

# Certificate

## Interdisciplinary International Conference

on

## New Trends in Humanities, Gender and Cultural Studies

Organized by

Department of English, N. G. Acharya and D. K. Marathe College of Arts, Science and Commerce, Chembur (E), Mumbai.

(Affiliated to University of Mumbai)

in collaboration with

M.G.E. & W. Society's Centre for Humanities & Cultural Studies, Kalyan (W)



This is to certify that Dr./Mr./M/s Sanjay Madhavrao Sathe

of C.S.S. College, Hupari, Kolhapur

participated as a delegate / resource person / chairperson of the Interdisciplinary International Conference on "New Trends in Humanities, Gender and Cultural Studies" held on 9<sup>th</sup> & 10<sup>th</sup> Oct. 2015 at N.G. Acharya and D.K. Marathe College of Arts, Science and Commerce, Chembur (East), Mumbai-400071.

He/She delivered speech/presented/submitted a paper entitled A Ballad of the Chhatrapati Shivaji raja

Bhosale : A Subaltern Discourse



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CHRONICLE OF HUMANITIES AND CULTURAL STUDIES (CHCS)

The Proceedings of  
**Two Day Interdisciplinary International Conference**

on

**New Trends in Humanities,  
Gender and Cultural Studies**

on

**09<sup>th</sup> & 10<sup>th</sup> October, 2015**

Organised by

Department of English

**N.G.Acharya and D.K.Marathe College, Chembur (E)**

In collaboration with

**Centre for Humanities and Cultural Studies, Kalyan (W)**



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## From the Editor's Desk

Welcome to Mumbai for the first international conference on 'New Trends in Humanities, Gender and Cultural Studies'. We are honoured to be co-hosting this event with the department of English, N.G. Acharya and D. K. Marathe College, Chembur (E), Mumbai, working together on the largest conference for teachers, students, academicians, and researchers of Humanities.

'Centre for Humanities & Cultural Studies' is a brilliant off shoot of the Mahatma Gandhi Education & Welfare Society, Narwadi, Dist. Parbhani. It has been established with the mission to contribute to the education and welfare of the society to empower individuals for the better future. The goals of the society are to work in the field of education, culture, religion, science and technology and everything allied to the human life, to establish reference libraries, organize book exhibition, arrange literary lectures, so as to develop the literary aspect of the people and also encourage the aspiring artists and writers, to hold meetings, seminars, conferences, survey, camp, educational excursions, etc. in India and / or abroad with a view of creating awareness among the people and to act as an agency for implementation of the various educational, welfare and schemes promoted by the State and Central Government. The present International Conference is the maiden attempt of the centre to provide a platform for the academic dialogue in the field of Humanities, Gender and Cultural Studies.

The academic discipline called 'humanities' studies human culture and brings ancient and modern languages, Social sciences, soft sciences, languages, literatures, philosophy, religions, law and visual and performing arts such as music and theatre in its fold.

Gender inequity and the politics of gender identity has always been an extremely remarkable field for researchers. As the French intellectual Simone de Beauvoir rightly says that 'one is not born a woman, rather becomes one', it necessitates the term "gender" to be used to refer to the social and cultural constructions of masculinities and femininities, not to the state of being male or female in its entirety. Gender studies are a field of interdisciplinary study and academic field given to gender identity and gendered representation as central categories of analysis. This field includes women's studies (concerning women, feminism, gender and politics), men's studies, and LGBT studies. Sometimes, a gender study is offered together with study of sexuality. These disciplines study gender and sexuality in the fields of literature, language, history, political science, sociology, anthropology, cinema, media studies.

Cultural Studies is about the political dynamics of contemporary culture and its historical foundations, conflicts and defining traits. Social phenomena such as ideology, class structures, national formations, ethnicity, sexuality, gender, generation, and so forth are considered in this discipline. It views cultures not as fixed, bounded, stable and discrete entities, but rather as fluid, constantly interacting and changing sets of practices and processes. Cultural studies seek to understand how meaning is generated, disseminated, contested, bound up with systems of power and control, and produced from the social, political and economic spheres within a particular social formation or conjuncture.

The proposed interdisciplinary International Conference aims to render a humble platform for the academic deliberation on the above discussed areas pertaining to Humanities, Gender and Cultural Studies.

Working with our partner we have sought to select the very best and the most relevant relevant speakers from the hundreds of proposals we received. We could not have done this without the generous support of Mahatma Gandhi Education and Welfare Society, Narwadi, Dist. Parbhani.

We are also very appreciative of the support of the Principal, Vice-Principal, Staff and the Management of N.G. Acharya and D. K. Marathe College, Chembur (E), Mumbai.

Once again I welcome you all and hope some fruitful discussions, interactions, and the exchange of thoughts on the various sub-themes of the conference in the changed scenario of the globalization. I wish you all the very best for a successful conference and I look forward to many more such collaborations.

Dr. Kalyan Gangarde  
Director  
Centre for Humanities & Cultural Studies, Kalyan (W)



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# 25. A Ballad of the Chhatrapati Shivaji Maharaj Bhosale : A Subaltern Discourse

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The exploits of the great Maratha warrior hero Chhatrapati Shivaji Maharaj, and his successors and the brave feats of his armies were a powerful and emotive subject for celebration in the rural society of pre-nineteenth century Maharashtra. Stories from this period of Maratha history had always formed a central part of Maharashtra's rich oral tradition. These stories were most commonly told in the Marathi ballad form, the *Pavada*. A *pavada* nearly always celebrated the deeds of Maratha heroes in battle. The *pavadas* were sung by the *Gondhalis*, a sub-caste of professional musicians who would be called in to perform for the most village festivals and entertainments.

The great expansion of Maratha power in the seventeenth century and Chhatrapati Shivaji's wars with the *Mughals* could be interpreted in a number of ways and used to make statements about society and politics in Maharashtra in the nineteenth century. In Shivaji's exploits might be seen the past glories of the *Kunbis* and the Marathas of western Maharashtra, the men who formed the body of Shivaji's army and the decline of Maratha power attributed to the growth of Brahman influence as the effective leadership was transferred to the Brahmin *Peshwas*.

At the other extreme Shivaji's success might be attributed to his Brahman advisor Ramdas, the guru of Chhatrapati Shivaji. Shivaji's own intentions might be interpreted in a number of different ways. But Phule denied that Shivaji's Brahman teacher had any great influence on him. He said:

Who should be of the fish that play in the water (p15).

In his war against Muslim rule, he might be seen as *go-Brahman pratipadak*, the protector of cows and Brahmans and hence of an older style Hindu religion, alternatively his attempt to his lead his Maratha and *Kunbi* armies to every corner of India might be interpreted as an attempt to extend the power of these numerically dominant castes. The evidence of cooperation between all castes in the Maratha administration and Shivaji's own policy of attempting to achieve a balance of power between Brahmans, Prabhus, Marathas and lower castes presented an opportunity for a view of Maharashtra's

history in culture which stressed social harmony and a genuine synthesis between local traditions and the social structures led down in the social theory of classical Hinduism.

There were three major interpretations of the Chh. Shivaji's period of Maratha history in the late nineteenth century. They were written from the perspective of quite different social groups. There are two contradictory interpretations of Chh. Shivaji Maharaj. The first one is popular but very notorious *Go-Brahman Pratipadak* (Protector of Cows and Brahmans). The other one is very genuine, true to history *Royatecha Raja* or in Phule's words *Kulvadhushan* (Jewel of Kulvadis or Kunbis).

The first is Jyotirao Phule's *Pavada* on Shivaji Maharaj published in 1869. This *pavada* presented Chh Shivaji Maharaj as the leader of Maharashtra's lower castes. It also ascribed his achievements to the strengths and skill of Chh Shivaji Maharaj's *Shudra* and *Ati-Shudra* armies rather than to his Brahman ministers. The lower castes of Maharashtra, the tillers of the land and its protectors in times of war, thus provided the purpose and meaning behind the creation of the Maratha state. In this way he tried to make the *pavada* the vehicle for these groups claim in the nineteenth century to stand as the rightful leaders of Maharashtra society, and the representatives of its traditions.

The second account published in 1889 was by a reformist *Karshida Brahman*, Rajaramshastri Bhagwat Bhagwat argued that western Indian society had always been distinguished by the absence of social conflict and by its ability to synthesize the best in local and all India religious culture into a harmonious whole. He regarded the achievements of Shivaji Maharaj as the product of this harmony.

The third account a *pavada* by Eknath Ananaji Joshi, a Brahmin conservative, published in 1887, displayed little interest in Maharashtra's local culture and religious traditions. It presented Chh Shivaji as the savior of orthodox Hinduism from the threat of Islam. Joshi's *pavada* also spoke implicitly against the corruption of Hindu religion by western influences in the nineteenth century.

Jyotirao Govindrao Phule was born in Pune on 11 April 1827 in Pune in an obscure lower caste *Mali* family shortly after the East India Company's assumption of power in western India. The world into which Phule was born had just undergone a number of rapid and dramatic changes. While these reduced the liberties of all Indians in important respects, they held out the promise of new freedoms and opportunities in other. The chief of these changes were the East India Company's defeat and the deposition of the postwa Bajirao II in 1818.

Mahama Jyotirao Phule's A Ballad of the Chhatrapati Shivaji Maharaj Bhosale was published in 1869 and it stands as one of the very earliest printed accounts of life of Chh. Shivaji. It was some thirty one years before *Rise of the Maratha Power* (1891), the more famous work by Mahadev Govind Ranade. It was twenty five years before Bal Gangadhar Tilak's attempt to use this iconic Maratha king as a symbol of struggle against foreign rule.

A Ballad of the Raja Chhatrapati Shivaji Bhosale consisted ostensibly of a celebration of the exploits of the seventeenth century, Maratha warrior. Its underlying purpose was to recruit the figure of Shivaji for the construction of a collective identity for all the lower castes. The ballad placed Shivaji within a startlingly new and overtly anti-Brahmin interpretation of Maharashtra's history and culture. It represented the *Shudra* and *at-Shudra* as the forgotten descendants of the heroic race of *Kshatriyas* of ancient India led by the mythical *Durya King Ball*. These had been subdued by Brahmans at the time of the Aryan invasions, and had remained subject to Brahman domination ever since. Phule supported this interpretation by deriving the term *Kshatriyas* from the Marathi word *Kshetra*, a field or place. The former term had originally denoted all those living peacefully together on the land before the arrival of the Brahman invaders. Phule used the ambiguities of Shivaji's own Varan status to support his argument of the original *Kshatriyas* identity for all *shudras*, now concealed in the fictions of a Brahmanic religious hierarchy. He drew a parallel between Shivaji and the mythical *King Ball* as the leader of the lower castes against central oppressors.

In the beginning of his ballad, with an account of *King Ball*, Phule attempted to assimilate Shivaji into a non Brahman rulers and protectors of the common man. Phule went straight to the point as to its purpose, that it may be useful to the *Kunbis*, *Malis*, *Mangs* and *Mahars* the ruined *Kshatriyas* (pg:7). It was through the fever of Shivaji as the representative of the older tradition of *King Ball* that the *Kulvadis* or *Kunbis*

were linked to their own identity as *Kshatriyas*. The ballad begins with the following lines

I sing the ballad of Bhosale, the jewel of the kulvadis

Of Chhatrapati Shivaji  
The Petron of the Kunbis, he gives the scared threat to  
His caste brothers the destroyed of the Muslims (pg:9)

Thus Shivaji was said to have given the scared threat, the mark of *Kshatriyas* status to his caste brothers.

There was the more ancient martial past of the *Shudra Kshatriyas* under King Ball the meaning of Shivaji's career became the inheritance of the mantle of King Ball in the leadership of the lower castes. The ballads disguise an account of the battle between Ball and Purnthurn in the following manner

The child of the great warrior the *Kshatriya*

In the third age In the time of the *Yavanas*  
By nature courageous, they fought in battle

He fought ceaselessly for this country

Such a great power afflicted Purnthurn  
sorely twenty on times one after the other.  
Such great warrior were called great enemies

They made the sons of the twice born tremble

Dined them learning when they were defeated they called them *Maha-ari* and *Mang*

Fearful they took revenge of the conquered enemy like a snake, the son of ingratitude

In this description, Phule invited his *Shudra* audience to experience the sense of power to assert that despite their lowly rank in the present scale of social and religious values, there had been a time with no opponent could stand before them, the memory of should create a bitter dissatisfaction with the present day society.

Phule then recounted Shivaji earlier exploits in making war. he also describes the capture of the strategic force of Toran, Sinnagad, Purandhar, Rajmachi, Lohgad and Tikona. they are the forts in the rugged terrain to the south and west of Pune

By citing these names, Phule attempts to make the landscape of western Maharashtra familiar to the



audience, after that Phule describes the famous encounters between Shivaji and Afzal Khan. Similarly, he describes the prolonged fight of Shivaji with Siddhi Johar. Throughout the ballad, Phule preferred to emphasize Shivaji as the man of action he made a great play with the daring escape of Shivaji and his son from Delhi. Phule put emphasis on the other standard episodes of Shivaji's career they include the assault on Sinnagad with Tanaji Malusare, the second sack of Surul, the exploits of Gujar and Morcha Pathan.

Phule's *Ballad* received the reviews in the then literary journals. A short review that appeared in *Vividhyanvitar* in the following manner:

*The ballad of Raja Chhatrapati Shivaji*  
a copy of this has come to us the author is some Mr. Jotirao Govindrao Phule or other. When we read this work we thought that to accept it would bring disgrace upon all great and courageous Shivaji and upon all Hindu people. We have no idea of the authors address so we are afraid we are unable to send it back to him (July 1869)

Opposite to the above negative review, another review appeared in the *Dnyanodaya* of sixteen august 1869 it is more charitable about Phule's ability as an historian. It said quoting Baba Padmanji:

Works cited:

- O'Hanlon, Rosalind. *Caste Conflict and Ideology: Mahatma Jyotirao Phule and Low Caste Protest in Nineteenth Century Western India* 1985. Cambridge Press, UK.  
Pawar Jaysingrao. *Shivachar Mahatma Phule*. Mahatma Phule Sahitya and Chaitanyal, edited by Hari Neelke 2006. Dr. Babasaheb Ambedkar Maharashtra Sahitya Akademi Prakashan Samiti, Govt of Maharashtra, Mumbai, page 341-354.  
Mahatma Phule, Rajarshi Shahu Chhatrapati Sadhana Prakashan Samiti, Govt of Maharashtra, Mumbai, page 341-354.

I had previously suggested to Mr. Jotirao that these opinions might go against evidence of history but he insisted firmly that his opinions should stand up to they were and if anyone should stand up to criticize them, he would answer them himself. The responsibility for the opinions in the ballad was Phule's alone. (*Dnyanodaya* 1 September 1869)

Chhatrapati Shivaji Maharaj gave life to the peasants. He did not deprive the cultivators of their happiness. He passed new regulations both great and small have redress no one suffered oppressions thus Phule fused an unidentified Shivaji with the common man the soldier and the tiller of the soil. In his vision this was the same common man who was the original master of the land.

The meaning of Chh. Shivaji's career for Phule did not lie in any direct formula such as the protection of the symbols of conventional Hindu religion – the cow and the Brahmins from the Muslims. The meaning also did not lie in the establishment of independent Hindu Empire. Phule used Chh. Shivaji's career as a vehicle to convey an idea of the glorious martial past of the lower caste of western Maharashtra. Phule also emphasized Shivaji's concern with the tillers of the soil.

## Viewing Woman through Song and Dance: The Politics of Desire and the Gaze in *Khadynak's* "Choli ke Peeche"

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Hindi cinema has never been naturalistic... as a matter of fact, song picturisation itself has undergone a pretty dramatic change, argues Sudhansu Deshpande (1998). The aural boom has glamorised songs to the hilt and carved out their own autonomous space in the narrative of the films and have been obvious to most audiences. Aristotle's dictum that there can be no desire without fantasy contains even more truth in reverse, "Fantasy, as embodied in the Hindi film, is the *mise en scene* of desire, its dramatization in a visual and aural form" (Gehlbawel up). The key aspect of fantasy, then, is the Hindi song or *gana* and is effectively used to mould the female actor's role, reducing it to a spectacle as the subject of the look. Songs are the *raison d'être* of Hindi films and the genres (as in this case) of violation of the female form. Vandej Bhada, renowned musician notes that the Hindi film industry is first and foremost, operative enough to emphasize a point where action stops and the song takes over, expressing every shade of emotional reverberation and doing it far more effectively than the spoken word intertwining it with the physicality of the female body.

*Khadynak* is a film, which made big news because it was mired in various controversies. The highly publicized court case against the song "Choli ke Peeche Kya Hai" for vulgarity, and the arrest of the film's star, Sanjay Dutt for allegedly harbouring links with terrorism. Its film song "Choli ke Peeche Kya Hai" (What is behind the blouse?) plunged the nation into a debate about morality and the existing cultural mores. The lyrics of the song became what might be called the 'watered period' of the 'double meaning songs'.

This paper is an attempt to highlight the politics of desire and the gaze through the most famous and controversial song "Choli ke Peeche kya hai" from the movie *Khadynak*. The film opens with the shot of a desolate mother, Aarti (Rakhee) pining for the return of her runaway son Balu Baham (Sanjay Dutt), her only memory being the photograph she has put away amongst the pages of the Ramayana. Missing from home for the last six years Balu becomes the 'villain' after he joins the world of crime, Balu kills a politician and is captured by the hero, intelligence officer Ram Sinha (Jackie Shroff),

While he is visiting his girlfriend, sub-inspector, Ganga (Madhuri Dixit), in Bollywood, a version of an Indian village, Balu escapes from prison and Ram is accused of incompetence. In fact the media-lambast him for neglecting his duty by indulging in an affair/romantic liaison with a fellow officer. Ganga then is targeted to be the 'distraction', the temptress who leads Ram away from his professional obligations. In order to redeem himself in the eyes of the police force he must move away from his 'distraction'. Therefore he takes the vow of a temporary celibacy until he has captured the elusive Balu.

In order to salvage her fiancé's reputation and that of her own, Ganga disguises herself as a 'folk dancer' with the sole intention of luring him into a relationship and finally charming him down. As the drama unfolds, she lays a trap for him, only to change her mind later, when she reads the emotions of the good man behind the evil face. Therefore she protects him by intervening as a human shield amidst a shoot-out between the police and the gang. While Balu escapes, Ganga is accused of consorting with a criminal, is charged and put on trial for betraying the police force. The film ends with Balu's dramatic entry into the courtroom to declare that Ganga is pure and has neither betrayed her lover nor the police force. In fact he asserts that it was her pristine purity that compelled him to return and surrender.

The song "Choli ke peeche kya hai" belongs entirely to Ganga (Madhuri Dixit). It is a "celebration of her sexuality" claimed the director of the film. Ganga is an undercover cop who plans out her seduction trap by using her body, and not really her intellect. For somebody who is professionally inclined, she conveniently carries her identity card and pistol neatly tucked away in her purse. Ganga's guise as a dancer constructs the expression of her sexuality as a 'masquerade'. The spectators know that behind this guise is a 'pure' Ganga who loves Ram and who is enacting this role out of a sense of duty. The song opens up with a traditional Rajasthani trumpet, which is phallic enough to indicate the importance of the male gaze, and is composed of one hundred and fourteen shots, a veiled yet backless Ganga swaying to the sinuous rhythm of the song.