Gender Analysis Through Education and Literature

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ABSTRACT

What keeps the journey going is the coexistence of men and women in a community. A woman can find the best way to define and make her presence feel is by having the equality of access to a leading education, participating in politics, and being empowered. In addition to running her household, pursuing a career, raising her children, etc., she participates in politics to broaden the scope of her social participation. Feminists have outlined the status of women, their place in society, and the challenges they face in a variety of contexts. By looking at the roles which women play and the problems they encounter, the current essay seeks to explore how women are portrayed in culture.

Keywords: Social Study, Women in Literature, Women in Art, Portrayal of Indian Women, Women in Politics

INTRODUCTION

Feminist researchers have paved an indelible reaction to the process social science has defined human and society during the last two key decades (Gorain et al. 2022). To understand the broadness and depth of the metamorphosis of social sciences necessary to recognise women and gender activities, one needed to analyse the consequences of the most obvious approaches one might seek to modify the androcentrism of the traditional analyses. Since the outset, discussions on the best ways to repair faulty and incomplete accounts within the framework of traditional analyses have been intertwined with issues about epistemology, technique, and methodology (Nivedhaa and Dhivya, 2018).

Feminists have incorporated women to these analyses (Beauvoir,1949).

Women and Education

Education is now a top priority for every nation since it has the potential to change the world and open doors for positive outcomes. Raja Rammohan Roy and Henry Derizio, who paved a new path for education in Bengal, India, during the 19th century, brought about an educational awakening (Adhikari & Saha, 2021g). In terms of women's education, India is currently a world leader. Yet the circumstances weren't always the same. Tarabai Modak, Durgabai Deshmukh, Anutai Wagh, Pandita Ramabai, Pandita Brahmacharini Chandbai, and Nawab Begum Sultan Kaikhusrau Jahan paved the way in their initiatives to transcend the home realm and set a new standard (Adhikari & Saha, 2021h). Education is today a global concern as it alone has the ability to change the world and present opportunities for positive consequences. The contributions of three outstanding female educators from three different eras to the development of education in the west have been recognised. With their fast work in education, Mary Wollstonecraft, Maria Montessori, and Nel Noddings (Adhikari & Saha, 2021j, 2021k, 2022b, 2022c, 2022d, 2022e) have raised significant issues pertaining to women and children's education. Despite hailing from different times and places around the world, these three female educators were united by their shared love in education (Adhikari & Saha, 2023).

Women In Literature and Women of Literature

Arundhati Roy's debut book, The God of Little Things, beautifully captures the environment she grew up in. The Booker Prize winner reveals her own struggle with the machinery of caste discrimination, political manipulation, and gender bias via the tale of Ayemenem House in Kottayam in Kerala. Beautiful details have been used to describe the scene and the actions. The Meenal River, the bustling jungle, depicting the life of nature in vivid detail, the Communist demonstration that takes place as Chacko travels to the airport with Ammu, her twins, and Baby Kochamma to meet Margaret and Sophie Mol, the procedure of the Paradise Pickle factory, and police atrocities are all described. No matter how advanced a society is, taboos always exist. Taboo is a term used to describe something that is restricted and forbidden yet is too delicate or sacred for the general public to discuss. It is usually positioned in a cultural, social, or religious context. Since the beginning of time, interracial marriage, sex, divorce, incest, homosexuality, and other long-standing customs have been outlawed or severely limited in Indian society. Sigmund Freud, an Austrian psychologist, established that the moral taboos of patricide and incest served as the cornerstones of civilization (Brace, 2000). Even though they are not prevalent everywhere or at every level, several taboos have still permeated Indian culture. According to Roy, a novel's yellow pages are a very condensed medium for discussing such widely held taboos and how women are oppressed in our culture.

The God of Little Things, written by Arundhati Roy in 1997, has a similar premise to The Duchess of Malfi, evoking a book of the present and featuring war zones that are even strategically identical (Adhikari, & Saha, 2021b). Feminist theories (Adhikari, & Saha, 2021c), which are domestic and social in The God of Little Things and socio-political in The Duchess of Malfi, could be applied to analyse the tensions. It is clear that women have not yet attained the position of paramount significance in the patriarchal society, despite the fact that women have succeeded in a wide range of regimes and areas of the private and public spheres for centuries, from the time of the Elizabethans to the present. Self-arranged marriages are widely frowned upon, women are still underrepresented in politics, and efforts at violence and honour killings are on the increase in our society. Hence, these appear to be the contemporary sociological issues in India, which even Arundhati Roy predicted and which are quite similar to the Duchess's predicament. The two female characters in Roy and Webster are strikingly similar and bear evidence to female tyranny down the ages, despite coming from two very different countries, societies, and political systems. The mythology of Shakuntala (Adhikari & Saha, 2021a, 2021d, 2022a), British fiction like Webster's The Duchess of Malfi, and Indian English literature like Arundhati Roy's The God of Little Things all feature strong female protagonists.

Femininity and Feminism in Indian Mythology and Paintings

Readers and audiences have been drawn to mythology from the beginning of time because it is a fascinating subject. Mythology serves a number of purposes and makes use of the sacred myths, artwork, and rituals of the culture in order to sustain its principles and morality. This method was employed throughout the whole subcontinent to produce volumes about mythology, leading to the development of native Sanskrit literature. One such masterpiece is Abhijnana Shakuntalam, written by the eminent Sanskrit scholar Kalidas. Because mythology in the literary form was only accessible to a relatively small set of people, such as the elite, literate, scholars, etc., a sizeable majority of the populace was uninformed of these happenings and values. The "Father of Modern Indian Painting," Raja Ravi Varma,

is credited with popularising these tales through both painting and printing. In addition to attracting a substantial number of people to mythology, Hindu culture, and tradition, this promoted the preservation of ideals. He was adept at working with the novel medium of oil and the cutting-edge style of photo-illusionism. The distinctive painting and illustration style he had established was viewed as being much 'superior' by both his mentors and clients. Equally crucial was the careful use of these techniques. He used all the refinement of Western Academic oil painting methods to embellish his life-size portraits. It's interesting to see how Ravi Varma went about painting Indian women because in the end, that's what he mostly painted. The symbolism, romanticism, and sensuality traditions that Ravi Varma developed from the European academics of the time resulted in pioneering works of art. Ravi Varma imagined and idealised the female figure in his last human anatomy and mythological painting studies. Ravi Verma used the same 'guileful mannerisms' that the Academy paintings did. By adding cloth and jewellery, two components common to elaborate Indian attire, he also conveyed a touch of Indianness. He also saw Draupadi, Shakuntala, and Damayanti as the primary figures in the narrative paintings. These representations assumed the roles of the renowned and new 'devis' in Hindu mythology. It's fascinating to note that Ravi Verma even mentioned European images here. Because of their alluring appearances, expressive faces, and laid-back personalities, the women in Ravi Varma's paintings were converted into stereotyped images of femininity (Adhikari & Saha, 2021a).

Present Scenario of Indian Women in Society and Politics

Indian human resources are abundant. This labour force can be developed and trained through the expert application of education. Education is seen as an important tool for both individual and community development since it can help eradicate poverty and inequality. Gender equality emphasises fairness and equity as a moral imperative (Adhikari & Saha, 2021e, 2021f). Interestingly, a vast range of social, political, and cultural proportions and dimensions are typically included in this. Many countries around the world made significant strides towards achieving gender equality in employment, education, and entrepreneurship during the 20th century. Education is essential for women's political engagement when it comes to the primary determinants, which are favourable and linked. Illiteracy makes it difficult to participate in politics (Gangoli, 2007). Hence, individuals who belong to the more educated social classes provide a different viewpoint, whereas others who are less educated or illiterate are seen as passive citizens, whose political participation is limited to voting. Women in politics usually have more prestigious educational backgrounds than their male counterparts. The importance of education in bringing about a positive and constructive change that affects women's political status is evident. This results in its beneficiaries living in a more informed and independent world, becoming more intellectually and culturally wealthy as a result. Education is supposed to increase a woman's awareness and appreciation of her rights, which include obligations that push her into the political mainstream. Students can grow in their knowledge of how oppressed women perceive themselves as well as their ability to think of political remedies thanks to this. It broadens their vantage point, heightens their awareness, and accelerates the rate at which they perceive their surroundings. The chances for women have substantially improved thanks to contemporary schooling. The values they upheld while under the influence of lures have undergone a profound change. To be more specific, a new conception of femininity is emerging in India, which intriguingly contrasts sharply with the widespread belief that women should limit their activities to the home and

only devote themselves to it (Harding, 1987). In the twenty-first century, a completely different picture is presented for this process. A woman is in charge of running the home and participating actively in civic affairs. The process of addressing gender inequities is enforced and launched by education. Second, especially in developing countries like India, education has a tremendous influence on how people perceive women in politics. Our objective is to ascertain whether, to what extent, and in what manner education affects women's participation in politics.

CONCLUSION

It is commonly known that the cornerstone of human resources is education. Education has a well-known effect on life expectancy, population control, nutritional status, infant mortality, and the bolstering of civic institutions, all of which contribute to the expansion of the economy. The new fleeting century has arrived. The biggest challenge we currently face is not just increasing awareness of gender equality, but also beginning the process of altering society such that gender discrimination no longer occurs. There hasn't been much said or done to improve the conditions of women. Women must therefore be empowered to be autonomous. It is further maintained that the 73rd Amendment to the Indian Constitution is useless until and unless rural women's literacy rates consistently increase and they are able to support themselves. So, there is a dialectical relationship and close interaction between women's empowerment and their involvement in politics and decision-making. To solve the issues, empower women in various ways, and encourage their successful engagement in politics, a set of strategies and actions can be developed. Such participation would lead to a change in quality. Also, there has been a noticeable increase in the literary and creative fields, where women have participated both as readers, viewers, and artists, writers. Nonetheless, there is still a long way to go

before the ideas and practise are complementary.

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