



Social changes and development among tribal communities of Chitradurga District in Karnataka [Beda, Meda (Medara), Hakki Pikki]

The strong implementation of central government and state Government project programmes and further impacts of science and technology innovations, impacts of modernization, Industrialization, Globalization, Socio- Cultural, economic, occupational life of tribal communities are going to be changed and these tribal communities are accepting modernization, slowly and spontaneously.

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Introuction :

In traditional Indian society, occupation, which is closely linked with caste and community. Occupation is predominant role in determining the status of an individual or a group. But in tribal communities whatever the mode of production followed, whether hunting, food gathering or primitive agriculture, there is no conscious separation of social categories on the basis of their different positions in the system of production. Therefore, tribal societies are un stratified because of the absence of specialization, the tribal economy is undeveloped. It is a non monetized economy. For a society based on a domestic economy where producers are themselves consumers the role of money does not exist. Beda, meda (Medara) Hakki pikki tribes who were in engaged in their occupation, which is not sufficient for their livelihood. Innovation and the emergence of liberal occupation, industrialization, modernization, globalization, Government legislation and Government development Programmes, protective occupational supporting these Beda, meda (Medara), Hakki Pikki tribes come across the changes in their traditional occupational activities.

Keywords : Beda Tribe, Meda(Medara) Tribe, Hakki Pikki Tribe, Social life, Social changes, Occupation, industrialization, modernization, globalization, Government project programmes.

Objectives of the Study :

- (1) To observe the traditional occupations of Beda, Meda (Medara), Hakki pikki tribal community.
- (2) To examine the social and cultural status, economic status and occupational status among these tribes.
- (3) To examine the recent changes among socio-economic,

cultural, occupation of Beda, Meda, Hakki Pikki tribes.

(4) To analyze the impacts of Industrialization, Urbanisation, Globalization, liberalization, science and Technology on Beda, Meda(Medara), Hakki Pikki tribes.

Scope of the Study and Methodology :

The current research study is based on survey of Chitradurga District. The area of Research study is six Taluks of Chitradurga district. Namely, Chitradurga, Hiriyuru, Challakere, Molakalmuru, Hosadurga and Holalkere, villages and Towns, village and urban areas of Chitradurga District are included in this research study.

Participation observation method, Group discussion, observation method, interview method, participation, residing method are used in this research study. By using these research methods and Mass medias like Radio, Television, news papers, Magazines, Government and Non Government organizations(NGOs) datas to be collected and to be analyzed on the basis of social study. The present research study concentrate on current social life of Tribal communities of Chitradurga District like Beda Tribal community, Meda (Medara) tribal community, Hakki Pikki tribal community and to analyzed social changes and Developments among these tribal communities.

Discussion and Analysis :

From ancient period tribal communities are lived in India. After Indian independence, Indian Government recognize these tribes for their development. The ministry of Tribal affairs, Government of India is providing grants to the states/ Union territories under special assistance to tribal sub-plan, grant in aid under first proviso to article 275(1) of the constitution, under centrally sponsored and central sector

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scheme for the development of the scheduled tribes. In the world, innovations of science and Technology impacts upon all the nations of the world, In India in the field of science and Technology, innovations and Development process are happened rapidly. These impacts on all the states of India. Chitradurga District is also impacted by these activities. Automatically these activities impacts on tribal communities in Chitradurga District. Industrialization, growing urbanization, globalization, privatization, activities also impacts on these tribal communities like Beda, Meda (Medara), hakki Pikki tribes, their socio-cultural, economic, occupational etc., activities are going to be changing.

Karnataka Tribal Communities List :

(1) Adiyani (2) Barda (3) Bavacha, Bamcha (4) Bhil, Bhil Garasia, Dholi Bhil, Dungri Bhil, Dungri Garasia, Mewasi Bhil, Rawal Bhil, Tadvil Bhil, Bhagalga, Bhilala, Pawra, Vasava, Vasave (5) Chenchu, Chenchwar (6) Chodhara (7) Dubla, Talavia, Halpati (8) Gamit, Ganta, Gavit, Mavchi, Padvi, Valvi (9) Gond, Naikpod, Rajgond (10) Gowdalu (11) Hakkipikki (12) Hasalaru (13) Irular (14) Iruliga (15) Jenu Kuruba (16) Kadu Kuruba (17) Kammara (in South Kanara district and Kollegal taluk of Mysore district) (18) Kaniyan, Kanyan (in Kollegal taluk of Mysore district) (19) Kathodi, Katkari, Dhor Kathodi, Dhor Katkari, Son Kathodi, Son Katkari (20) Kattunayakan (21) Kokna, Kokni, Kukna (22) Koli Dhor, Tokre Koli, Kolcha, Kolgha (23) Konda Kapus (24) Koraga (25) Kota (26) Koya, Bhine Koya, Rajkoya (27) Kudiya Melakudi (28) Kuruba (in Coorg district) (29) Kurumans (30) Maha Malasar (31) Malaikudi (32) Malasar (33) Malayekandi (34) Maleru (35) Maratha (in Coorg district) (36) Marati (in south Kanara district) (37) Meda Medari, Gauriga, Burud(2003), Medara (2011) (38) Naikda, Nayaka, Cholivala Nayaka, Kapadia Nayaka, Mota Nayaka, NanaNayaka, Naik, Nayak, Beda, Bedar, and Valmiki. (39) Palliyani (40) Paniyan (41) Pardhi, Advichincher, Phanse Pardhi Haranshikari (2003) (42) Patelia (43) Rathawa (44) Sholaga (45) Soligaru (46) Toda (47) Varli (48) Vitolia, Kotwalia, Barodia (49) Yerava (50) Siddi (in Uttar Kannada district).

Special programmes for the development of tribes by govt. of India :

(a) Special central Assistance (SCA) to the tribal sub-plan (TSP)

(b) The grants under First Proviso to Article 275(1) of the constitution.

(c) Centrally sponsored Schemes under which matching 50:50 Assistance is given states / Union Territories.

(1) Hostels for scheduled tribe girls and boys

(2) Establishment of Ashram schools in Tribal sub-plan.

(3) Grant to Tribal Research Institutes.

(d) Central sector schemes under which 100% grant is provided to the states and UTs

(1) Post-matric scholarship for schedule tribes students.

(2) Vocational training in tribal areas (Education), vocational training centres (VTC) in tribal areas (NGOs)

(3) Rajiv Gandhi National fellowship scheme

(4) National overseas scholarship scheme for schedule tribes.

(5) Top class Education for Scheduled Tribe students

(6) Strengthening Education among Schedule Tribes Girls in low literacy districts.

(7) Development to primitive tribal groups (PTGs)

(8) Coaching for Scheduled Tribes.

(9) Up-gradation of merit of ST Students.

(10) Grant-in-aid voluntary organizations working for the welfare of schedule tribes including coaching for schedule tribes and award for exemplary services.

(11) Exchange of visit by tribals

(12) Development of Forest villages

(13) Grant-in-aid to state tribal Development co-operative corporations (STDDCs) etc., for minor forest produce (MFP) operations

(14) State Tribal Development Finance Corporation.

(15) Research and Training supporting projects of all India or Inter State nature.

Scheme of Monitoring and evaluation studies :

The scheme was introduced during 2005-06. Under this scheme various schemes/ projects implemented by ministry of tribal affairs for the welfare and development of scheduled tribes, are got evaluated from specialized agencies and 100% grant is provided by the Ministry. Reputed research institutes are invited for conducting evaluation studies on the schemes and issues decided by the Ministry.

(1) Market Development of Tribal Products/ Produce

(2) National Scheduled Tribes finance and Development Corporation (NSTFDC)

(3) Forest Rights Act

(4) National Tribal awards

(a) National Award for the Best Janjatiya Achiever (Sports, Education, Culture, Science, Technology, Entrepreneurship, and Biodiversity conservation and any other field)

(b) National award for exemplary community service rendered to the Scheduled tribes.

(c) National award for the best performing integrated tribal development Project (ITDP)/ Integrated Tribal Development Agency (ITDA)



Area and Population of Chitradurga District

Sl No	Taluku	Population						% of Population to Total ST Population	Density (per Sq. Km)	Sex Ratio	Sex ratio in the Age group of 0-6
		Scheduled Tribes Urban			Scheduled Tribes Rural						
		Male	Female	Total	Male	Female	Total				
1	Challakere	6273	5995	12268	42364	40251	82615	28.51	177	965	924
2	Chitradurga	4857	4518	9375	26732	25313	52045	16.31	308	971	940
3	Hiriyur	2246	2125	4371	10718	10373	21091	9.61	168	973	904
4	Holalkere	686	636	1322	10917	10677	21594	11.58	189	971	951
5	Hosadurga	435	454	909	7979	7966	15945	7.68	166	971	904
6	Molakalmuru	983	896	1879	21984	20837	42821	35.26	191	957	946
	District Total	15500	14624	30124	120694	115417	236111	17.54	196	969	933

Source : As per the census of 2010-11



Conclusion :

It is noted that, by the strong implementation of central government and state Government project programmes and further impacts of science and technology innovations, impacts of modernization, Industrialization, Globalization, Socio- Cultural, economic, occupational life of tribal communities are going to be changed and these tribal communities are accepting modernization, slowly and spontaneously.

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Findings :

- (1) By the central and State Govt. programmes, the Changes and development happening of Tribal Communities of Chitradurga district.
- (2) Beda, Meda(Medara) hakki Pikki tribes are slowly shifting from basic occupations to the other industrial occupations
- (3) Changes and developments are found in the field of Education, employment and empowerment of these tribes.
- (4) These tribes are slowly accepting the impacts of modernization.



Wodeyars of Princely Mysore State

The contribution of the rulers of Mysore to the modernization of Mysore State through its political administrative and the role played by various supporting factors and forces in the modernization of Princely Mysore state during 1881-1947. After the fall of Vijayanagara Empire, the only power left in the South to protect the interests of the local population and its culture and traditions was Mysore. Among its rulers, there were men of great statesmanship. The kings as well as Dewans had a clear perception of what Karnataka had lost in the fall of Vijayanagara and considered it their duty to revive it. It is this position which invests Mysore with special importance in the Karnataka political and Administrative history.

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Introuction :

The Princely state of Mysore which was ruled by the Wodeyar's with extraordinary ability assisted by the Dewans laid foundation for Karnataka's Political and administrative history. The native rulers of Mysore ably assisted by their illustrious Dewans strived to make Mysore a 'Model State' and won the reputation of being a well administered state. They were men of high intellect and efficiency, who could understand the intricacies of administration and strived to make Mysore a 'Progressive State'.

After the fall of Vijayanagar Empire, the Wodeyars of Mysore came into prominence in Southern strip of Karnataka. The Wodeyar dynasty which came to power in the 16th Century, ruled for over five centuries and about 25 Wodeyars have ruled this kingdom. For about five centuries, Wodeyars ruled over Karnataka and contributed much to be development of cultural heritage of Karnataka in particular and India in general.

Early Wodeyars :

Yaduraya who ascended the throne on 29th April 1399 A.D. ruled for about 23 years. During his reign his brother Krishnaraya ruled Karugalli of Maranayaka. Srirangapatna was the capital of Yadurya till the reign of Krishnaraja Wodeyars III. Bettada Chamaraja Wodeyar I [1423 1459] who succeeded him ruled for 36 years. Later Timma Raja Wodeyar I [1459 1478], Chamaraja Wodeyar II [1478 1513], Bettada Chamaja Wodeyar III [1513 1553], Thimmaraja Wodeyar II [1553 1572], Boala Chamaraja Wodeyar IV [1572 1576], Bettada (Devaraja) Wodeyar [1576 1578] ruled the kingdom respectively. In 1578 A.D. Raja Wodeyar I succeeded to the chieftaincy. The occasion of Raja Wodeyar I was a turning

point in the history of the Wodeyar's dynasty. He ruled for forty years. Raj Wodeyar I commenced 'Navaratri' festival on the Vijayanagar model in 1611 at Srirangapattana. Raja Wodeyar I died in 1617 A.D.

Raja Wodeyar I had no surviving son and was succeeded by his grandson, Chamaraja Wodeyar VI. Being a minor the administration was carried on by the Dalavoy, Bettada Arasu. When the king came to age he took over the administration and continued the policy of his grandfather. Chamaraja Wodeyar VI died in 1637 A.D. He was succeeded by his uncle, Raja Wodeyar II who ruled for only one year [1637 1638].

The next king of importance was Ranadhira Kantirava Narasaraja Wodeyar who succeeded the throne in the 1638 A.D. He is passed away in 1659 A.D. As Kantirva Narasaraja's only son predeceased him, his cousin, Raja Wodeyar's step brother's son, Devaraja Wodeyar was insalled on the throne in 1659 A.D. Shivappanayaka of Keladi attacked Srirangapattana and laid a seize to it. But Devaraja Wodeyar defeated and drove out the enemy. During Devaraja's rule, steps were laid to Chamundi hills and on the way a statue of Nandi was installed. He died in 1673 A.D.

The next important ruler was Chikkadevaraja Wodeyar. He came to the throne in 1673 A.D. and it was a turning point in the history of South India. Chikkadevaraja Wodeyar who ruled successfully for 31 long years has been considered one of the best rulers of Mysore. He died in 1704 A.D. After Chikkadevaraja, his son Immadi Kanteerava Narasaraja Wodeyar II ascended the throne [1704 1713]. Later Krishnaraja Wodeyar I [1714 1732], Chamaraja Wodeyar VII [1732 1734], Krishnaraja Wodeyar II [1734 1766], Nanjaraja

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Wodeyar [1766 1770], Bettada Chamaraja Wodeyar VIII [1770 1776]. Chamaraja Wodeyar IX [1776 1796] ruled the kingdom respectively. But, the period from 1704 to 1761, may be termed as the Dalvoy regime and the Dalvoys controlled the affairs of the state, in the absence of powerful kings. This state of affair continued till 1799.

From 1761 to 1799 kingdom of Mysore was under the control of Hyder Ali and Tippu Sultan who usurped the throne of Mysore. These two were the fearless fighters and capable generals who gave a very tough fight to the British of India. They waged four wars with the British, called the Anglo-Mysore wars. In the final war British won and Tippu lost his life. With the death of Tippu Sultan, the usurpation of Mysore royal throne came to end and the Wodeyar family that had survived in a suspended state was revived after four decades by the British on the June 30, 1799.

Later Wodeyars :

(i) Krishnaraja Wodeyar :

Krishnaraja Wodeyar III was coronated as the king of Mysore. Since the prince was young, Poornaiah was appointed as Dewan Regent. While Lieutement Colonel Barry close was appointed resident at the Mysore court and Dowager Maharani Lakshammanni signed the subsidiary treaty on behalf of her minor son. With the restoration of the Mysore royal family Dowager Maharani's long cherished dream at last was fulfilled. She continued as the guardian of the young ruler and charged the capital from Srirangapatna to Mysore.

Poornaiah administered the Mysore kingdom with efficient manner till 1811. By this time Krishnaraja Wodeyar had attained majority and he assumed the administration of the kingdom. Though he had to encounter many difficulties in the beginning, his administration went on smoothly for the first few years. He was eager to maintain his personal prestige by being generous to farourites, relations and religious institutions. Due to his personal expenses, he had incurred her debts. Soon there was a wide spread outbreak of peasant revolt against the administration. The Raja sent his Dewan with an army to suppress the insurgents. Raja himself personally visited many places of revolt and he was able to restore peace and order in the restive places. The resident had already found that the Raja was incapable of handling the state affairs and about the increase of his personal debt and he wrote to the Madras Governor. Governor General Bentinck decided to take over the administration of Mysore British control on 21th October 1831 under the pretext of misrule. In 1831 British Government appointed the Commissioners and they were entrusted with the administration of Mysore which lasted for 50 years.

Though Krishnaraja Wodeyar III lost power, he had maintained most cordial relations with the British commissioners and Viceroy. Undaunted, he continued his struggle in pleading for the restoration of the state to him with the succeeding Viceroy. "The second half his life", says Dr. B.R.K. Murthy, with reference to Krishnaraja

Wodeyar III, "witnessed a great struggle for the restoration of his state". He sent many representations to various men in power and even sent Dr. Campbell, his family Surgeon to England in 1864 to represent his case. He succeeded in creating a lobby in his favour in London. Since he was heirless, he was permitted to adopt a son by the British Government. Series of debates followed in the House of Commons. Finally the British Government took a decision to restore the Mysore throne to the adopted son of Krishnaraja Wodeyar III. Before his death in 1868, he had the satisfaction that his strenuous efforts to restore this family over the throne of Mysore had succeeded. Krishnaraja Wodeyar III, inspite of many adverse circumstances, was famed for his acts of charity, his liberal patronage to scholars, musicians and artists, and was universally loved by his subjects.

(ii) Chamaraja Wodeyar X :

On March 25, 1881, the Maharaja Chamaraja Wodeyar X, the adopted son of Krishnaraja Wodeyar III was installed on the throne of Mysore amidst great rejoicing. Maharaja appointed C. Rangacharlu and K. Sheshadri Iyer in succession as Dewans to look after the administration of the state. The greatest achievement of the Maharaja was to give the people a voice in the Government. The Maharaja under the advice of his Dewan C. Rangacharlu, initiated the formation of a great consultative body known as representative assembly, which met during the Dasara. It consists of representatives, for the most part merchants and landowners, from every Taluk and leading municipalities in the state. The accounts for the past year and the budget for the prospective year were placed here so that the representatives may have an opportunity of expressing their opinion on all measures affecting the public interests and of bringing to light all local grievances. This assembly is absolutely unique in India and although it can scarcely be compared with the democratic representation of England, it is undoubtedly a step in the right direction and shows how anxious the Maharaja was for the best of interests of his state and people. He died in 1894 and was succeeded by Krishnaraja Wodeyar IV.

(iii) Krishnaraja Wodeyar IV :

Krishnaraja Wodeyar IV occupies a very special position in the history of the former princely state of Mysore. His rule between the years 1902 1940 forms the most vital and energetic year of the history of the state. If Mysore was way ahead of other princely states in the matter of economy, social justice and evolution of democratic institutions, in 1947, it was to a great extent because of the farsighted policies of the enlightened and liberal prince Krishnaraja Wodeyar IV. The material and intellectual advancement of this state owes a great deal to this learned prince.

Krishnaraja Wodeyar IV was the eldest son of Chamaraja Wodeyar. At the death of his father in 1894, he came to the throne in February 1895. Since he was a boy of ten years of age, Colonel Henderson, the British resident in Mysore, proclaimed his mother queen Kempananjammani as the

regent. Before he assumed the full responsibility of the administration of the state in 1902, when he reached the age of years, a very strong foundation for the all-round development of the state was laid by the regent. In the realm of economy and social service much progress was recorded. For mapping the mineral resources of the state, Geological department was established. For organizing the agricultural operations on a scientific basis, an Agricultural department was started in 1898. Another important work of this period was the installation of hydro-electric generations at Sivanasamudra falls to produce electricity. The electricity thus produced was utilized at Kolar Gold fields and subsequently to electrify Bangalore city in 1905, a feat first of its kind in India.

As said earlier Krishnaraja Wodeyar IV after attaining the age of 18 years assumed full charge of governing the state in 1902. The most important feature of his governance was his devotion to duty. Like any other public servant, he everyday attended the duty at his office, situated in the Mysore palace. The crowning glory of this enlightened educational policy was the founding of the Mysore University in 1916. This was the first University founded in a princely state in India.

Krishnaraja Wodeyar had the fortune of having at his disposal the services of great men of ideas and action for the administration of the state. The names of Sir M. Visvesvaraya and Sir Mirza Ismail will go down in the history Mysore as men of all-round talents who left no stone unturned for the upliftment of the masses to a tolerable standard of living. These and many of the unrecorded achievements of Krishnaraja Wodeyar made Mysore state model state in the whole of the country.

(iv) Jaya Chamaraja Wodeyar :

Jayachamaraja Wodeyar the last ruler of the Wodeyar dynasty succeeded to the throne. He was a statesman, shrewd politician and a philosopher. Jaya Chamaraja Wodeyar who was trained under Krishnaraja Wodeyar had already acquired a working knowledge of the intricacies of administration. Nyapathi Madhava Rao who succeeded Mirza Ismail was famous for his intelligence and honesty. Many programmes to help the common man here undertaken. Sir Arcort Ramaswamy mudaliar who succeeded [1946] him was a statement of very high order. He was the Dewan till 1947 and nominal dewan and special member of the cabinet till 1949, when the post was abolished.

By now India was moving towards its independence. The country was reeling under the pressures of the people's movements like "Sathyagraha". As a result of freedom movement, the Indian National Congress envisaged an attempt for a state on democratic line Jayachamaraja Wodeyar came forward to integrate his state in Indian union.

Yogendrasingh of Patiala was the first prince who volunteered whole hardly to sign the instrument of accession. But he did not come forward to form a responsible democratic government in the state. The congress now decided to have

the responsible Government in the state and began the Mysore chalo campaign. It as launched on September 1, 1947 and the congress volunteers toured all over the nine districts to intensify the movement. This Satyagraha continued for forty two days and the Government machinery came to a stand still. It came to terms with the congress leader by K.C. Reddy. Dewan Sir Ramaswamy Mudaliar met him at the place and Jayachamaraja Wodeyar announced the establishment of responsible Government on 7th September 1947. The Maharaja consented to release all the political prisoners and allowed the congress to form the responsible Government. It was also decided to form a new constitution by July 1948. The Satyagraha came to an end and on October 24, 1947 on the Vijayadasami day, the responsible Government as formed with K.C. Reddy as the first chief Minister. After the princely states joined the Indian union Jayachamaraja Wodeyar was appointed "Raj Pramukh" [Governor] in 1950. Chamaraja Wodeyar was interested in unification of Karnataka state and on 1st November 1973 and he apthly lit the sacred lamp in Hampi when the state was renamed as "Karnataka". "The Path and Goal of Dathathreya" was his best work. The book was published in London with a preface by Dr. S. Radha Krishnan who praised Wodeyar's knowledge and his deep religious feelings. Wodeyar who fell ill during his last days and died on 23rd September 1974 and with that ended of the glorious chapter of the Mysore kingdom.

Conclusion :

In conclusion, the contribution of the rulers of Mysore to the modernization of Mysore State through its political administrative and the role played by various supporting factors and forces in the modernization of Princely Mysore state during 1881-1947. After the fall of Vijayanagara Empire, the only power left in the South to protest the interests of the local population and its culture and traditions was Mysore. Among its rulers, there were men of great statesmanship. The kings as well as Dewans had a clear perception of what Karnataka had lost in the fall of Vijayanagara and considered it their duty to revive it. It is this position which invests Mysore with special importance in the Karnataka political and Administrative history.

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Innate desires, unfulfilled in Githa Hariharan's short story "The Remains of the Feast"

Githa Hariharan's intentions of writing are to explain how women are controlled and restricted by the rules and rituals of Hinduism. In the course the story we see how Rukmini endures her restricted and painful life. She made a life of our ignorances. She harnessed her tears under the blanket, she accepted what she didn't deserve and tolerate enough to have smile on her face. Embracing the silences, she carried the yoke of widowhood all through her life.

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I would like to start my paper with three incidents particularly :

(1) Why did they cut my ears, nose, and chest for expressing my love to a man?

(2) Was not there the possibility of training the women to play the female roles?

(3) Was it not possible to hurdle girls' education with out fatal shot at her head?

It seems clumsy and funny, but it is the first incident related to Ramayana. These are the words of Soorpanaka to Ravana. When she proposes to marry Rama, Lakshmana his brother cuts her ears, nose and chests, but we must think that was it not possible for Rama or Lakshmana to convince her and to send her with some counsel. She was 'maya', monster, if she had minded she could have done anything on spot. But she was ignorant. Like Soorpanaka many are there who don't know their ability and who are ignorant of their place in the society.

The second question related to the time of Shakespearean dramas. In Shakespearean dramas men were playing the women's role, but was it not possible to give that roles to the women of the time to play. If there were not such women why could not empower them and train them for new situations and multi roles.

What we, respectively male and female, have to empower the ignorant women. We must educate them to play multi roles in male dominated society.

The third event relates Malala Yusufzai, a young girl of Pakistan. When she tried to break the taboos regarding girls education she was injured by the violence of traditionalists. But she survives and now she is going to school with firm

steps and the whole world is supporting her. What we must think is why can't we teachers, society and nation shape women self like Malala's. Why should not we awake women against injustice, why should not we teach them to healthy opposition of blind custom and traditionalism?

Feminism affirms the value of women and women's contributions to social life and anticipates a future where barriers to women's full participation in public life will be removed. Within feminism there are many different political agendas, philosophical positions, values, ideologies, and transformations through political activities designed to enable women to participate as full citizens in public life. Majority of the societies in the world are patriarchal where woman is an embodiment of woe. In any phallogocentric society women have been consistently marginalized, exploited by double standards of laws, customs, culture, religion, family, language and society. This subjugated position of woman is an offshoot of the cultural construct of an andocentric society and not by nature. With the arrival of Feminism in 1960's and subsequently gender studies, cultural constructs that have been rooted for centuries have been reviewed and deconstructed. In modern era, women are realising their subordination and exploitation and oppression in all the spheres dwelling in a patriarchal society which apparently is in tune with religion and culture. With the passage of time women have gained the knowledge, turned self-reliant and carving their own afresh position, status, identity, liberty, equality and truth as a rebel against patriarchal society. This awakening of women is shaping for the future's new-world. Women writers like Shashi Deshpande, Toru Datt, Kamala Das, Anita Desai, Bharati Mukharjee, Namita Ghokale, Etc.,

are the torch-bearers of Indian women writings. In the recent past and present many young women writers like Kiran Desai, Arundati Roy, Shoba De, and Gita Hariharan etc. are articulating inner and external dimensions of women asserting womenism in their works.

Present paper tries to put forth the portrayal of neo/woman by a woman in its realism.

Here, it is my humble attempt to throw light on the intention and implication of the writer like, Githa Hariharan's short story "The Remains of the Feast" with certain interpretation possible and her presentation of characters particularly women character to examine her efforts dealing with the feminism, also to register the fact that her feminism means humanism and liberalism at times. It is at my pen to note how in their handling of woman's character has a certain and serious intention. It is my effort to show that woman changes and rebels for the sake of some social and national mission. She wants freedom and recognition of her identity with such high purpose. In order to examine the study of these the writer's feministic approach, I have selected, Githa Hariharan's short story 'The remains of the Feast', to focus the development of Indian woman hood.

The paper has the intention to study of this work, particularly 'Rukmini and Ratna in the short story. 'The Remains of the Feast'. They represent change in the mind of the world of Indian woman.

Feminism in Githa Hariharan's 'The Remains of the Feast':

Githa Hariharan is one of women writers producing a body of Indian literature that is committed to feminist and social issues. She has won the commonwealth writers prize in 1993, for her novel "The Thousand Faces of Night (1992).

As in the view of feminist Indian literature feministic readings based on "gender", the gender as a tool to describe the position of women inside local patriarchies and the extent of the psychological damage inflicted on them.

'The Remains of the Feast' is a short story of the woman's self quest and her attempts to free restrictions imposed by society, nature and culture. The woman characters, Rukmini, the grandmother, her daughter-in-law and Ratna her grand daughter can be truly understood only in the light of psychological and sociological precepts. In the precepts of psychological and sociological feminism we can understand their sad effects and familial, cultural, traditional and religious subjugation. Here, feminism springs out as a reaction to the discrimination of psychological, traditional and religious set-up of society and her family. Rukmini, Ratna and daughter-in-law also have the feeling of 'othered'.

Githa Hariharan considers family is the psychological set up of the society. Rukmini i.e., woman the grand mother gets 'self' from family and shapes self-image by social environment. Due to the socialization, woman femininity finds 'lost', they fail to express their innate voices and desires.

The title of my paper 'Innate desires, unfulfilled' is very apt. In any society every rational being has one's self. The self includes desires expectations, consideration and

fulfillment. In this story after a long time, suppressed desires of Rukmini, ninety years old grand mother come into force on her death bed. She does not want to die as 'deprived'.

In the short story, 'The Remains of the Feast'. Githa Hariharan exposes how women are controlled and restricted, subjugated by the extreme rules and rituals of Brahmanism, which stems from Hinduism. Religion, Caste system and male dominated society have made women arrested in the shackles of women tradition, custom and of multi role in a family. The women are made to search for their identity and liberation, which are innate. They are made to suppress their desires and ambitions.

In the view of 'Gender' the religion and society have made the feminist, an asset of men, in chauvinistic society.

They are religiously and sociologically in plight. They must voice their opposition to crush the shackles of tradition and religion. They must not be considered "othered". The feminist is not for their right, but for their equal consideration, and identity in male dominated society. They are the scapegoats in male dominated society and epitomized her as a pain bearer and sufferer. She has been consistently marginalized and exploited by double standards of laws, custom, religion, language and male dominated society.

The short story the 'The Remains of the Feast' is not a story of a neurotic woman; it is the story of sufferings of a noble woman, an aged granny, she was subjected to desire against traditional barricades. It was the tragic end of unsatisfied desire to break taboos of tradition and custom, in her death bed. The grandmother, Rukmini, ninety years aged widow, has been suffocated by the Brahminical impositions for a long time. She is a normal woman with all desires, but the society, family, widowhood has made her to practice, 'othered' in the name of 'tradition'.

In the beginning of the story, we learn that she, Rukmini aged about ninety has been hospitalized for ten days. She has cancerous tumors on her neck. In the long back it had been diagnosed and operation was suggested.

But the orthodox beliefs and fear of scientific apply on human body made them unstirred. Rathna's father blames the rejection of treatment. He says,

"I think it was examined once long ago...there was supposed to have been an operation, I think. But you know what they thought in those days. An operation meant an unnatural death".

Yes, it is true, Rukmini rejected the doctor's suggestion because, she was widow then, her son, Ratna's father was only fourteen years old. He was the head of the household. All her relatives scared her "How could he" manage the house. So, she glorifies motherly instinct, neglects her health.

The opposition of orthodox family regarding women education, particularly to the studying of medicine is much noticeable. Even with the opposition of her parents, Rathna the granddaughter of Rukmini, joins medicine Githa Hariharan says even in the modern scientific world, there is no exception for women.

Rukmini was in her death bed. She had cancer. In her counting days of her life, she desires to eat taboo food. She was sick of home-cooked food. She wanted to have peanut, fried onions, garlic, chicken, alcohol. Being a widow she asked for red sari for her brown faded sari.

Long rooted desire to eat non-Brahminical food stuffs, represents the curtail on the psyche of humans, particularly on women, because males may have chances to break. Rukmini, Rathna's grandmother one night began in a wheedling voice. She has shy look on her face. She asks,

“Those small cakes you got from the Christian shop that day. Do they have eggs in them?”

Rukmini in her death bed craves for banished food stuffs. This reflects that, being a widow since long back, she voluntarily stopped on eating onion, potatoes and garlic. She asks,

“Get me something from the bazaar raw onions, fried bread, chickens and goats?”

In her death bed Rukmini the granny refuses to have shaved on her head. Literally she is against traditional. She even refuses to have juice at her thirsty. She wants to drink a kind of juice which has bubbles and making popping sound, that is coca cola.

Githa Hariharan's intentions of writing are to explain how women are controlled and restricted by the rules and rituals of Hinduism. In the course the story we see how Rukmini endures her restricted and painful life. She made a life of our ignorances. She harnessed her tears under the blanket, she accepted what she didn't deserve and tolerate enough to have smile on her face. Embracing the silences, she carried the yoke of widowhood all through her life.

The women are not liable to wear, celebrate normal life when they become widows Rukmini has been crushed by the custom; she impresses her thumb on the paper that her son gives to her. At her penultimate fraction of her life, her inner 'woman hood' bursts out, she removes her medical aids. There is a fine veil of perspiration on her face, that too for the first time. With much muscular efforts she screams,

“Bring me a red Sari”, “A red one with a big wide border of gold”.

Even though she has a restrained self of widow hood, her psyche not let her to skip womanly rights, identities and other innate apparels. Her 'free self, or 'inner self' can't forget the natural phenomenon. She is a widow, from long back, but she has not failed to forget her 'Red Sari'. It is her first silk sari in Deevali. She goes beyond the limits of the rituals and custom, she asks,

“Bring me your eyebrow tweezers', bring me that hair, removing cream.I don't want to be an ugly old woman”

Her revolt against tradition and society was so that she refuses to shave her moustache. Her hatred of religion and custom turned against man.

Rukmini has realized her oppression. Now she is against bug bear of traditionalism. Further we can see that how the tradition shaped the psyche of women. Rukmini's mother is

not willing to provide her red sari, because she thinks it is her desire that comes out of her old age. But advises to give her, her widow's weeds and a pale brown sari.

Githa Hariharan uses diction, with 'entrails' and 'congealing' to provide a revolting image. Ratna says, after the death of granny the entrails of memories she told nothing about the pain congealing into cancer. In the ending of the story, Ratna, grand daughter, says to take revenge. She means that she will live the life that her grand mother was denied. Her grandmother's death stirs her to live free life. That free life involves eating the food that made by non-Brahmin's hand but the food she eats creates the image and feeling of evil. She wants to become a 'woman', but she gives herself to diarrhea for a week. It shows why she is restricted from it.

All the closed windows opened, grey saris lost their place and books replaced them. Thus, the writer shows how we have failed women, failed in her understanding of miseries and difficulties.

Just we must think, as if we few were Rukmini, a granny. I Conclude my paper with the quotation:

“The animals of the world exist for their own reasons. They were not made for humans any more than black people were made for white, or women created for men'. - Alice Walker (February 09, 1944).





हिन्दी और कन्नड़ की कविताओं में नारी : एक तुलनात्मक अध्ययन (नवें दशक के विशेष संदर्भ में)

प्रस्तुत शोधपत्र में हिन्दी और कन्नड़ की कविताओं में नारी का तुलनात्मक अध्ययन, नवें दशक के विशेष संदर्भ में किया गया है। भारतीय साहित्य में नारी के मन की विवशता के साथ ही उसके दुःख-दर्दों, उसकी प्रताड़ना, उसकी चीख, उसकी वेदना को अभिव्यक्ति की सशक्त परंपरा मिलती है। आज के दौर में नारी विमर्श और नारी चित्रण एक फैशन बनकर रह गया है। आए दिन अखबारों की सुर्खियों में रहनेवाली नारी समाज, घर-परिवार, यहां तक कि अपने आप से विद्रोह करने वाली दिखाई देती है। यह सुखद है वह अब वासना की गुड़िया नहीं रह गई है। वह पुरुष विरोधी दृष्टिकोण अपनाते लगी है। वह पुरुष पर आश्रित भी नहीं है। पहले की अपेक्षा आज की नारी सहन करने के बजाय, विद्रोह करना पसंद करती है। समाज के विभिन्न क्षेत्रों में उसकी स्थिति में सुधार हुआ है। वह समस्त महत्वपूर्ण पदों पर रहते हुए अपनी भूमिका पुरुष के बराबर निर्वाह करती हुई दिखाई देती है, यह सुखद है।

डॉ. भारती वी.हिरेमठ

भारतीय भाषाओं की कविताओं में नारी चित्रण की परंपरा अति प्राचीन है। यद्यपि नारी वही भारतीय नारी है, जो वैदिक काल से अब तक साहित्य में अपनी जगह बनाए हुए है। हिन्दी के साथ कन्नड़ की कविताओं में भी नारी चित्रण की परंपरा मिलती है। हिन्दी और कन्नड़ की कविताओं में नारी लगातार कवियों के केन्द्र में रही है और इस पर विपुल काव्य-साहित्य रचा गया है। शोध, आलोचना और अनुशासन की दृष्टि से प्रस्तुत शोधपत्र में मुख्य रूप से नवें दशक की कविताओं को सम्मिलित करते हुए उन पर विचार किया गया है।

आधुनिक हिन्दी कविता की तरह कन्नड़ की कविताओं में भी नारी की सामाजिक, सांस्कृतिक स्थिति में अभूतपूर्व परिवर्तन देखने को मिलता है। जो नारी कभी अबला रही है, वह सातवें और आठवें दशक तक आते-आते सबला होती हुई दिखाई देती है। समकालीन हिन्दी कविता की तरह कन्नड़ में भी नारी विमर्श को लेकर कवियों, आलोचकों और चिंतकों के विचार-विमर्श मिलते हैं। पूर्व की नारी और अब की नारी में यह अंतर आया है कि कवियों ने उसे एक नई पहचान दी है। आठवें दशक की नारीवादी आलोचनाओं में उसके विमर्श को, उसकी स्थिति को, उसकी दिशा और दशा को नए संदर्भ दिए हैं। बड़ा परिवर्तन यह हुआ है कि पूर्व में जो नारी कवियों की कविताओं में विवश दिखाई देती थी, वह अब सजग हो गई है। वह पारंपरिक रूपों और सामाजिक स्थिति से हटकर अपने पांव पर खड़ी होती चित्रित की जा रही है।

हिन्दी हो या कन्नड़ की कविता, दोनों में नारी के पारंपरिक चित्रण से हटकर उसे प्रस्तुत करने की लगातार कोशिश की जा रही है। आज की नारी पुराने सांचे को नकारते हुए पतिव्रता के मूल्यों को उखाड़ फेंकने वाली या उससे असहमत होती हुई दिखाई देती है।

प्राचीन साहित्य में अहल्या, अमृतमती, अम्बा, माधवी जैसी विद्रोही नारियों के साथ कुंती और द्रोपदी जैसे पात्रों को कवियों और कवयित्रियों ने कविता के केन्द्र में रखा है और यह प्रवृत्ति आठवें दशक के बाद नवें दशक में और अधिक विकसित हुई है।

हिन्दी और कन्नड़ की कविता में नारी :

हिन्दी और कन्नड़ की आधुनिक कविता में नारी के व्यक्तित्व के विभिन्न पहलुओं के साथ ही उसके मन की दशा और वेदना को पूरी शिद्दत के साथ चित्रित किया जा रहा है। इस संदर्भ में यह पंक्तियां देखी जा सकती हैं -

“तुमने मेरे विद्रोह में भी / नई राह ढूंढ निकाली है।
और खुली राहों पर / चौराहों पर मुझे अर्द्धनग्न कर
विज्ञापनों की सूली पर चढ़ाते-चढ़ाते थकते नहीं हो।”

विद्या भंडारी की ‘बारिश थम चुकी है’ (हिन्दी) में नारी जिस हालत में जी रही है, उसका चित्रण है -

“नारी गमले का एक पौधा है,
जिसे नहीं मिलता खुला आकाश,
जिसे फैलना है - दीवारों के भीतर।”

कात्यायनी की रचना ‘इस स्त्री से डरो’ (हिन्दी) में पिंजरे में बंद उसकी छटपटाहट, उड़ने की इच्छा व्यक्त हुई है -

“उससे पूछो - पिंजरे के बारे में पूछो
वह बताती है - नीले अनंत विस्तार में
उड़ने के, रोमांच के बारे में।”

गगन गिल के कविता-संकलन में ‘लड़की बैठी है हँसी के बारुद पर’ (हिन्दी) में,

“लड़की बैठी है हँसी के बारुद पर

.....
.....

सिर्फ अंधेरे का एक डर है
जो ठीक उसके पीछे खड़ा है।”

कन्नड़ की कविताएँ देखें तो, कमला हेम्मिगे ने ‘लड़की’ शीर्षक कविता में लिखा है कि,

“वह करहाती है, बैठ,
अंधेरे में न लिख पाने के लिए रोती है
इस छिपी मार / मुंह न रहनेवाले फोड़े को खुजलाती है
अपनी काली छाया से ही कांपती हैं....
न लिखने के डर से”

इन पंक्तियों से नारी मन की अभिव्यक्ति की छटपटाहट व्यक्त होती है। वह अपने मन के दुःख-दर्द को लिखना तो चाहती है, पर अपनी ही छाया से डर रही है।

इसी तरह हिंदी के कवि कुसुमाकर ने लिखा है -

“तुम कारपेट की तरह बिछी रहो / परदे की तरह लटकी रहो
शैंडलियर सी उजागर रहो / फ्रेम में जकड़ी अनुकृति की तरह
बढ़ाती रहो, ड्राइंग रूम की शोभा।”

कन्नड़ की कवयित्री एम.आर.कमला ने लिखा है -

“किसी की ध्वनि का गला बन
भूले हैं अंतर्ध्वनि को
छाती की पीड़ा में काव्य न लिखने
केवल शब्द बनकर रह गए हैं।”

इसी प्रकार कन्नड़ की दूसरी कवयित्री डी.विजया ने ‘फरीदा बेगम’ शीर्षक कविता में लिखा है -

“रात-दिन कॉलेज फैक्ट्री / रास्ता जहां कहीं भी
किसी ने उसे बिन बुरखे के, नहीं देखा।”

हिंदी की सुप्रसिद्ध कवयित्री रश्मि रमानी की कविता में स्त्री भटकी हुई है। कवयित्री ने लिखा है -

“नींद लाने के लिए तलाश है
उसे भी एक कहानी की।”

इन पंक्तियों में जीवन की तलाश करने वाली नारी की विवशता का चित्रण किया गया है।

लोकप्रिय कवि देवीप्रसाद मिश्र ने स्त्री पर गुजरती दैहिक और मानसिक यातनाओं को प्रतीकात्मक ढंग से प्रस्तुत किया है। लिखा है -

“औरतें यहां नहीं दिखती
वे आटे में पिस गई होंगी
या चटनी में पुदीने की तरह
महक रही होंगी।
वे तेल की तरह खौल रही होंगी।
उनमें घर की सबसे जरूरी सब्जी पक रही होगी
चीटियाँ होकर वे डोल रही होंगी
प्याज की तरह दनगी कहीं गंधा रही होंगी।
तिल चट्टानों सी वे कहीं घर में दुबकी होंगी,
वे घर में ही होंगी।”

इसी प्रकार हिंदी की समकालीन कविता की सुप्रसिद्ध कवयित्री अनामिका शिव ने पुरुष विरोधी स्वरों को अभिव्यक्ति दी है -

“स्त्री, एक रिवाज या

जूता किसी मर्दाने पाँव की

खरीद और बिक्री - कुछ भी हो सकता है मेरा नाम।”

कन्नड़ की डी.विजया ने किसी क्रांतिकारी की पत्नी की मानसिक स्थिति का द्रढ़ इन शब्दों में व्यक्त किया है -

“क्रांति की बात करने वाला

.....

अपनी घरवाली/बाहर-भीतर के कामों के बीच

छः बच्चों की माँ,

वह तो कृतघ्न नहीं, फिलहाल निकलेगा

उसे समर्पित काव्य संकलन।”

शकुन्त माथुर की कविता है - ‘जी लेने दो’, इसमें नारी इच्छा और उसकी भावना का चित्रण किया गया है। उसमें यह पीड़ा भी है कि वह इतनी कमजोर क्यों है? पंक्तियाँ देखें -

“नाचें जहां-जहां रस मिलता है / जहां-जहां रस छनता है”

प्रभा खेतान की कविता में नारी की बेचैनी और पति की प्रतीक्षा और उसके अधूरेपन को अभिव्यक्ति दी गई है।

“सारी-सारी शाम / सूखते कपड़ों सी बरामदे में
प्रतीक्षा करूँ तुम्हारे आने की,
एक क्षण से दूसरे क्षण तक।”

हिन्दी कवयित्री सुमन राजे की कविता में भी नारी की पीड़ा और उसकी विवशता और उसके आक्रोश को व्यक्त किया गया है। इसी तरह कन्नड़ की कवयित्री शशिकला वस्त्रद ने लिखा है कि -

“तीसरी शादी में बुड्ढा जब ड्रूम रहा था,
विधवा की आंखों में आंसू थे और
उसका भविष्य बिलख रहा था।”

निष्कर्ष :

उपर्युक्त विवेचन शोध पत्र की सीमाओं में रहते हुए तथा नवें दशक को केन्द्र में रखकर किया गया है। भारतीय साहित्य में नारी के मन की विवशता के साथ ही उसके दुःख-दर्दों, उसकी प्रताड़ना, उसकी चीख, उसकी वेदना को अभिव्यक्ति की सशक्त परंपरा मिलती है। आज के दौर में नारी विमर्श और नारी चित्रण एक फैशन बनकर रह गया है। आए दिन अखबारों की सुर्खियों में रहनेवाली नारी समाज, घर-परिवार, यहां तक कि अपने आप से विद्रोह करने वाली दिखाई देती है। यह सुखद है वह अब वासना की गुड़िया नहीं रह गई है। वह पुरुष विरोधी दृष्टिकोण अपनाते लगी है। वह पुरुष पर आश्रित भी नहीं है। पहले की अपेक्षा आज की नारी सहन करने के बजाय, विद्रोह करना पसंद करती है। समाज के विभिन्न क्षेत्रों में उसकी स्थिति में सुधार हुआ है। वह समस्त महत्वपूर्ण पदों पर रहते हुए अपनी भूमिका पुरुष के बराबर निर्वाह करती हुई दिखाई देती है, यह सुखद है।

संदर्भ :

- (1) डॉ.अरविदाक्षन : समकालीन हिन्दी कविता।
- (2) डॉ.यतींद्र तिवारी : नवें दशक की हिन्दी कविता।
- (3) डॉ. हेमा : अनुलेख।
- (4) डॉ.विजया दब्बे : कन्नड़-साहित्य संदर्भ।
- (5) सी. सर्वमंगला : कन्नड़ लेखिकाओं की स्त्री और कन्नड़ साहित्य।

