Chapter - 4

Feministic Elements and Problems of Translation
4.0 Introduction

Literature, it is said captures the direct reflection of society. So, naturally, the reflection of a woman in any literary work does represent the social system of the specific time and the woman's place in it. It is accepted that religion, culture and society – all these three factors are mainly responsible to decide the position of a woman. The feminist movements have brought a great change in the social condition and status especially in the west. The east also has shown great change in the statues of a woman who was, otherwise, known in reference to men only. Through these selected stories here, the changing role and condition of the women after these feministic movements; and how much literature is successful in capturing this new image of the woman specifically in Indian Traditional Society is discussed. Here, every story represents a woman in a different social and psychological context; and the problems she faces at various levels.

Exactly which stories can be labelled as feministic? There is some confusion like –

(a) If a woman is at the centre of the story?

(b) If the problems of a woman are in the focus?

(c) If the story is written by a woman?

(d) If the story is written by a man or a woman, but the focus is the problems of a woman; or her exploitation; or if she herself is considered a problem because of being a woman?
However, Sharifa Vijalivala, in the introduction to "Shatroopa" (2005), says that the author may be anyone man or woman – but if in the story – there is a peep in the inward mentality of a woman, if her sentiments or feelings could have been touched, and if only because of being a woman, she has to tolerate certain things; such stories can be identified as feministic. The story is written by a female can't make it feministic. Neither only the discussion about a woman's exploitation or revolution can make it a feministic story. A feministic story also has to pass the standards of the aesthetic elements of a work of art. The author has to tackle the problem of not being only didactic.

Secondly, it is also important to discuss the new themes added to literature by Feminism. The feminist movements brought a remarkable change in the social condition of a woman. In Gujarati literature also, there are conscious attempts to capture the image of the woman changing from the 7th decade to twentieth century. Through these selected stories, an attempt is made to highlight the complex picture of the woman in these changing situations at various levels

4.1 An Overview of Women's Life in the Stories

Due to feminist movements, women are changed; but opposite to it, the mentality of society or the male counterpart is almost the same as it was before many years. And, so, actually now the woman is facing a greater conflict. In Gujarati short stories, it can be visualized that the women are fighting at two levels – at home, and against the world – sometimes, tired; sometimes accepting the defeat; and sometimes revolting against everything. The passions and impulses of a woman, and the mask she has to keep over it........ Gujarati stories narrate both these points firmly and
steadily. Now, the authors have started to narrate the types of problems she faces in the man dominated society. A woman has to compromise with so many things due to her nature; she has to manage home and children at any cost. As a result, sometimes her life becomes a total burden where she doesn't find any space for herself. All these matters are depicted in different ways in Gujarati short stories. The selected short stories highlight the picture of the women in India, specifically, in Gujarati society and literature.

The stories are selected very carefully. Each story represents a typical woman. But each woman belongs to a different society and has a different status; and faces different type of problems or exploitations. A lot of stories of Kundanika Kapadia depict the revolutionary spirit very loudly. Here, the heroine of "Nyay" is an educated woman, once serving as a teacher, and now a good, skilled house wife, with her own vision and talents. She loves her husband genuinely, ready to sacrifice everything except her spirit and self respect. She is a woman of insight; belonging to the higher middle class, loving but revolutionary. Here, Kundanika Kapadia has not given the picture of simply the problem, injustice or exploitation of the woman; but of the woman who is trying to come out of this undue mental and emotional exploitation; opposing the final authority of the man. Having seen the husband converting into master, at the end, she leaves the home. Before marriage, Shyam himself believed in equal rights of husband and wife; but afterwards, he insults her again and again like a typical husband, and at the end, angry Radhika, after a lot of mental conflicts, leaves the home dividing everything equally.
On the other hand, Dhirubahen Patel can visualize and analyse minutely the internal world of a woman; and can depict her hidden desires stored in the dark corners of her mind and heart. Dhirubahen observes in her own unique style the world of sentiments and feelings of a woman. Here, in the selected story, "Dikari Nu Dhan", the exploitation of a woman by her own parents, is comparatively a modern problem, and now-a-days, this problem is prevailing in so many houses. The money Shakuntala earns by the job is so much necessary for the house that the parents close their eyes to her growing age. Here, Shakuntala's life is as boring as the local train. She has her own dream of sweet marriage life, but it is obligatory for Shakuntala to continue the job up to the time her brother completes his studies. So, it is, the another naked reality, and the representation of a woman's life who even can't revolt. The story beautifully suggests that feminism advocates a woman's individual personality, and the freedom to fulfil her own dreams and desires. Feminism should never be understood in the limited sense to see the woman always outside the home. Here, the woman's desire is not to go outside the home, but to go inside the home, inside the kitchen where she can enjoy the sweet aroma around herself of the things being cooked.

In Saroj Pathak's "Sarika Pinjarastha" instead of revolt, a woman's total surrender to the problems without uttering a single word, is depicted. Sarika wanted to study in the faculty Arts, but the parental order was to study in Science; Sarika wanted to study further, but she had to get married because of father's pressure. After marriage, the husband says – you must learn dancing to join the dancing club...you will have to get trained according to my way of life. She is even not granted the right to be mother when she desires. Busy in taking care of the guests, Sarika even doesn't know in which room her ill husband is lying; and when the
husband dies – she even could not cry. Ultimately, she starts babblings, and she is hospitalized. At the end, the doctor encaged Sarika with the iron cage draws an irony. Sarika, already encaged by the society, Family, traditions is now in the new and stronger cage. However, this iron made cage looks totally meaningless before her situation. Sarika, an educated girl, and a daughter and daughter-in-law of the prosperous and well known family – is quite aware about the injustices done to her, but she does not have any courage to question the system.

In Varsha Adalja's "Shiro", there is the picture of a woman totally suppressed and depressed, who had forgotten to live for herself. Exploited by all, father, society and ultimately by husband, Kusum represents perhaps, the most painful picture of the lower-class society women. The mother died with her birth, she was brought up by just eleven years old elder sister. Always starving and smelling the sweet and tasty "Shiro" made by the step mother, her ultimate desire was perhaps to eat "shiro" up to maximum satisfaction. After marriage, she undergoes the unbearable mental and physical tortures by the husband. At the end, her rebel is really striking. The story achieves the climax when Kusum, full of anger, took up the stone in her hand and kills the husband. And then before his dead body, she sits to roast the "Shiro".

Himanshi Shelat usually writes keeping herself at some distance from the didacticism about the woman's freedom etc. But in her some stories woman is at centre. In "Eetara", there is the picture of a woman suffering because of the extra marital relationship. The education and the economic independence stopped the women to make adjustments in life. Now, the woman does not believe in getting married with anybody. Now, the woman likes to live alone, and due to her professional life she is coming
into the contact of various people. As a result the ratio of extra marital relationship is greater. The woman thinks in a revolutionary way. The person, who is felt to be the necessary part of life, and is mentally closer, is to be accepted. But if he is already married, the woman has to tolerate at social and emotional levels. The pain of such a woman is depicted in "Itara". A woman sacrifices everything to maintain this relationship which actually does not have any future. Whereas the man, keeping his own home and family life intact, maintains such relationship at his convenience only.

In Bindu Bhatt's "Abhinandan" this type of extra marital relationship is depicted somewhat differently. The legal wife of Prashant – highly traditional and straightforward – had accepted her husband's relationship with Padmaja very naturally. But the educated daughter – in – law of the new age begins the problems. The question not raised by Ramabahen for so many years, is now raised by Rucha – "What would people say?", and the matter goes to the court. Here we get three types of women – Padmaja – whose love is genuine but not legalised, Ramabahen – who understands and accepts everything; and Rucha – who rebels against this relationship and finally the matter turns into a divorce.

In short, these stories, together try to capture the changing positions and mentality of the women with shades of the various aspects of her life. Gujarati short stories have given the scope to raise different problems with emotional and mental complexities of a woman's life. All the selected stories together attempt to emboss a complete picture of womanhood with their various problems and difficulties at social, economic, cultural, physical and psychological levels.
4.2 Aspects of Feminism observed while translating the Stories

A woman's existence is as old as a man's. The woman has to face all the external problems like migration, flood, famine etc. In addition to these, she has to face certain typically feministic problems at physical level too. She has to spend so many years of her life in giving birth to children and taking care of them. Contrary to this, the male is always free to do anything, and that is why there are so many male authors in comparison to very few women writers. In 1928, Virginia woolf rightly pointed out. If a woman wants to be a writer, she must have her own room, and her own money.... because the poverty is directly responsible for the poverty of thoughts. It is a fact up to now, a woman's own existence is not accepted at all. She is just to maintain house and family. She is not a person, but a thing – certain regions books also say so. The effect was so powerful that the woman started feeling herself inferior; she accepted all the prohibitions laden over her through society, religions and culture. She almost forgot to raise questions. All the external factors suppressed her, and she accepted the male supremacy. Actually male supremacy is more firmly rooted in female psyche than in male thinking. She is always established as 'second sex' in society – and so, also in literature. She is treated not as 'Human' but only as a 'Woman'. Literature also captured this reflection. All these factors are also reflected in these selected Gujarati short stories. Every woman has to face some problems only because of being a woman. In each woman we find the typical feministic aspect. Radhika in "Nyay" is a typical woman with great sensitivity. She is a good house-wife; draws nice 'Rangoli'; keeps the home neat and clean; manages the home nicely and above all, understands all the feelings of her husband. At the end also, after deciding to leave the home
– she again gives it a second thought and decides to forgive shyam forgetting everything about her insult; but as soon as Shyam enters; his dominating and satirical comments hurt her and she could not tolerate it and ultimately leaves the home.

On the other hand, Sarika of "Sarika Pinjarastha", tolerates everything without uttering a single word of revolt. From the very childhood, her typical feministic feelings were hurt; and she had to do everything against her will. The climax comes when she even can't give birth to her own legal child because it was the desire of her husband. She has no right even to be a mother when she wants. The sentence used again and again in the story – "मुस्तख निरुपिया?" - "Against will?" nicely highlights her slavishness.

The other stories also represent the pictures of women with typical feministic aspect. e.g. Kusum (Shiro) represents the slum woman's total exploitation. Kusum's feelings at her marriage – that ultimately she has come to her own home; and her pains due to her husband's brutal behaviour – are typically feministic. The mental torture the heroine of "Itara" undergoes is somewhat different; but heart touching. She is the woman keeping herself alone' and realizes her being lonely even after having a real lover, only because she is after all an "Itara" – other woman in the life of an already married man. Padmaja of "Abhinandan" has the same position but her feelings are different. She had no complaints for Prashant's wife or son. But because of her position, she has to tolerate insults from society and Prashanta’s daughter-in-law.

All these stories highlight the typical feministic aspects of various women at different stages of life. All these women, characters are created by women – writers only; and perhaps that's why so many shades of
personality are found in them. However, men also have created nice and complex pictures of women – we have to accept that. But Virginia Woolf believes that in addition to the creativity, imagination, logic and intelligence generally found in male writers, a woman writer's sensitivity and the power of observation are greater for the creative work of art. Virginia Woolf believes that it is very necessary that a writer should be "Man-Womanly" or "Woman-Manly". And so, ultimately it is not so important who has written the story – Man or Woman, but it is necessary that woman gets the scope at least to express her true self – with her true feelings as the character in the story. In these stories, her strange revolt, her insistence to get her identity, her revolt against the acceptance of only her body... etc are often found.

4.3 The Major Feministic Problems Traced Out from these Selected Stories

It is not that due to the changed social system, all the problems of women have come to an end, or she is free of all exploitations; or the society has accepted the equal rights and position of woman – and all these can be clearly seen from the contemporary short stories and literature. Very few things have changed – and yet a lot of things remain to be changed.....Reformation has already started, and these stories try to capture the new woman's reflection with different shades....but it is just the first step. Still there is a lot of time to reach at the exploitation free society. Here, some problems faced by the women of various status and society; at different levels of her life; are expressed.
A number of stories by Kundanika Kapadia reflect the origins of her famous work "Sat Pagala Aakashma / Seven Steps in the Sky" – a great novel with feministic philosophy. In her stories, the loud tone of women's freedom and revolution is experienced. In her stories, there is not only the depiction of problems, miseries, injustices or exploitation but also rebel against the established dogmas. On the other hand, her women are revolutionary – raising her head against the authority of men. In the selected story here – "Nyay" – the wife leaves the home due to the ego of the husband. The story depicts the emotional and psychological exploitation of a highly sensitive woman. Radhika's sensitivity and understanding is great. She is not so rash to take the decision. Inspire of so many insults; rejection to accept her individuality by the husband, and so many restrictions – as she has to remain at home when Shyam arrives; or the food must be ready at the fixed time etc; she treats her husband lovingly, believing that it may be due to his love towards her. This sensitivity saves the story from becoming didactic. But her inner-self was always revolting against all these; and ultimately she leaves the home. Here the problem of exploitation is not external at all. Here the problem is that she is not accepted as an individual with her own thoughts, feelings, and attitudes. She is treated as a 'Woman' only and not as 'human'. Radhika's revolt is quite modern, and the modern women do want their own identity. Her revolt is mainly against the sentence spoken by the husband before all the neighbors: "You keep quiet, what do you understand in politics?" – Radhika's answer was proper – and it is the voice of all the elite women – "Why? – And you understand everything – just because you are a man?" The woman of today knows that she is equally intellectual; yet she has to accept the inferior position to a man. The Male ego can't allow her to sit at the equal position. Radhika's revolt is against this mentality. In life, husband and wife – both have equal
status and equal rights – both should share the responsibilities equally. The men accept this theory as Shyam does but practically either they don't want to follow it, or they can't do it.

The other selected story "Dikari Nu Dhan" by Dhirubahen Patel, depicts the social aspect of a woman's exploitation; and at present; this type of exploitation is visible in so many houses. The changing time, and more education – actually has deepened the root of this type of problem. The money the daughter is earning is so much necessary that the parents willingly close their eyes against her growing age; and also against all her dreams and emotions. Her life is as boring as a local train. The simile is highly effective to indicate the monotonous life of Shakuntala. It is necessary for her to earn for the family up to the time her brother completes the studies. Yet, the brother, rather than accepting the obligation, always ready to make fun of her simple appearance and helpless situation. By comparing her with Kalidas's Shakuntala, he encroaches her tender feelings cruelly. And in our society, the wise, simple and disciplined daughter can't say that she wants to marry, "find me a husband"! What about the dreams of this young girl who has to pass most of her time outside the home? She desires to remain, Seated in the kitchen cooking food. Here the real problem is different the woman wants to enter inside the home – not to go outside. Here, the emphasis is upon the freedom of a woman's thinking, desires and having her own individuality. A woman naturally has certain typical desires – but society, even parents are sometimes so selfish that they can't see it. Shakuntala has no right over her earnings; or over her dreams. And even in the mother's tone we even don't find a slight tone of helplessness and so this exploitation becomes crueler.
Saroj Pathak depicts beautifully the scattered thoughts of a totally exploited woman who has now lost her senses to some extent. Will this society ever accept that a woman is also after all a human being; she must have her own world of desires and dreams? On her forehead, it is already written to play so many roles; but can she choose for her self any role she wants to play in life? No, she has to play the role assigned to her by somebody else. Her own 'will' or 'desire' has no value. Everything she does is always 'against her will' When young, she has to follow the guidelines of parents, she has to study what-so ever they decide; after marriage, she has to dance according to husband's desires. She has to study in science faculty, has to get married leaving the studies, has to sing the song the mother orders, has to join the 'dancing club' as the husband desires.....every thing against her will. Why does a woman has to adjust herself every where? – The society has not given her the right to raise the question. Her individuality is totally destroyed – and at the time of her husband’s death – she even couldn't cry. She loses her senses and starts babblings – and at the end of the story – she is encaged with an iron cage. Sarika is aware about the injustices, but she has no courage to raise her voice.

Against Sarika's total surrender, Kusum's revolt is highly striking. Varsha Adalja has given the picture of total exploitation of a woman of lower class at every level in her story "Shiro". It is the voice of a totally suppressed woman who faces injustices and exploitations all around. In fact, Kusum's life itself is a story of all the tortures a woman undergoes in life. Born in a poor family, motherless girl who does not find a drop of love from anybody except the eldest sister who is only eleven years old, always half starving rejected and dejected by all, she grew – up and however, got married. The marriage creates more problems. The husband
— rather than giving her love and support — exploits her totally giving her a lot of mental and physical tortures. Totally harassed depressed and tortured — at the end she couldn't hold herself — and the miseries of the lifetime together are converted into fire of anger. Highly excited she takes a stone in her hand, and kills the husband. Kusum's revolt is against the miseries a woman is suffering for a long time. It is a red-light to the society.

However, with the changing time, the problems of woman are also changed to certain extent. If some old problems got the solutions, certain new problems are raising their heads. Her education and intellect stopped her making some adjustments and due to this some new problem arose to which Gujarati stories have given proper justice. A woman is now free — leaving the four walls of home — she now comes into contact with external world. As a result, the extra marital relationships are in society. Himanshi Shelat and Bindu Bhatt visualize the hidden feelings of such 'other women' in the life of a married man. Generally rejected by the society, such women also undergo some emotional problems. The relationship without the permission of society confuses the woman. The everlasting line of questions before her makes her tired. The one she loves cannot be with her in difficulties. She cannot make him unhappy, neither can she demand his time whenever she requires. She has no right over him, yet she cannot hurt him or leave him. So on her part, there are only adjustments, pains and at the end, only frustration. Nothing else. Himanshi Shelat's "Itara' depicts the pain of such a woman.

In Bindu Bhatt's "Abhinandan", this problem of extramarital relationship is depicted somewhat differently. The wife of Prashant accepts the relationship. But his modern daughter — in — law opposes it and the matter
reaches to the court, resulting into divorce. During all these, the mind of Padmaja is analysed beautifully and we can feel the pains she undergoes during her journey from the office to home.

In short, from the above mentioned stories, it is concluded that in the modern society, along with the new social values – it is not that all the problems of women hav come to an end, and now there is no exploitation at all. However There is some improvement but most of the things are as it were. The condition is almost the same whether the woman is educated, elite from urban area; or she is uneducated belonging to rural area. The change is perhaps only in dress or appearance. In exploitations or injustices – there is not much change. The ego of a man, and his possessiveness – or his power over a woman, his dominant mentality is not changed at all. Today, a woman can pose certain questions – Is she free in real sense of term? Is she really the master of her will? Is she accepted as an individual – not just a physique? In this changed situation, the educated and earning women who can raise questions what type of restlessness she feels? All these stories together perhaps can give voice to all these problems of women's life. It is not that the problems she is facing are her unhappiness, her insults or exploitations. Certain minute problems she is facing at mental or psychological levels are also finding reflections in these stories. "Abhinandan" is the great example of it in which Padmaja's pain is remarkable. But now, we must feel satisfied to certain extent that the writers are not depicting the women only suffering for life time. Now she is shown to revolt also. And her revolutions are changing the image of ideal Indian woman. Now, she is accepted with her own individuality. she does not remain just a typical woman tolerating everything without raising a single question.
4.4 Peculiar Situations & Expressions Related to a Woman's Life

It would be interesting to analyse these selected stories from this angle. Each story deals with a peculiar feministic situation. For example, "Nyay" is a typically revolutionary story. Radhika's certain expressions are peculiar in this sense. In the very beginning of the story she says, "She neither wanted to do, nor wanted to tolerate the injustice". Then, she utters, "I wanted to marry a man who accepts the individuality of a woman, who accepts her equal right in all the matters. I can tolerate anything and everything can live on dried bread only; but I just can't tolerate the damage of my equal self esteem" And the moment of climax, after which she decides to leave home, is expressed in an excited tone. Teased Radhika said, "And you understand everything ? Why ? Only because you are a man ?"

On the other hand, Sarika tolerates every thing "against her will" The repetition of this emotion again and again in the story reinforces her pain. We can say that here Saroj Pathak has used the technique of stream of consciousness. At the end, when she is encaged, her expressions say the story of her pains. She says, "Nurse....Nurse... Am I really crying? Are there tears in my eyes? Call my mother – in – law.....call all those guests.... No....no....Nurse....don't wipe out my tears. I got the tears after hard work. I won't give away my tears to you at any cost. Go.....go....speedily.....Run......, I am crying.......O yes........tears........." The expressions convey her torture she would have undergone at the time of her husband's death. She could not cry and people were ready to criticize her in various ways. And at the end, this crushed feeling and pain finds the way in her scattered words.
Padmaja's genuine feelings towards not only Prashant but also towards his wife and son are also, in a way, unique. She gives a beautiful simile to express her position and emotions; "Prashant used to look at three of us, like a lonely tree standing on the bank of a river. And I felt as if standing far away, still maintaining my existence under his shadow." And she is also aware about the injustice she is doing to Ramabhen. At one point she confesses; "After wearing someone else's sari, if somebody appreciates it – and you feel something like guilt – such things are happening". Here, Padmaja has a soft corner for Ramaben the legal wife of Prashant; on the other hand Himanshi Shelat's "Itara" stands alone rejected by Mandabahen. Her feelings of loneliness find beautiful expression when she compares her condition with the road on which she is walking. First the road seems to be beautiful, covered with branches of trees full of flowers and also musical with songs of birds. Here she will enjoy walking. But soon she realises its drawback when she is tired. She desires the warmth of a home; but here there is no home. She can stop for a moment or two under a tree; but there is no home on this road. And now, it is also not possible to return. Her helplessness finds good expression and she has to sacrifice all the common feelings of a woman; as she is after all an "Itara".

"Thank God, ultimately she is at her own home"– A great source of relaxation Kusum felt after her marriage. The expression is powerful enough to convey the story of her pathos and pains before marriage. And the climax of the story is the climax of a woman's endurance. Kusum's eyes were burning with fire. She angrily says to her husband, "I am stupid? and you – the prince? Nonsense – You sucked me like a mango and above this........." and with the energy as if gathered for so many years, her almost dead hands now were hitting the stone over the
husband's head passionately. The expressions and situation are the climatic situation of a woman's revolt against all the suppressions and exploitations.

All these situations find the most effective expressions as they are depicted by the great skilful authors. In the hands of common man, such situations may become just a defensive narration. But here, these are the examples of women's cry against her tolerance; and each woman is highly individual inspite of being a representative of a specific class.

4.5 Challenges and Problems in Translating these Elements of Feminism

In the above discussion, the typical feministic aspects, feministic expressions and feelings and feministic problems as expressed. Now at certain time, it is really difficult to translate these typical feministic elements because the feministic elements are deeply rooted in the culture. Both the languages have different cultures. Well it is not very difficult to translate the intellectual feministic expressions. e.g. in "Nyay", Radhika's revolt is mainly intellectual. Her arguments are based on logic. However emotions are there, but intellect dominates her personality. So her expressions can easily be translated. But the stories which are highly emotional, and the expressions coming out from the heart rather than mind are difficult to be translated, and the best example of this is Varsha Adalja's "Shiro". The excited Kusum's utterances are not possible to find expression in English with equal force. For example–
'The stove was blazing fire. The flames also lurked from Kusum's eyes.'

"I am a fool and you a prince!"

"You have already sucked me like a mango, and now, over and above..."

Again she says –

"Ok, take it! I am a whore. you say I am the stone of a grinding mill – Is it? Passionately she continued to hit the stone. And nobody knew from where her almost life-less hands gathered the strength of so many centuries.

In "Itara", there is a sentence typically feminist.

"This was the matter like the dew-drops slipping down from the flower, somewhere to shower-down one-self."
The expression is effective in Indian woman's context. In English perhaps it loses its effectiveness.

In "Sarika Pinjarastha", the rituals of marriage are described with which a woman's feelings are connected. Sarika's such expressions are difficult to translate.

- "प्रतिपटित जमीनकरणी कुं टीकरी ने शहरनां प्रतिपटित अने धनविच्यवाचा घरमां मने वाचावे....ने वाजांच न वाजे ?" It is translated as-

- I am the daughter of a well reputed land lord, and sending me off to a well-reputed and affluent family......and without any musical bands?

And again she says –

- "अने...सूमसाम लण...सूपणाप लण...हकद्ने वंशयेन बनावी टे, उलायली छल छल बनावी टे अची दोई धमाळ वजरसां लण...ने लुं परलेरी...पली...मेटरकाळ...एनी."  

- And...so...the quiet marriage...silent marriage...the marriage without any hubbub, which would make, otherwise, the heart lively, overflowing with enthusiasm, with zest....and I turned out to be...married...wife...better half.

In short, when the expression is typically feminist rooted in specific Indian culture, it is difficult to translate.

4.6 Conclusion.

So now it can be concluded that all these stories can capture the reflection of the changing woman nicely with the different shades of their
personalities, problems exploitations and revolutions. Gujarati short stories have given the voice to the problems as well as all the complexities of her inner psychology. Now, she faces a greater conflict against society as she herself is now aware about the injustices done to her. Yet, most often, there is only pain to endure on her part. Still she has to have a lot of courage to fight against society. But these stories together try to put a wholesome picture of womanhood in front of society.