



## **SAIRAT : A BIG SLAP TO THE DEEPLY ROOTED PATRIARCHY, CASTE SYSTEM CAPITALISM, AND DELUSIONARY INDIANS**

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### **ABSTRACT**

*India is known as the country, where people from different castes, religions, languages and from various economic background lives together. Every Indian follows his own style of living in the framework of society. Everyone is proud of his own status in the society and to maintain that status, he follows the uprooted structure of the community. It may be in the form of profession, Language, marriage, and other typical way of livings*

*We know very well, that Art celebrates life, it is reflected through literature and films. So we can say, that literature and films mirrors the society. This paper will focus on how patriarchy, capitalism and casteism are still seen in the Indian society*

**Key Words:** *Caste, religion, capitalism, patriarchy*

### **Introduction:**

Indian films share a very unique feature of reflection of fictional as well as real world. Indian audience also enjoys them as per their choices. Many Indian movies are made on various themes such as typical love stories, family dramas.

The newly released movie, 'Sairat' reveals how caste prejudices overpowering impracticability of passion. It shows how we as an Indians are delusional with the hollow thinking of caste, class, race, religion in the 21<sup>st</sup> century also.



After the release of its first teaser late last year, the film is constantly in the news. It was screened at the prestigious Berlin International Film Festival, songs and the background score composed by Ajay Atul are already popular, the female lead Rinku Rajguru got a nod for her performance in this year's National Film Awards, and now we finally get to see the film. So is it as good as expected? I guess that will depend on what you expect from it! If you ask me, the word I will use to describe *Sairat*, is 'significant'.

Film is a beautiful love story set on the typical village background. This love story is of a boy from Paradhi community and the girl belonging to the dominant Maratha community village, *bittergaon*. Set in rural Maharashtra, *Sairat* begins on a standard note — two teenagers, Parshya (Prashant) and Archie (Archana), falling in love. While Parshya is shown in the film as poor fisherman's son, Archie, the central protagonist of the movie, is daughter of an influential sugarcane grower politician. *Sairat* is a love story, as advertised. We know the format. Aarchi (Rajguru), a rich upper class girl falls for her classmate Parshya (Thosar), a poor but smart boy from the lower social strata. The magic happens, and they start seeing each other. Secretly at first, but they get bolder with passing time. The problem is that Aarchi is not just from the upper class, her father (Vishwakarma) is a powerful politician, and her brother Prince (Pawar) is following in on his footsteps. The entire affair is a recipe for trouble, and as expected, trouble arrives. With the help of Parshya's friends, Baalya (Galgunde) and Salya (Shaikh), they decide to make a run for it, but fate has other plans.

We have all seen this type of love story, so you may wonder what's so special about *Sairat*? Plenty! *Sairat* is essentially two films, or two types of narratives rolled into one, both entirely from different schools, using different styles and usually more comfortable with different kinds of audiences.

The first is your elaborate love story with number of playful moments, songs, laughs and romance. This is mainly what you have been witness to, through the trailers and released songs. There is a lot to recommend here as well. Even when the material is familiar, it's presented to us with a new look, in a fast moving narrative, and the cast consists of almost entirely new faces. The palette of reference used by the director here is Bollywood. It's the story of anyone who falls in love and starts believing the world to be a very happy place full of music, joy and colours, almost like a dream. For a typical audience member, who likes to see films purely for a good time, without using too many grey cells, this bit is perfect. On the other hand, the second narrative is something else altogether.

'Marathi author *Rajan Khan* stated that the film is a reflection of what is currently happening in rural Maharashtra.

*“While we like to believe that caste divisions are blurring, the reality is such divisions are becoming stark. The film only reflects on what is happening in the society,” said Khan.*

However many controversies arised over Sairat. For Nagraj Manjule, (Director of the movie) the controversy over Sairat is unnecessary. “Among the various things, the film touches upon the issues of gender discrimination, which no one talks about,” Manjule said in the comment he posted on his Facebook page

### **What sairat means..?**

Basically *Sairat* can be called as, all that, which was suppressed now came out with a double force. Whatever was denied, now achieved with great efforts and of course not as any compensation but as rights

*Sairat* is that every feeling, which is eternal and the joy of that feeling is after a great loss. *Sairat* is a rebel, a voice against the social system may be outdated now. It is that whirling wind which gives the message of love, humanity, fraternity, equality

### **What *Sairat* shows? How it is different from other contemporary Marathi movies?**

We all know that movies are not only the source of entertainment but also they teach and give message to the society. Director of the movie is, as we know from the rural background District *Karmala*. He has gone through many such incidents in his childhood where he was denied equality, he was away from basic facilities that he should get. Incidents like his home out of the village. His language different from the villagers. His friends and their social class, social background, His economic condition etc. all these factors are seen in the form of his characters in the movie. Life that he spent among those who were uneducated and deprived in the society is reflected in the movie. Social status of a man and woman of his class was of a very lower level. His thirst, being insider and his long for being human is always a matter of concern while watching the movie. Nagraj doesn't copy emotions or any thought but he displays the reality. Here we can say, that Nagraj not only shows movie but he depicts every thought to the audience In one of the inerviews with Tv reporter, Nikhil Wagle , He admits that he was not so good student but a spoiled school going kid failed in 10<sup>th</sup> exam. But he started reading books of social reformers like Mahatma Jyotiba Phule, Dr. Babasaheb Ambedkar, Shahu maharaj, Shivaji Maharaj where he realized the real picture of society and its structure .the society where he lives is his caste community which is called as one of the shudras as per Hindu religion And then came to know how these people are away from the education, development etc. He saw himself outcaste and the real journey of awakening happened when he started directing movies on the real world of deprived and marginalized.

He can be called as a *path breaker* who denied to portray beautiful and goody goody picture of new society which is now a days often seen in the contemporary Hindi and Marathi Movies. Every line of social reform is outlined very effectively in his work then it may be about his female protagonist or the stereotyped patriarchy.

### **Archi as a rebel against Patriarchy and Gender Discrimination:**

The fact that cinema is a mediator of social realities and personal dreams, collective concerns and individual aspirations, makes it assume a seminal and polysomic dimension as a humanistic discourse which has the potential to redirect the cultural and material fabric of our everyday lives. To the same extent, one needs to examine and decode the dissonance and discrepancy inherent to the re-presentation of women's position, both in popular and the soft-termed alternative cinema.

The female lead character is Archana Patil , Daughter of the politician, the dominant Maratha community village, *bittergaon*. She is not a soft and weak woman who gets agree and suffers against her wish but Archi is not even that every woman who suppresses her feelings and emotions right from her birth but she is that every Indian lady who demands her rights of choosing her life partner and set an example of a true daughter, wife, and a caring mother.

Archi throws away every restriction that is imposed upon her that can be seen when she drives a tractor and rides bullet. She enters in the classroom very confidently. When she has to choose one of the two she firmly chooses parshya and save him in the police station. She works hard to lead her family. She supports parshya in his bad patch very strongly. She is not the follower of stereotyped structure of the Hindu society which says woman as impure thing and should be restricted in every phase of her life to support this statement I would like to give reference of *Manusmriti*

*Balye pitorvashay.....” – 5/151. Girls are supposed to be in the custody of their father when they are children, women must be under the custody of their husband when married and 1 “under the custody of her son as widows. In no circumstances is she allowed to assert herself independently.*

Here we can say, that Nagraj wants to show the strong female of developing India where she is respected in every field . Nagraj strongly follows the words of Dr. Babasaheb Ambedkar regarding women in the country where he says

*‘I measure the progress of a community by the degree of progress which women have achieved ‘–*

*Dr. B.R. Ambedkar*

Nagraj can be called as the follower of equality and worshipper of humanity when he shows outcastes badly exploited only because they are from the lower caste i.e. Parshyas family has to leave their home. Parshyas father begs *jaat panchayat* for allowing him to be in the village. There are many such incidents shown in the film where caste and class difference can easily be observed.

Which Nagraj tries to break in the form of marriage of an upper caste girl to the lower caste boy?

According to Ambedkar,

*'The society must be based on reason, and not on atrocious traditions of caste system. He found education, intercaste marriage and interdine as methods, which may eliminate caste and patriarchy, maintained through any specific religion'*

**Movie as a reaction to the outdated social structure based upon the hollow basement of Hindu Manusmriti :**

If somebody has to answer what is religion? Answer would be definitely as religion is the way of living, way of behaving as a human being. Unfortunately Hindu religion still carries some customs which are outdated and illogical in the 21<sup>st</sup> century i.e. in one of the shloka in Manusmriti

*"Shudra-iva bharya....." – 3/12. Brahman men can marry Brahman, Kshatriya, Vaishya and even Shudra women but Shudra men can marry only Shudra women.*

Which clearly means that Upper caste can marry kshatriya, vaishya even shudra women but shudra has to marry shudra

*Brahman men can marry brahman, kshatriya, vaishnava and even shudra women but shudra men can marry only shudra women. However, in no situation should men from the other castes marry shudra woman. If they do so, they would be responsible for the degradation of their family.*

*'The real remedy for breaking caste is inter-marriage. Nothing else will serve as a solvent of caste' (Dr. B. R. Ambedkar).*

This very assumption of behavior of a human being according to the dharmashastra is outdated and film shows how it can be broken by intercaste marriages like Archi and Parshya.

**Patriarchy and Indian Society :**

In Northern India, particularly in the Haryana region, young persons are challenging the caste and kinship ideologies upheld by the senior male members of the caste by breaching the sexual codes and taboos, by defying demands of caste status, hypergamy and village exogamy and are thereby, discarding the notions of honour.

Elopement of the young couples in love in defiance of their family, caste-village customs and sentiments result in direct violence perpetrated by the male family members on them and more particularly on the girl. Breach of the caste and community moral norms, family and kinship codes by a woman leads to greater social pressure and protest since it is treated as a direct attack on the patriarchal power and is deemed fit to be crushed, controlled and channelled. Women's respectability determines that of the men, family and the whole caste. This kind of social thought leads to either killing the woman or forcing her to commit suicide by the family members.

The film reminds of recent honour killing cases in Maharashtra. As a fallout of inter-caste affair, three Dalit youths were murdered in Ahmednagar's Sonai village in January 2013, allegedly by dominant upper caste. In yet another case, an inter-caste affair resulted in the murder of Class XII student from Dalit community during March 2014, at Kharde village of Ahmednagar district.

In another case of suspected honour killing, a married couple was hacked to death in Kolhapur district allegedly by the woman's relatives belonging to politically influential upper caste. Going against the wishes of her family, Megha Patil had married Indrajit Kulkarni of a different caste, irking her relatives.

The above all incidents are somewhere supported by the patriarchy and old customs which has been blindly followed in the Indian society still in the 21<sup>st</sup> century.

### **Conclusion:**

This film is realistic, gritty and heartbreaking. Partially, it's a reminder that all dreams must come to an end, and should stand the test of reality. The narrative here is intense and mournful, emotional and real. It is, however, engrossing and holds you as much as the other narrative. The interesting part about the film is that you have to see both narratives together as one. That's what *Sairat* is all about? 'Sairat' Is a Reminder of How Delusional We Indians Really Are!

*So free am I, so gloriously free, free from three petty things - from mortar, from pestle and from my twisted lord. [Tharu and Lalita p.68]*





Finally we can say, that one can determine the morality of a culture by the way that culture treats its women. This manuscript details a corrupt and evil culture

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