

# I INTRODUCTION

## INTRODUCTION

### VIBHAVARI SHIRURKAR.

Vibhavari Shirurkar is one of the most prominent women writers in India. Her writing has its own special significance in Marathi literary history.

Women writers like Laxmibai Tilak (1868-1936), Bahinabai Choudhari (1880-1951), Indira Sahasrabuddhe (1890-) wrote autobiographical, narrative essays which portrayed the exploitations and oppression of women prevalent in the nineteenth century Maharashtrian Society. Their writings graphically describe the religious, political and sociological prejudices of those times.

Vibhavari's work in contrast, consciously sought to introduce a strong feminist note. She wrote starkly and unflinchingly about the changes that take place in a girl's heart when she meets and gets to know a boy of nearabout her own age. Her stories are set in a society which held that a woman's domain was restricted to 'chool ani mool' i.e. the hearth which frowned upon women aspiring even for basic education and literacy.

Critics of that period were a part of the contemporary society. With a few notable exceptions, they too shared the view that women had no desires or emotions and that the slave-like existence they led was only a reflection of their purpose in life. Vibhavari's

writing she says, "..... was simply an effort to refute this (Susie Tharu and K. Lalita 1993, 425)

A subject that was taboo romance and love between young girls and boys was, perhaps for the first time, written about from a woman's perspective. Women's emotions, feelings and experiences on this subject had probably never been explored before in Marathi Literature. This is what makes Vibhavari Shirurkar such an interesting subject for study and her writings a Landmark in Marathi and Indian- feminist Literature.

Vibhavari Shirurkar's real name was Malthibai Bedekar (Susie Tharu and K. Lalita) She revealed it is 1946. She was born and brought up in a small town in rural Maharashtra. Her father was a primary school teacher. He took very much interest in educating his daughters. That is why Malthibai was given a proper education and later she joined the Karve University in Bombay. Then she worked as a principal and from 1937 to 1940 with department of education and Welfare. In 1938 she married the well known novelist and film maker Vishram Bedekar (Susie Tharu and K. Lalita ,1993, 425 )

In her early life she lived in a small village where she could clearly see how cast difference is strictly followed. People would marry their daughters off at the age of 8 or 9 years. Unknowingly all these things affected Vibhavari's mind.

In 1917 she went to our educational institute of 'Hingane' (Kalyanche Nishwas 1933, 7 ) There she saw many cases of unmarried women, widows. We can see all these things reflected in her writings.

Her other important works are as follows. Doghanche Vishva (1957), Novels such as Hindolyavar (1934), Viralele Swapna(1935), Bali(1950), Jai(1952) and Shabari(1963).

Most of her works has reflection of the society around. Through her experience she knew what kind of difficulties women were facing.

#### KALYANCHE NISHVAS (Vibhavari Shirurkar 1935)

Her first collection of short stories kalyanche Nishwas (Sighs of birds) was published in 1933. She wrote these stories, she says, because she was interested in the changes that were taking place as women became educated and so altered their lives.

They were drawn to ideas of romantic love and exposed to new relationships ( Susie Tharu and K. Lalita 1993, 425).

The stories in this collection discussed their aspirations and their sexuality. Most of the main characters in these stories are educated women. They were also different in two other respects. They were single and were bread-winners. These stories talk of the extreme emotional tressures) the women were subjected to. The male ego is portrayed as "deeply destructive of women'. (Susie Tharu and K. Lalita, 1993, 424)

We have selected three stories from Kalyanche Nishwas for translation. These represent three different ways in which Vibhawari's women respond to situations of emotional trauma.

#### THE THREE STORIES.

In 'Babancha Sansar Majha Kasa Honar' (How can my father's family life be mine?) - a sensitive, educated girl realizes that despites her economic independence she does not have the freedom to take important decisions like marriage on her own. She starts with the thought of her own marriage in her mind and ends up accepting her father's as her own. She devotes herself to taking

care of her father's family. She clearly resents her father's selfish motive in making her lead the life of spinster to ensure that her financial support to the family is not lost.

On the other hand, in 'Tyag' the protagonist in a similar situation shows a deeper understanding of the genuine problems her parents had to face because of poverty. She accepts it as absolutely natural, her parents' expectation that their earning daughter should support their family, economically. It is her duty to do so, she feels.

These two stories give two contrasting reactions - and two contrasting views - towards the problems of an unmarried educated girl.

The third story 'Premachi Parakh' is somewhat different from these two. Here Vibhawari has portrayed a girl who is educated and very ambitious about life. She falls in love with a man. She expects him to be as ambitious and true to his duties as she herself is, but after some days she is disillusioned. She realizes that influenced by his love for her, he is ignoring her duties. In the end a stage comes when she starts hating him, a man she was madly in love with.

This transition from Love to hate has been sketched with a characteristic sensitivity.

In these three stories, we can see each and every special feature of her writing for which she is known.

Predictably, "Kalyanche Nishwas" raised a storm in the Maharashtra Society. Discussion of women's aspirations and their sexuality was an unacceptable subject. The book was called 'dirty' and 'obscene' and it has also been suggested that had the writer been found (Vibhavari Shirurkar was a pseudonym), she would have certainly lost her job.

Her experiences and social situations around her must have inspired her writing. That is why her stories are not mere fiction, but appear to have a strong factual base.

There were critics - exceptions to the general norm of the period who were progressive enough to treat the book as a step forward for Marathi Literature. S. V. Ketkar, who is known for his work on the well known Marathi encyclopedia Dnyanakosh, was of the opinion that "Men and Women are of two different castes. Men will never be able to understand women's mind using their own logic. For Society to understand women's minds, women must speak. (Susie Tharu and K. Lalita 1993, 425) R. D. Karve and Narayan Kale praised her writing for its honesty and fearlessness. Another contemporary critic called the book a 'clear demand for justice.' (Susie Tharu and K. Lalita, 425 )

Vibhavari Shirurkar as being one of the most important writer in feminist marathi literary history becomes very significant for this type of reasearch. Through this transalation more people would be able to reach up to her writing.

In the second chapter we have given a brief reiview of transalation theories.

In the third, forth, and fifth chapter we have given the original stories and there transalations.

In the sixth chapter we have discussed some of the problems we came across and conclusion.