancient civilizations

From the 3rd millennium bce to the beginning of the Common Era, forms of prayer changed little among the Assyrians and Babylonians and their descendants. The oldest forms are composed of hymns and litanies to the moon goddess Sin and to the god Tammuz. Though some songs of joy have been found, most are adjurations. Some hymns of thanksgiving tell of gratitude to the divinity for victory over an enemy. One such hymn, addressed to Marduk (the Babylonian sun god), apparently goes back to the 12th century bce. A number of hymns of later date celebrate the king, but their intent is to request divine protection first for him and his country. Preserved in the library of Ashurbanipal (7th-century-bce Assyrian king) at Nineveh is a rather long hymn to the goddess Nana (queen of the world and giver of life), the consort of the god Nabu, son of Marduk and a god of wisdom and science. There also is a long acrostic poem in praise of the god Marduk, creator of heaven and earth, and hymns that the Babylonians recited at the new year, at the beginning of spring, and at the celebration of Marduk.
Other hymns accompany sacrifices, such as in the offering of a young gazelle in place of humans. A most important form of prayer, however, is found in the conjurations and exorcisms of a priest or believer and in lamentations, which are particularly numerous and which often end in a refrain similar to a litany.

Religions of the East
Although the religion of the Vedas contains private prayers, it gives importance and hieratic stature to liturgical prayer, which may or may not include sacrifice. There exists a whole series of hymns, such as the morning hymn addressed to Agni (the god of fire), who brings light, and to the two Ashvin (twin gods of light). There is also an evening prayer, the *savitu*, more precisely a prayer for dusk, which

the disciple of the Brahmans (priestly teachers) says at nightfall until the stars appear, and a benediction formula. The gestures of adoration (*upasthana*) in effect give more intensity to the prayer. The prayers that accompany sacrifices and the numerous hymns of the Rigveda, which were composed by the members of the priestly caste according to a stereotyped and schematic form, are addressed to the greatness of the divinity in exaltation of his great deeds.

Religions of the West

In Judaism is one of the best known collections of prayers, the 150 psalms in the Bible. In these psalms, which always presuppose a collective witness, though they may be used by an individual privately, praise is descriptive (God is…) or narrative (God does…) in nature. Also included are hymns, exhortations to praise God, and supplications. The psalms of request include lamentations and songs of confidence or gratitude. Whether individual or collective, the psalms have a rather similar structure: a cry to God, a confession of sins, a protestation of innocence, and imprecations against one's enemies.