

Study of Women in Nineteenth Century Popular Culture

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Abstract – The mid-20th century, prompting autonomy and parcel of India, just as of Bengal, made a profound engraving on the subjectivities of a segment of the working class Bengali Hindu and Brahmo women. The 20th century Bengal possesses an intriguing situation with regards to the set of experiences, culture and governmental issues of India. Nineteenth century was a time of new cognizance and arousing for India and Bengal was the focal point for change. The Renaissance went about as impetus for changing the spot of Bengali ladies in legislative issues and society. With the beginning of the Swadeshi development at the turn of the 20th century, the Indian public development took a significant jump forward. This undertaking explores the essential snapshot of social change of the colonized Bengali society in the nineteenth century, when Bengali ladies and their bodies were being utilized as the site of communication for pioneer, social, political, and social powers, consequently bringing forth the 'new Women.'

Key Words – Nineteenth Century, Widow, Culture, Women, Contemporary

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I. INTRODUCTION

During the nineteenth century, a modest bunch of women got training and got aware of the barbaric brutalities, caused on them by the unbending, in populist, male overwhelmed society. Their voice of dissent against such savageries, at first weak and accommodating, was strengthened by the reformist enthusiasm of the nineteenth century modernizers of India, and came about eventually in some critical changes in the lawful status of women. Reference might be made here to the Prevention of Sati Act, 1829, the Widow Remarriage Act, 1856 and the Child Marriage Restraint Act, 1929. Widows were remarried in and around Calcutta. Around 40 widow relationships occurred under the oversight of Sasipada Banerjee Baranagar. For widows, who didn't remarry, Sasipada Banerjee built up a widows' home close to Calcutta where they could get training and tanning in little businesses. The Mahila Silpasrama, established in Calcutta in 1907, likewise gave sanctuary to widows and empowered them to procure a good employment. It merits referencing that in the mid twentieth century, Saroj Nalini a Bengali Woman Social Worker, had been dedicated to the improvement of the women's status in India. She sorted out Mahila Samitis (women's associations) in each region, town or town with the

end goal of conferring training to Women. They found a way to nullify outcast early marriage and empowered widow remarriage. They argued for the equivalent privileges of women, in establishment and training.

A modest bunch of instructed women approached to consolidate social change with political dissent developments against the pioneer rulers. They started to request establishment for women, and an appointment of women, driven by Sarojini Naidu, went to England to press for it. Because of steady endeavors of these women, upheld by the patriot authority in India, women could at last accomplish restricted establishment in 1919.

In West Bengal, the level of educated people to add up to populace has gone up from 29.28 in 1961, to 33.20 in 1971 lastly arrived at 40.88 in 1981. Female proficiency has gone up from 16.96% in 1961, to 22.42% in 1971 and to 30.33% in 1981. In proficiency, West Bengal positions fifteenth among the State and Union Territories in India. Known for its instructive accomplishments before Independence and segment, when Bengal was unified, West Bengal has since lost its advantageous situation in the circle of training. Women in West Bengal have, be that as it may,

gained some ground in various degrees of instruction. During the mid-1970s, the level of girl students in grade schools was 37.6. This has gone up still further at this point. Once more, in the mid '70s, young ladies' instruction up to standard VIII was made free in country and metropolitan zones, including Calcutta. This gave impetus to female training at school levels.

The Marxist-driven Left Front Government which has been administering the State since 1977 has made instruction free up to School Final level. The State Government's consumption on instruction has expanded from Rupees 114 crores in 1976-77 to Rupees 520 crores in 1985-86. Such measures have profited the two young men and young ladies who would now be able to bear to finish in any event school level instruction. An enormous number of new school, Colleges and one new University, the Vidyasagar University at Midnapore, have been set up lately.

II. WOMEN IN NINETEENTH CENTURY POPULAR CULTURE

The scholarly structures of women discovered their way into the vast majority of the principle types of mainstream society doggerels, sonnets, maxims, tunes, sensational syntheses — and into their diverse sub kinds or types, for example, kirtans, panchalis, kavi tunes, tarjas, jhumur melodies and moves, jatra exhibitions, kathakata presentations, bashar tunes at weddings and comparative tunes unconventional to specific women's customs, and so on.

While the heft of such structures are of unknown origin, and have been passed on to us through oral protection (regularly distributed by venturesome gatherers towards the finish of the nineteenth and the start of the current century), it has been conceivable to follow the names and biographies of a couple of women authors. For the motivation behind this request, contemporary organizations by a couple of male delegates of mainstream society have been incorporated on the grounds that their tunes, in the utilization of Women like phrases and tongue as additionally in their treatment of women's issues, propose the impact of their women associates.

With respect to the substance of the women's tunes of this period, albeit expectedly scholastics partition them into the strict and the common, such a division may not generally be helpful. An assessment of the style in which strict subjects are managed in some purported strict melodies would show how contemporary mainstream issues were frequently expressed through strict fantasies. In this unique circumstance, let us take two explicit gatherings of strict melodies which were main stream among women in nineteenth century Bengal.

The primary gathering is the agamani and vijaya tunes, the previous sung just before the yearly Durga Puja, inviting the appearance of the goddess, and the last sung toward the finish of the multi day celebrations bemoaning her takeoff.

A curious component of the two sorts of melodies is the symbolism where the goddess is introduced. The artists, using natural engaging terms, tame Uma — the goddess Durga — who is transformed into an average youthful Bengali Women of the hour. The appearance of Durga from the Himalayas once consistently is imagined as the homecoming of the Women of the hour. In the agamani melodies, the fans' yearning for a group of people with the goddess turns into the unmistakable desiring of a forlorn mother for the organization of her tragically missing girl.

The vocalists depict the burdens that Uma endures in the ungracious home of her medication fanatic spouse Shiva and urge Uma's dad to bring her back home. Similarly, the vijaya melodies express the mother's distress at the flight of her little girl. The inundation of the goddess Durga turns into a reason to offer vent to the aches of detachment that each Bengali mother languishes when her little girl leaves over the home of her better half. The contemporary social issues of a helpless Bengali home — the destitution of Lima's significant other, the sufferings of the youthful Women of the hour. The couple of transitory long stretches of get-together among mother and girl, the separation between the natal home of the Women and the home of her significant other that makes such reunions troublesome — are driven into the closer view, consigning strict dedication to the foundation. The second gathering of strict melodies of nineteenth century Bengali mainstream society comprises of the hosts of kirtans, panchalis, kavi tunes, and comparative sorts of pieces managing the adoration for Krishna and Radha. Here once more, the awesome pair is deglamourized through the symbolism into a provincial youthful couple — frequently in a trying two-faced and forbidden relationship — communicating similar apprehensions and expectations, injured pride and happy culmination that are the parcel of common humans in affection. Deprived of transcendent awesome characteristics, Krishna and Radha are brought practical and transformed into weak individuals, as touchy to torment and joy as any human. The affection tunes of Radha and Krishna were a rich collection for the various gatherings of women artists who used to crowd the commercial centers and roads of nineteenth century Bengal towns and of Calcutta. These women artists were Vaishnavites, and were differently known as boshtamis or nerves in mainstream speech.

The Vaishnava religion in Bengal, with its weight on the correspondence of man and Women in

addition to other things, given space to Bengali women from various portions of society: widows of kulin Brahmins who had no place to go, women who needed to get away from prostitution in the wake of having been tempted from their homes and abandoned by their darlings, whores who, subsequent to getting old, had lost their occupations, or outcasts trying to autonomy and acknowledgment. The Census of India, Bengal 1872 detailed that the adherents of Vaishnavism "open their arms to the individuals who are dismissed by all others — the untouchables, the injured, the sick and the grievous." Contemporary records swarm with references to women in towns widows, hitched just as unmarried women — abandoning their homes to join some Vaishnavite akhara or cloister.

Here strict standards permitted them an opportunity of development, admittance to all sides of society, both high and low, and a specific freedom in their relations with men benefits which were far off for rich and working class Bengali women of the time. A large number of these Vaishnavite women circumvented singing and asking from entryway to entryway. In 1826, we gain from a contemporary Bengali paper, *Samachar Darpan*, that in Kaikala town in Bengal, on the event of Saraswati Puja three neri kavis were welcomed from Calcutta to the place of one Krishna anta Dutta.

The kavis were specialists of a scholarly class which created in Bengal towards the finish of the eighteenth century, set apart by the off the cuff arrangement of sonnets set to tune, and sung in wonderful duels between two individual artists and their separate supporters. The kavis likewise went around with their own companies of performers and sang tunes on Radha and Krishna, Shiva and Parvati, and on Kali. That these neri kavis turned into a power to deal with is clear from a letter composed by rival male writers in a similar paper two years after the fact. Depicting themselves as "Transient Muchi and Dom Poetasters" (from the lower position networks), they grumbled how a few years back "Neri [lit. shaven-headed] Vaishnaves" had expelled them from their occupations by singing and moving during pretty much every celebration at the places of the rich.

"Yet, by concocting a few methods with the assistance of the Sudder which could either mean the locale managerial central command, or the external condo of the male top of a Bengali household], we have prevailing with regards to disposing of the Neries."

It may merit examining whether these male kavis really recorded any grievance with the organization against the Vaishnavite women artists who at one time threatened their professions. Women artists had in reality been an aspect of the Vaishnavite scholarly custom in Bengal from the fifteenth century. While their tunes communicating Radha's commitment to Krishna were comparative in style to those made by

male writers, there were additionally a few melodies which mock male lip service, recklessness and weakness.

A commonplace model is the accompanying extract from a melody by Rammoni, or Rami as she was prominently known, a washerwoman by standing, who was presumed to be a companion of the renowned fifteenth century Bengali Vaishnavite artist Chandidas.

It is a severe censure of her male neighbors who were spreading slander about her relationship with Chandidas, a situation additionally endured by Radha in her undertaking with Krishna.

III. CONCLUSION:

This paper explores the essential snapshot of social change of the colonized Bengali society in the nineteenth century, when Bengali ladies and their bodies were being utilized as the site of communication for pioneer, social, political, and social powers, consequently bringing forth the 'new Women.'

Ladies' function in organic multiplication is perceived in the Indian culture far beyond their commitments to social propagation. For a long time, Dais – the customary maternity specialists - have assumed significant functions in birthing care in India, yet they are exposed to a lot of social and monetary minimization. Contemporary inquiries into lives of these ladies uncover their unstable condition. Conversely, they keep on speaking to a rich legacy of medical care and serve presumably as the main hotel for the individuals who are yet to profit by arranged and incited development.

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