



Manipulation Of Women In The Glory Of Sri Sri Ganesh By Mahasweta Devi

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Introduction

According to Dr. Satpal Singh, 'The term exploitation involves the employment of people for one's purposes, and it shows colonial holdings.' (Singh 7) As Dr. Satpal Singh observes:

'Mahasweta Devi is one of those writers who have exerted their creative valour to produce dynamic literature to depict their world. Unlike her other contemporary writers, her works result from her confrontation with the existing social system. She is one of the foremost literary personalities, a prolific and best-selling author in Bengali of short fiction and novels, and a deeply political social activist who has been working with and for tribal and marginalised communities. She was born in a privileged class Bengali family on January 14, 1926, in the city of Dhaka in East Bengali (modern-day Bangladesh). She was born and brought up in a literary ambience, as both of her parents were national intellectuals and literature stands. It was a family with a long tradition of civic spirit and high literacy' (Singh 20-21)

The Glory of Sri Sri Ganesh is regarded as one of Mahasweta Devi's most notable works, published in 1981 and translated by Ipsita Chand. The Glory of Sri Sri Ganesh was written to expose the feudal lords' control over the lives of underprivileged people in the countryside. Medini Singh and his son Sri Ganesh are subjected to feudal persecution in the tale. Medini Singh was a bodyguard for a zamindar, and he bought a property from him. Later, he used his power and authority to bring more and more countries under his dominion. As a result, he asserts his authority over the community. The narrative also shows how people's levels of awareness evolve from generation to generation. The author gives a moving account of how medieval lords enslaved men by mortgaging their labour, wives, and lives. She also focuses on rural women forced to mortgage their bodies under unavoidable circumstances. The story depicts the lifestyles of upper-class and caste women and how they live in constant fear. Female children are not tolerated in feudal families. As a result, they devised various horrific techniques to murder the female infant. If the female kid is still alive, dads used to despise seeing her. Feeding the female kid makes her physically acceptable for the would-be-sexual husband's needs. These women are sentenced to life in the husband's home following their marriage.

These women's primary duty is to please their husbands and provide male offspring as heirs to their property. The unequal man-woman relationships became unnatural and inhuman due to this trend. As a result, these ladies turned icy. As a result, unsatisfied spouses turn to working-class women to fulfil their sexual urges.

Medini Singh is seen pacing the courtyard as the tale begins, pondering whether his third wife would give birth to a girl or a boy. Because his two co-wives, badki (the first) and majhli (the second), had both given birth to a girl, the boy was born with a sharp tooth in his mouth, a cluster of moles between the cheek and the ear, the big toes strangely lengthened, a fat healthy youngster.' (Singh 226-27) His mother ran away in horror when she saw him with a tooth in his mouth and died. All the villagers called him Ganesh because they had been so kind to him when they were still in charge of their households. As long as the infant was little, Medini knew he could get rid of Gulal and Lachhima. He also found Lachhima's treatment of Ganesh as a female servant admirable. Gulal had foreseen the future. As she had guessed, Medini would be able to keep women and his son's woman servants when he has given ladies and his son's maidservants. As a result, Gulal vowed that Mohar's wife was no longer alive when he said this. Medini's kid was cared for by Lachhima, who also provided sexual satisfaction to Medini anytime he wished.

Finally, Ganesh's marriage could take place. A virtual mother for the last 18 years was Lachhima. But she was barred from even attending the son's wedding she had been caring for since the day he first came into her life. She had given all hope of ever marrying Mohar and became a lifeless puppet in Medini's hands. After eight years of waiting, Lachhima hoped that Medini would finally persuade and satisfy her physical and domestic desires. In the words of Dr. Satpal Singh, he claims:

Mahasweta Devi's stories indict the use of the maternal idea to subjugate women in a patriarchal society. The stories present a large range of responses to the discourse of motherhood, subtly exposing a certain underprivileged section of Indian society hidden behind the tradition of envisioning the role of the mother. She punctures the constructs of an 'ideal' woman and an 'ideal' mother by revising and re-defining the socio-religious discourses that valorise the self-sacrificing image of a woman and deny them the right to articulate their individual needs and desires..... Another peculiar feature of Mahasweta's mother protagonist is that they are infused with womanly virtues of love, care and sacrifice despite all oppression.'(Devi 2)

Lachhima performed well during Ganesh's wedding, even though she knew she would get no compensation for her unselfish efforts. Inquiring about the reason for her refusal to wed, Gulal inquired why. Lachhima ridiculed Mohar Koran with a weird sullenness in her voice:

'Oh! How your heart is had shattered! You're acting as if it's not Mohar Koran whom we've lost but the malik Medini Singh himself----When I'm sucked dry, useless as an old cow, he'll let me go. Why should Mohar sit around waiting? What will he do with me then?' (Devi 32-33)

Haroa began staying in the home Lachhima was forced to remain in till Ganesh's wedding was done. The wedding festivities were over. From that point on, other relatives took their own lives. Once again, Lachhima lay on Medini Singh's bed. A second woman, Dhanpatiya, was on the table for Mohar Koran's consideration. Mohar's big day finally arrived. When Medini Singh learned that Gulal had travelled to Mohar Koran's wedding, he became enraged. Nobody knew what was going on within Medini and why he caused so many issues in his marriage because he refused to listen to anybody. His fury was directed toward Mohar Koran. Medini travelled to Thori, where Mohar's wedding was held the next day. The police showed up out of nowhere and took Mohar into custody, accusing him of stealing utensils from Medini Singh. As if that wasn't bad enough, he was also accused of making false promises of marriage to Lachhima because his eyes were on Medini Singh's

utensils. When he got them, he broke off their relationship and threw the utensils away, attempting to protest, but was broken mercilessly and put in a police lockup, later realising but never returning to the village again. Even though everyone understood that this was an illegal behaviour by Medini and that Mohar was erroneous, no one dared to stand up to him.

Gulal, on the other hand, was wracked with shame and remorse. In the wake of Mohar Koran's imprisonment and subsequent disappearance, Lachhima recognised that Medini would not leave her until he had satisfied his sexual need for her. Lachhima had also been thinking about Dhanpatiya and wanted to slap herself. For a little while, she returned to her house in an attempt to reassess her position, but she was still at peace. Then, one day, there were wedding tunes playing. Kamta and Dhanpatiya were married by Nathu Singh. After a year in prison, Kamta was released. He was a member of her social group. Six years have gone by since that time. Medini's condition has improved. 'Give her what she wants immediately,' Ganesh said to Medini as she prepared to leave Lachhima. She shook her head vigorously and retorted.

'At this age, I have no desire. My grandfather put me to work in Malik's house. We are low caste folk...Malik saw me give up my youth for you. Never gave me a nice sari, money, gold-silver utensil, nothing. Not a thing. Chotta Malik! I brought you up, at least offered! That's enough for me.' (Devi 87)

Ganesh's wife gave birth to a baby girl. Her strength has run out, so she begs Ganesh to send Ganga from her father's home to help out in their household. During Nathu Singh's youth, Ganga was Nathu Singh's 'commodity' as a keep, but now she was elderly and ailing and no longer useful. Rukmini was born as a result of her pregnancy. Instead of Ganga, Ganesh wished to have his lovely little daughter Rukamni brought to his residence by Ganesh. She was capable of handling the dual roles of maid and housekeeper. Harijan's toli had been burned, although Ganesh was the one who began at it. Pallavi's quarrel had left him feeling humiliated, and he was still haunted by it. His gaze shifted to Rukmani now. Rukmani was summoned to Ganesh's chamber by Putli at night. He wanted Rukmani in his room because Putli had figured out why. Nevertheless, Ganesh scolded her: 'Another word, you'll out, and she'll stay here.' (TGSSG 108)

Ganesh grasped Rukmani's hand by accident as she approached the verandah. When Rukmani realised what was happening, she screamed in terror: 'Na...na...na, Malik. Gradually her words turned into sobs. Ganesh turned up the lamp. Rukmani's eyes were wide with terror. He was excited, aroused. Rukmani was exhausted from weeping'. (TGSSG 108)

Rukmani had waited for Kamu for three months, but she became pregnant. Her act of defiance was to take her own life. Despite her tears, Ganesh beat Ganesh's wife regularly, humiliating and torturing her. Ganesh reprimanded her, telling her: 'How dare you stand out here crying at night! Won't it drive out of our house?' (TGSSG 68)

Pallavi is yet another member of the affluent metropolitan elite. Her mother has left home in quest of serenity while her father is occupied with accumulating wealth and power. The Gandhi project gets her full government backing once she sees the kind of distrusted family relationships that inspires her passion for social action. Despite all these favourable circumstances, Ganesh is threatened with sexual harassment when she goes to Badha village to teach Bhangis. At last, she is compelled to leave the community, and she does so without providing any assistance to the village whatsoever. In the words of Dr. Satpal Singh, he claims:

Still the government machinery did not initiate that in the early days of independence; a unit from Gandhi's mission came to Badha village, where a woman sevika was also present. A landlord called Gajamoti Singh has kidnapped and raped her. But the police machinery does not register at least her complaint. A similar incident occurred in the recent history of Rajasthan where a village sevika called Bhanwari Devi is gang-raped by upper caste people for the mistake of implementing the government laws against child marriage. This indicates

that there has been no palpable change in the patriarchal attitude of society and the state towards women over the years. (Singh 109)

She visits the community of Barkha with the presumption that the residents lack adequate housing, access to medical care, and clean drinking water. She could only teach them if they were impoverished. Pallavi enjoyed the sensual pleasure of the dirty low-caste people. She ate and lived the same way they did. However, no one could assist the impoverished in light of Pallavi's presence. Ganesh threatened Pallavi with sexual harassment by threatening to fire the whole basti if he didn't get his hands on her sunset. Because everyone in Dushad and Harijan was aware of Ganesh's wrath, they had already fled the area, saving their own lives. Pallavi made it to Tohri and explained the situation to the SDO, requesting that Ganesh be punished. But she also had to flee from Ganesh to preserve her life and virginity, despite her education, understanding of land law, and her father's wealth, power, and status.

Lachhima, Rukmani, Mori, Bigulal's wife, Gulal and Ganga are all working-class women in Sri Sri Ganesh Mahima, with three distinct, working-class female characters. The feudal elite fosters an economic climate that allows them to expand their wealth steadily. Working-class people are forced to borrow money from landlords, mortgage their land, and eventually live in this situation. Thus, they were compelled to join the feudal lords' vicious cycle. Ganesh Mahima's working-class female characters may be seen from this perspective.

Gulal is the name of Lachhima's grandmother, a child widow from an agricultural labour family. Gulal, a wise old woman, understands that her grandson will not be born until the village elders give their blessing. Medini Singh and Lachhima's romance may be traced back to her. He offers to donate a half-acre plot of land, 10 rupees every month for the duration of the bond, and an animal as a reward for his good deed. As a result, Medini Singh has a mortgage on Lachhima's life. She's responsible for taking care of Ganesh, his infant son, and all of his household duties and sexual needs. It's only feasible for her to achieve her goal of owning land if she becomes a slave. She wants to spend a tranquil married life with Mohar Karan, who was left to her. To do this, she will need to buy a piece of land.

As a result, she willingly lends Medini Singh, her life as collateral. This is a wonderful aspect of the medieval world. Otherwise, they'd be in a pickle. Once they're caught in this web, they have no way out. When Ganesh matures, this becomes abundantly evident. When she asks Medini Singh to execute Ganesh's marriage and free her, he kicks her in the shins. As long as Ganesh's wife isn't allowed inside the home, there's no way she'll be freed from this domestic servitude. She understands that getting married to Mohar Karan is out of the question by the time she turns forty. Medini Singh has so strangled her. She tells Mohar Karan that he should find a new wife. She conducts Ganesh's marriage despite knowing fully well that she would not be rewarded for her efforts. When Medini Singh is ill, she takes care of him and meticulously guards his things. Until Lachhima leaves home, only Ganesh's father-in-law maintains that Ganesh's daughter will be sent.

Lachhima is freed. When she is alone at the age of forty, Haroa brings forth a major shift in her life. In actuality, Medini Singh uses him as a bonded labourer. He is solely rewarded with food for his efforts. Haroa may relate to Lachhima's plight because of the similarity of their circumstances. To him, owning and cultivating his property is just as important as a tiny house, garden, and cooking area. That's all that drives his efforts to cultivate various beneficial trees and plants around Gulal's hut. They marry and settle down because of their shared dreams and aspirations.

To fulfil their domestic and sexual desires, working-class women are forced into servitude as domestic slaves of the feudal. Lachhima is empathetic to other women who have been through what she has been through. When Rukmani attempts her own life, Lachhima intervenes to rescue her and extends an invitation for her to join her. Even though Lachhima has been a part of Medini Singh's family for years and has raised his son Ganesha, she is still an outsider. Even when she mentions Ganesha, she must refer to him as her lord. That's what they have in common. Despite her young age and love for them, she will never be able to join their family. She is cut off from her family since she stays at the owner's residence. Ganesha's sins are being blamed on her. Having saved Ganga, she may now acquire their trust by demonstrating that she belongs among them. Later in her life, she begins to value the people in her social class more and more, and she begins to live only for them.

In contrast to Lachhima, Rukmani's life and youth are entrusted to Ganesha, the son of Medini Singh. Nathu Singh, Ganesha's father-in-law, has a daughter named Ganga, and she lives with him. On the other hand, Ganesha wanted to marry Kamu and conduct her own life as a devotee of the Hindu god. Nathu Singh, on the other hand, intended to send Rukmini to Ganesha's residence to prevent his daughter's marriage since he knew how unhappy Ganesha was with his wife, Puthili. He sent her following Ganesha's wishes. While she originally intended to assist with household duties, she finds herself a victim of Ganesha's lustful advances. Kamu is her only option, even if she becomes pregnant. She attempts to terminate the pregnancy but fails. She finds it humiliating and filthy when she is forced to give birth to the kid Ganesha. She commits herself as a way of expressing her displeasure.

Rukmani's and Lachhima's stories are intertwined. Lachhima, on the other hand, enlists the aid of members of her social class in an attempt to overthrow the oppressors and humiliators. Rukmani, on the other hand, commits suicide as a means of protest. Farmers organise a funeral procession since this is the first of its sort. In her early years, Ganga worked as a maid for Nathu. She'll be a worthless item as soon as she's old and ill. When she lost her daughter Rukmani, she didn't understand why she was forced to work in Nathu Singh's household. She tries to take her own life, but she fails. Lachhima believes that life is not intended to be ended but rather lived to the fullest potential. Finally, she chooses to rely on begging for her survival. As a result, working-class women become beggars in the medieval tradition.

As far as I know, Barakanda Singh owns Mori. The chore of leaning his livestock and cattle is given to her when her youth finishes. As a result of Rukmani's death, she has a greater appreciation for the terrible lives of women of her social class. She, too, has chosen to beg to express her displeasure. While she could work at the master's mansion, she would rather beg. Ganga and Mori are two real-life victims of the feudal, male-dominated culture in which they were raised and still live today. Working-class women are not the only ones susceptible to violence in the feudal-patriarchal family system; caste and upper-class women are also targeted. Mahasweta Devi makes a subtle allusion to this in her story. Nathu Singh's wife and daughter tell the narrative of the generations of women who came before them and how they dealt with the tragedy. Her husband's wife, Nathu Singh, refuses to deliver Rukmani to Ganesha's clutches. She does her utmost to persuade her spouse not to go through with it. She fears that Ganesha would keep Rukmani as a domestic slave in his home, as his father did. However, her husband does not believe that listening to his wife is something he should do. When it comes to her class of men, she is well-versed in their personalities and roles in society. The female infanticide breaks her heart. She, on the other hand, is powerless. After marrying Ganesha, Puthili is exposed to abuse and humiliation. She grows used to the agonising pattern. Because Rukmani has been a victim of her husband's actions, she develops empathy for her. Trying to rescue Haruva from Ganesha. Finally, she decides to leave her husband and their kid behind and returns to live with her parents. As a result, she vents her anger at her husband's transgressions.

When Medini Singh said that his two wives might murder their step-son Ganesha, he kicked them out of his home. Husbands in medieval society believed that they had the right to divorce their spouses whenever they wanted, regardless of the circumstances. In contrast, women of Ganesha's generation, such as Puthili, who could no longer tolerate marital abuse, rose up and eventually left their husbands' homes to send other women from the Nizam period, such as Deshmukh, to their in-laws' homes with their daughters. "Adapapalu" was the name given to this group of ladies. Adapapa was a present to the son-in-law in every sense of the word. Adapapa's life resembles that of Lachhima and Rukmani in Ganesh Mahima in many ways. The 'Dora' 's domestic tasks and sexual demands are expected to be met by 'Adapapa' for the rest of their lives. Telugu books like Dasarathi Rangacharya's *Chillara Devullu* and *Gangu*, written by Dasarathi Rangacharya, portray their harrowing experiences. Even though Sri Sri Ganesh Mahima's figures have a strong national significance, they seem to have a strong connection.

After Ganesh subjected Putli to abuse and torment, she fled to her parent's home. Because of this, she no longer wants to reside with her spouse. As she explained to the SDO, she said that Ganesh was a beast. Everyone was a victim. Having him in prison would allow her to enjoy a normal life again.

Putli, Nathu, and all the acchuts were Ganesh's target. With kerosene and matches, Ganesh entered the wilderness. The villagers had caught sight of him. As he approached Lachhima's cottage, he sprinted along the forest's edge until he came to a halt in front of it. He requested aid. Lachhima said this, and I agree. 'If I help you, why would these people let me live here with them'. (Singh 164) What hope did Lachhima have that he might assist Ganesh at this point? Even though Rukmani had committed suicide solely as a result of her husband Ganesh's death, that caring for him had caused her to lose her youth and beauty, that she was unable to marry the man she adored, and she had become estranged from her people as a result of all of this, his father had abused her throughout her life. When Pallavi ran away, Putli was thrashed every day by him, and now the whole town is in pain due to his actions. He could not believe that she would aid him in a time of need. Lachhima's thinking was suddenly blown apart. The way she pretended to assist him was telling. Angry, Lachhima swung the sickle at him and screamed into the darkness. The screame-harrrr of everyone rang out no matter what they were doing or where they were! 'A sea of armed people, voice raised, surged around the house in mighty waves. Lachhima moved aside, leaving the door free, and became one with the crowd'. (Singh 165) In this way, a new era came in the village of Bahra.

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