

“Savitri” in the light of Feminist Theory

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Abstract:

Elaine show alter has presented a wide spectrum of the Western model of feminism as long as analysis of it as well as he lists women studies beneath four heads – biological, psychoanalytical linguistically and cultural. In the western tradition women’s body more significant than her soul. This article denies that theory and begins with the idea that in India woman’s soul is more imperative than her body. For this models is chosen this Savitri as Aurobindo projected Savitri. Savitri journey to yamaloka is not anything but a conversion and transport of aware from literal to the anagogic and from the anagogic to the most rises above idea imaginable.

Key words: Savitri, Feminism, Indian Woman, Mythology

Feminist aspects of “Savitri” character :

Indian feminism beyond the reach of western feminism. Savitri who represents in Real womanhood who protected her husband from Death. She transcend deaths above love and her thought created a new birth and it is beyond the biological birth. As showalter focuses as women’s body has been the key element in growth of corpus of ideas that reflected the typical masculine formulation, establishing her as inferior in creative and critical faculties. But as for as Savitri is concerned she represented the critically of her soul which us beyond the expectation of all and she knew that her husband soon die after her marriage. “She knew that visible death was standing there and Satyaran has passed from her embrace”. No women’s in India accepted these types of situation. Savitri’s thought of womanhood comes from the mind not from her body. She believes that she thought was more powerful than body. The crucial differences is that today’s logically oriented feminists wish to regards finale body as a resource of criticality, extending its range from limitations which patriarchal system had put upon it.

Traditional Portrayal of woman:

Indian tradition presented the real womanhood through the character of Savitri and she represents the real womanhood. Her transferable limitation and limitations of love. Her Indian womanhood cannot be understood by western womanhood. The Story of Savitri covers seven cantos in the vana parva part of Mahabharata. It is narrated by Rishi Markandeya to Yudhishtira to convince him of the power of naively chatty and love. Her personality was so strong and brilliant. As apathy was pained at this and he asked her 90 round the country and choose her own husband. Savitri knew that Satyavan was fated to die after one year. Even in the face of this

prophesy, Savitri persisted in her choice, saying that one choose a husband once only. On the other hand western feminist seeks to explain the complex patterns of female tradition which begins with a revision of the ideologies that have been concerned about women's problems like Marxism, aesthetics and structuralism show alter goes into the heart of the issue here by standing that western feminist criticism is interested in dealing the basic assumption of these male constructed ideologies which appear sensitive and responsive to female situation. The question is not to raise, but completely reject, "the influences of accepted models" meaning there by all those ideological contracts and theoretical assumptions which have since times immemorial provided men justification for their sexist biases and sanctified the exploitative socio intellectual tradition. As for as we connect it with Indian concept of feminism Savitri is not as other woman. She is cast for an uniquely comic role of struggle and redemption. Savitri is the incarnation of the womanhood, is nevertheless a limited human a being in appearances her surface human reactions however, do not really believe veiled divinity in her heart. "A thinker and tailor in the ideals air, brought down to earth's dumb need her radiant power". This extract from the epic Savitri is a book of love. Sri Aurobindo has taken the story in original form from the Mahabharata, but he deepens it with mystical nuances. He depicts the mystic's psycho-spiritual transformation when Savitri and Satyavan encounter and perceive eternity in each other. They are illumined in deep eternal love. Savitri search for her life companion becomes a guest of the soul for the divine. Showalter said woman has no history but Savitri herself created a history in field of womanhood what Elaine show alter demonstrations there is that woman's ideal' as built in England and American cult of true womanhood are the creation of men who cleverly devise means to keep women subordinate portion. But Savitri had reached a stage where physical life becomes malingers. Savitri had to shelter the fixing of the cosmic sequence of birth and death, which are

inevitably linked together, she had to dislodge by her spiritual force her past which was a stumbling block on the road to immortality she had to erase her past and had to shape her destiny a new. Showalter describes in cultural model in muted group and this muted group described by show alters in her critical essay feminist criticism in the wilderness. This term suggested clearly by Ardennes she said, "Both muted and dominant group garnierite beliefs or ordering ideas of social reality at the unconscious level, but dominant group control the forms or structures in which consciousness can be articulated. She presented a diagram of the relationship of the dominant and the muted group:- But Savitri is a woman of power who filled the gap clearly like this:- Savitri has a power to illuminate the whole women history, She gave power for survival of whole women existence. She is the only women who have the power to survive. Her happiness that exalts and strikes the soul, her force that moves, her powers that save and stay, her word that speaks to our heart in silence, her silence that transcends the supreme word, her heights and depths to which our spirit moves and her events that weave the texture of life silently and secretly express his presence. All things by which we find or lose ourselves, things sweet and bitter, great and mean, and things terrible, and beautiful and divine reveal his presence. She has built her empire in the cosmos. He is governed by here subtle and mighty laws. His consciousness is just like a baby playing upon her keens. Her endless space is the playground of his thoughts and his being is a field of his vast experiment. She binds to knowledge the shapes of Time, the creative error of limiting mind and the chance that wears the rigid face of fate. Death, pain and ignorance are her sport.

Savitri as Feminist:

If we compare with Savitri than we can find that Savitri was not the ordinary women she dominated not only over the history but also on the whole human history. She is a monumental contribution to Indian feminism. Indian feminism different from western feminism how it's more difficult to follow the Indian feminism rather than western. Kamala who belongs to India herself follow show alters. She even not dare to call herself as Savitri in one of her poem. Savitri was created by God in form of power or we can say a Shakti. Savitri is firm in her love. She cannot change. She will save Satyavan.

She knows that she is stronger than Death and greater than fate. Savitri embodies the power of love and compassion she said:- "Once my heart chase and chooses not again... Death's grip can break our bodies, not our souls. If Death takes him, I too know how to die." She is immortal come in mortal frame with the external's will and strength. It is her meeting with Stayawan that has awakened in her the joy and glory of the work she has come to do upon earth. Savitri's love in spiritual from the beginning. Wedded love with all its intensity and purity is described. But the joy of union is marred by Savitri fore knowledge of Stayavan's approaching death and the consequent ache in her heart. Armed with vision and strength Savitri accompanies Satyavan to the forest on the fatal day. When the pre-ordained hour arrives. Satyavan cries out her home and falls down death. Now begins Savitri's ordeal though being the struggle of a woman and a wife with a power like yama, it is more excruciatingly tense and vivid and carries us to the super most over Death, and love the victor, and truth the fruit of victory. Elian show alter feels that there needs to give it a definite direction and cohesive form in order to make it an effective instrument of women's expression and fight against all that which makes every, attempt to silence this urge for expression. Recognizing the 'other' voice is as much important for a peeper interpretation of

texts as the dominant voice. A tremendous gap in the existing interruptive system is in this manner exposed. Showalter highlights the hidden side of the creative process; “with woman as woman as the producer of textual meaning with the history, themes, genres and structures of literature by women. Its subjects include psycho dynamites of female creativity; linguistics and the problem of a female language; the trajectory of the individual of collective female literary, literary history, and of course, studies of particular writers and work.”

Showalter also wishes to discard anything that would dilute the focus on feminist psychodynamics and creativity. She appears to think that without a truly radical approach aimed at demolishing all the male oriented and masculine structures it is not possible to clear the ambiguous perceptions and create new foundations. Show alters herself shows fluctuations of mood from the fiery radicalism blowing out the trumpet of total war to sobered stand willing to accommodate many established viewpoints in the larger feminist framework. But Savitri had a strong psycho to understand the reality of life. In psychoanalytic terms, ‘lack’ has traditionally associated with the feminine, although critics can make their statements linguistically. Many feminists consider that psychoanalysis could become a influential tool for literacy criticism, and lately there has been a rehabilitated attention in Freudian theory. But feminist criticism based in Freudian or post Freudian analysis must continually move violently with the difficulty of feminine drawback and be short of. In the *Madwoman in the Attic*, Gilbert and Gubar carry out a feminist revision of Harold Bloom’s Oedipal model of literary history as a conflict between fathers and sons and accept the essential psychoanalytic definition of the woman artist as displaced, disinherited, and excluded. In their view, the panorama and ‘difference’ of women’s writing lies in its anxious and even beleaguered relationship to female individuality, the woman writer experiences her individual gender as ‘a painful obstacle or even a debilitating inadequacy’.

“Thus the being alone of the female performer, her feelings of estrangement from male predecessors attached with her call for sisterly precursors and successors, her urgent sense of her require for a female spectators together with her fear of the antagonism of male readers, her culturally conditioned timidity about self dramatization, her dread of the patriarchate authority of art, her anxiety about the impropriety of female invention-all the phenomena of inferrorization mark the woman writer’s struggle for artistic self definition and differentiate her efforts as self creation from those of her male counterpart.”

As a spiritual epic Savitri unfolds before us the vision of a supernal world in which the life of man-in fact the whole vision of cosmos undergoes a radical change. It opens up a new world of consciousness for mankind. Passing through the regions of Mind. Heavens of the ideal and illumined Mind, he reaches the Supreme from which creation of the ideal and illumined mind, he reaches the Supreme from which creation proceeds. Here he realizes the World-Soul. He now feels the presence of the Diving Mother who is the power of the Supreme. She supports the cosmos. If there is unity at the root of things, man must have share of the Divine, some share of the nature of God, and therefore he must be capable of knowing God, through the Godlike part of his nature, that is, through his soul or spirits. It is not through intellect that he can know God-for intellect can only approached material things, it is through spirit that spiritual things can be apprehended. Intellect dissects and murders, while the spirit apprehends the unity of things. The mystic does not base his conceptions on logic or reason. He has felt, he has seen, and therefore he is convinced. He is endowed with a sort of intuition. Which brings to him this spiritual revelation, there is no recognized name for this faculty, it is variously called” transcendental feeling”, cosmic consciousness”, “vision” or “ecstasy”.

Conclusion:

The striking modernity of Savitri is thus a function of its acute awareness of the contemporary situation in the physical and biological sciences, in the field of philosophy and psychology, and in the regions of the human art; but all is integrally related to the double action and double-time of the poem so that, in the final accounting, Savitri is neither an overflow of tradition nor an 'eruption' of modernism but a recordation in poetic terms of the ends and means determining man's and the earth's ultimate destiny set in the background of cosmic time.

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