



ISSN Print: 2394-7500
ISSN Online: 2394-5869
Impact Factor: 8.4
IJAR 2021; 7(11): 223-225
www.allresearchjournal.com
Received: 04-09-2021
Accepted: 06-10-2021

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The plight of widwood as reflected in Deepa Mehta's water

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Abstract

The purpose of this study was to show us that widows are much more than victims. They are birth givers and heads of house. Widows of all the ages should be treated as equal citizens. They are absent in factual research and statistics, not noticed by researchers, neglected by authorities and overlooked by society organizations. The situation of widows is invisible. Their abuse constitutes one of the most serious violations of human rights and obstacles to development. Millions of the widows live and die in extreme poverty, exclusion, assault, homelessness, health risks and discrimination in law and traditions. The research is an effort to throw light on the harassing miseries and hardships faced by such widows in India and especially in Varanasi with reference to the movie "Water" which aims at bringing the issue in the limelight to improve the situation.

Keywords: widowhood, water, misogyny

Introduction

The film water has historical importance, because the plot of the film occurs in a historical period in 1938 when India was colonized by Britishers. The film water (2005) narrates the widowhood brutality at an Ashram in Varanasi, India. The film is the concluding instalment of Deepa Mehta's Element trilogy. Practically speaking, the film water (2005) is a dark and melancholic narrative of Indian widows in 1940s and holds controversial subjects like misogyny and ostracism. Keeping the same banishment under consideration, the investigator explores the misogyny and exploitation faced by women in middle decades of 20th century in India. "Saubhagyavati Bhava" A gift given to wedded Hindu ladies so they may spend their entire lives being joyfully hitched. Yet, when they outlast their spouses, a similar gift transforms into a revile. Varanasi has 38,000 such reviled ladies. Throughout the years the widows of Varanasi have been considered as a vital research theme for social researchers and women's activist researchers of India and world. Most researchers have attempted to ponder the financial condition of this disregarded gathering throughout the years. From their investigation some imperative issues of social sparing issue of widows has been recognized. Varanasi can be considered as one of the recovery center for the penniless widows of Indian culture. Widows basically from east India pick this place as their protected haven of widowhood. Varanasi, one of the seven consecrated urban areas and is the social center point of northern India. A great many people who visit concur that the most seasoned city on the banks of the River Ganges is otherworldly and has its very own wonder. However the city holds a darker mystery. It is home to more than 38,000 widowed ladies. They are the minimized and overlooked populace which live beyond words neediness as well as lead an existence of benevolence having no character of their own. Taken off alone in the city and looked around society, many look for protection in the diverse ashrams for widows. Varanasi is known as the City of Widows. The most unpleasant corners are involved by a group of ladies whom everybody has disregarded. The widows of Varanasi might be extraordinary in number however they have all become mixed up in the tight paths of the city, in shrouded ashrams, far from the psyches of the policymakers. Widows have a low economic wellbeing in the social framework and their sight is considered an evil sign. They are normally rebuked for their spouses' passing's and abused by the general public and outcasts as well as by close relatives and relatives as well. They are relied upon to lead an existence by committing themselves to God and practice renunciation.

The traditions and conventions which are followed for the sake of religion and old lessons are unfeeling and brutal. Notwithstanding passionate hardships like loss of life partner, no conviction that all is good and loss of pay, warmth, care and support, the widows are additionally not permitted to participate in any propitious service. They are additionally not allowed to go to the capacities like marriage, house warming services and considered as an indication of antagonism. Despite India's incredible stride of entering the 21st century with a feeling of ethical quality mixed with innovation, such practices not just cut down the yearnings of moving towards a more created stage and receptive society additionally are a dark spot on the rich social legacy and economic wellbeing of our nation.

Rationale of the study

The film *Water* has historical importance, because the plot of the film occurs in a historical period in 1938 when India was colonized by Britishers. The film *Water* (2005) narrates the widowhood brutality at an Ashram in Varanasi, India. The film is the concluding instalment of Deepa Mehta's *Element Trilogy*. Practically speaking, the film *Water* (2005) is a dark and melancholic narrative of Indian widows in 1940s and holds controversial subjects like misogyny and ostracism. Keeping the same banishment under consideration, the investigator explores the misogyny and exploitation faced by women in middle decades of 20th century in India. The narrative plot indicates a momentous political backdrop through the presence of Mahatma Gandhi and his philosophy, which becomes important towards the latter part of the narrative. Within the framework of *Water*, the birth of Gandhian philosophy was considered radical and provided an alternative to British colonialism within India. In the film the ideology of the Gandhi has been shown in criticism even by widows. Madhumati, an arrogant widow within *Water*'s narrative, prefers "*colonial rule*" over "*Gandhian philosophy*", as colonialism allows her to exercise her power over the other widows within the widow house. Madhumati draws a comparison between Gandhi's liberal ideas and colonial rule. She comments on how "*disgusting*" Gandhi's concept of a "*casteless society*" is. Madhumati says, "*Before he [Gandhi] came, everything ran like an English clock*" (Mehta 2005). Deepa Mehta's arrangement of three works which are set in India challenges distinctive types of religious narrow mindedness and social backwardness. The sexual bias (*Fire*), religious sectarianism (*Earth*), and the persecution of widows (*Water*). This is the motivation behind why Mehta turned into the objective of different political assaults. The radicals arranged mobs and silver screen burnings following the arrival of *Fire* in 1996, endeavoured to have *Earth* restricted in 1998, and in mid-2000 constrained her to desert her generation of *Water*. In spite of the fact that she was compelled to wipe out *Water* in 2000, she never surrendered the venture and one year from now was at long last ready to continue the creation in Sri Lanka under an alternate name and with another cast and code of mystery. Lisa Ray supplanted Nandita Das, with Seema Biswas (Bandit Queen) playing Shakuntala, the part beforehand doled out to Shabana Azmi. *Water* has various piercing scenes with extraordinary exhibitions by Seema Biswas and Sarala and some incredible cinematography and music by Giles Nuttgen and A.R. Rahmans individually. Its title is figuratively the most appropriate to the film's topic of widowhood wrapped by

Hinduism, which considers water as the heavenly and preeminent blessing to humankind. Scenes of water happen over and over, with rain and the waterway making a setting to the focal sentiment and it's hopeless decision. The impactful scene that highlights the profound sufferings of the widows happens when Chuyia figures out how to get a laddu (broiled sweet) for the Aunt, the old widow. This is one of the numerous sustenance things prohibited to widows. Close relative, who was additionally hitched as a tyke, is overpowered and eats the laddu, reviewing that the main time she tasted it was the point at which she was hitched. *Water*'s most grounded character is Shakunthala, who turns out to be more noteworthy towards the finish of the film. The chief uses her to highlight the social and mental contrasts by going up against people who look for peace in the religious esteems that are in charge of their mistreated state. Seema Biswas' execution is monstrously impactful as she unobtrusively depicts Shakuntala's endeavors to decrease the hole between her regular graciousness and the conventions that request her to be rigid. Against the overarching religious authoritative opinions, she underpins Kalyani and Narayan's sentiment. Being the main instructed dowager in the ashram, she peruses every one of the messages and letters of Narayan to Kalyani and offers to help the couple to flee, persuaded that she is giving another person a more joyful life that she has been denied of. *Water* likewise indicates a portion of the basic financial factors behind the corruption of widows. As Narayan in the film clarifies, when widows are isolated from their significant other, family and property, they are: "One less mouth to bolster. Four saris spared. One overnight boarding house corner is spared in the family house. There is no other explanation why you are sent here." And while the treatment of widows is veiled as religion, he presumes that it is at last greed. These few sentences light up the circumstance in an amazingly intense manner. The film adequately amplifies the human cost of these barbarous and dehumanizing customs. It additionally contains components of Bollywood strategy and show, which are inconsistent with the motion picture's testing topic and tend to lift the spirits its emotional impact. The closing scenes including Gandhi give an impression of his mass help and the expectations of millions that he and the Indian National Congress would put a conclusion to British management, the position framework and different types of monetary and social mistreatment. In any case, only the expectation and no strict action taken against the issues additionally ensured that none of the fundamental issues concerning the majority could be fathomed and that the dispossession and isolation of widows and different types of social persecution will be expelled. Furthermore, in this manner all the issues still existed in India. The film finishes up with Shakunthala's harried face and afterward blurs to titles bringing up that in 2001 there were more than 34 million widows in India, living in states of social, financial and social hardship and enthusiastic debasement. Just a couple would watch and need to know why Gandhi's development demonstrated unequipped for closure this and how the expectations of the Indian masses could have been so shockingly dashed. For her mettle Deepa Mehta must be valued and praised. Her never surrender state of mind and refusal to be scared will energize those in India and in any piece of the world battling religious backwardness and other social ills. "*Water*" is an essential accomplishment in the field of film as well as to

bring the issues and hardship confronted by the widows in Indian culture to the front.

Conclusion

Water calls for the re-examination of the laws that constitute Hindu culture in a historical plot which caused opposition in the contemporary society. It is plausible that once, Hindu culture was not governed by authoritarian laws. An investigation and exploration into this way of life would be most compelling and interesting and the Indian diaspora provides the perfect setting for this to occur. Water's intention is to "disturb the mind and shake the complacency of the postmodern world by attending to the traces of the past which continue into the present". For Deepa Mehta one doesn't discover truth by looking for edification in religious fellowship with God. When one looks for reality in activities and, once one has discovered it, it is likewise discovered that otherworldly truth lies there. Once widowed, ladies in numerous nations regularly defy a forswearing of legacy and land rights, debasing and life-undermining grieving and entombment rituals and different types of dowager mishandle. Widows are frequently ousted from their homes and mishandled. A lady's economic wellbeing is inseparably connected to her husband's, so when her better half kicks the bucket, a lady never again has a place in the public eye. To achieve economic wellbeing back, widows are relied upon to wed one of their significant other's male relatives, now and again unwillingly. For some, the demise of a spouse is just the principal injury in a long haul difficulty. In numerous nations, widowhood is derided and seen as a wellspring of disgrace. Widows are believed to be revealed in a few societies and are even connected with witchcraft. Such confusions can lead widows being excluded, manhandled and more awful. Research has discovered that there have been situations where widows have been executed in light of allegations of being witches. Widowed ladies are not given the privilege of legacy and numerous such rights. They are regularly expelled from their homes and mishandled and on occasion even slaughtered. At the point when the spouse kicks the bucket, a lady loses her place in the general public. They are relied upon to wed one of their better half's male relatives or carry on with an existence far from all joy and brimming with hardships. Over the years the widows of Varanasi have been considered as an essential theme for social researchers and female researchers around the world to work and research. Most analysts have attempted to the financial state of this minimized gathering in various times.

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