

International Multidisciplinary Research Journal

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GUJARATI WRITER KUNDANIKA KAPADIA PROVIDE FILM

Dr. Dinesh K. Bhoya

ABSTRACT:

Films shot on the novel in literature before . Gujarati writer from Panna Lal Patel , from the creatures ' ulajana ' pots Bhavaihe films naladamanyati , Raja gopichand, Rajabharthari, Bhathiji Mahraj, Nal Damyanti, Narsinh Maheta, has become through the Gujarati literature masterpiece.

Key Words: literature, Woman's strength, divinity, fidelity, forsaking .

INTRODUCTION

Kundanika, in chapter seventeen, points out clearly where and how women are mistreated. Here, the women characters are shown trampled under the household duties, under the supremacy of their husbands, her unequal income for equal work compared to men and dejection of their hobbies and ambitions. An entire world is kept opened for a man and for a woman her world is restricted to her husband, children and home. Ila Nayakopines, "For centuries, a woman has been ruled by a patriarchal set up.



Woman's strength, divinity, fidelity, forsaking and other qualities have been adored and at the same time men have exploited them."

Bela's matrimony with Nishant does not result in everlasting blissful companionship either. And the sufferer is evidently Bela. She was involved in dancing since her college days. As in the case of other women characters of the novel, marriage has stretched a 'Lakshman Rekha' (a line of restriction) in her life. She could not find time to satiate her desire. Her husband takes to drinking and even beat her. In spite of her fatal efforts to keep up their relationship, she could not succeed. At last, she had to take divorce to escape from the devil hidden in a man.

Anna does not approve the definite system built on convention. She is of the opinion that everybody should get a chance to flourish according to his / her interest. She may be unaware of the other side of the protector –man. Man is jealous of the progress of the woman, even though she is her life partner. Anna is a victim of such belief. Her marriage was arranged with Vipul, an innovative and broad-minded person. She left for London with him. There, she achieved recognition because of her benevolent nature and poetic asset. Her insurance work also expanded and her income shot up compared to her husband. The importance she gained in the society was unbearable to her husband who considered her to remain a step behind him. He grew more green-eyed. At one night, after a verbal war between them, he died because of severe heart attack. She was deeply moved at his demise, but she was also not ready to believe that her 'saubhagy' had been vanished. She was a revolutionary to the notions attached with the widow. Even after her husband's demise, she had not changed her way of

living. Nevertheless, she experienced that she was in the Western culture, and there too, she was facing the situation not different from the East. She had to endure the degradation in her every activity. She began to remain more concealed, aloof and isolated. In search of sympathy and support, she had to rush back to India.

Alopa was like a fragrance of spring, full of sweetness and pace.

She had an independent thinking regarding her marriage. She was not readily dependable on the choice of a suitable partner made by her parents. She would often argue with her mother regarding the patriarchal set up. She asserts, "If a widow's son dies, it is considered the height of tragedy, but if a widow's only daughter marries and goes away – that's a great relief." (SPA: 237) She had an ambition to climb the Everest.

Pradeep whom she met during the training of mountaineering was her choice as a life partner. Pradeep was an owner of a factory in Bombay and she was a lecturer in a college. They had a happy go lucky life for a few years. Vasudha remained silent and consequently burdened with three children at very young age. But, Alopa refused to have a child so early for her freedom and ambitions to be fulfilled. Under the economic obligation of his father, Pradeep also wished for an heir as his parents did. When she found no way out of that situation, she divorced him and began to live on her own.

The young girls, Bela, Anna and Alopa dreamt of a blissful conjugal life which turned out to be a mere illusion. Incidentally, many of the marriages in this novel are like formal transactions in which love or emotional considerations have no role to play. These protagonists wish to move out of the limited space of their marital home and choose a career of their own than that of a housewife. And they are certainly rewarded but with the punishment.

Definitely, all women who marry forget their identity and live in submission to the written code of their 'in-laws' house. Their talents are developed only within permitted limits. Everything else is sacrificed to a virtue named peace.

They exist within the bound imposed by family, society and tradition. Silent endurance has been woman's lot. They have been taught to be epitomes of endurance and, that sacrifice is the realization of their womanhood.

Occasionally, they occupy powerful and respected position in their house, but in social prestige, customs and traditions, they are considered weaker to their husbands.

Kundanika has laboured to present the women's world with different aspects and concerns. Her women characters are made to pass through various traumatic conditions of the patriarchal world. In this process, they learn to encounter with the harsh realities of life to generate in themselves the power to cope with the male-orientation. The writer has sincerely crafted the women protagonists uprooting the age old soiled system. Daksha Vyas comments, "The novel has been written to rebel against – a typical Indian conception of womanhood – that is woman's power labours behind a male, adored as a mother but she has a secondary place in the world."²⁸ In this sense, the novel can be placed among the very rare category of the 'novel of protest' in Gujarati literature.

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