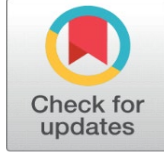
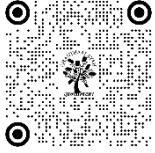


## FEMINISM AS DEPICTED IN THE POETRY OF SITANATH ACHARYA

Dr. Nibedita Pati <sup>1</sup>✉

<sup>1</sup>Dharanidhar University, Keonjhar, Odisha



### ABSTRACT

Sita Nath Acharya, a veteran Sanskritist of Bengal, is a poet of post-modern Sanskrit poetry. Several post-modern themes like feminism, gerontology, nationalism, terrorism, crimes and antisocial behaviors etc. have been reflected in his poetry. The present paper incorporates an analysis on post-modern theme like feminism which is described in the poetry of Sita Nath Acharya.

#### Corresponding Author

Dr. Nibedita Pati,  
[pnibedita03@gmail.com](mailto:pnibedita03@gmail.com)

#### DOI

[10.29121/shodhkosh.v5.i6.2024.3670](https://doi.org/10.29121/shodhkosh.v5.i6.2024.3670)

**Funding:** This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

**Copyright:** © 2024 The Author(s).  
This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

With the license CC-BY, authors retain the copyright, allowing anyone to download, reuse, re-print, modify, distribute, and/or copy their contribution. The work must be properly attributed to its author.



## 1. LIFE AND WORKS OF SITA NATH ACHARYA

Sita Nath Acharya is a poet of post-modern Sanskrit poetry. He is a social conscious poet of this period. The poet Acharya, a veteran Sanskritist of Bengal is rated very high in this respect. Sita Nath Acharya was born on 1st December, 1939 AD in the village Rāsana of the district Paścima Medinīpur of West Bengal. He comes from a noble family of traditional Sanskrit scholars. His father's name is Paṇḍita Jayanārāyaṇa Ācārya, and he was a renowned traditional scholar with profound erudition in different branches of Sanskrit. His mother's name is Smt. Svarṇakumārī Devī. Under the able guidance of his father, poet Acharya became a Sanskrit scholar and a poet.

Sita Nath Acharya is gifted with high level of poetic talent and he has composed Kāvya, Poems and short stories. The main area of his specialization is Sanskrit literature and literary criticism. Poet Acharya, however, possesses outstanding knowledge in Pāṇinīyān and non- Pāṇinīyān Vyākaraṇa and also in Nyāya-Vaiśeṣika philosophy. Poet Acharya has authored a number of books. His creative writings are Bhāvavilasitam, Śiśuyuvadurdaivavilasitam, Kā Tvaṁ Śubhe, Kāvyanirjharī and Kāvyaśaṅcayanam. His edited books and anthologies are Daśarūpakam, Uttaraṛāmacaritam, Vikramorvaśīyam, Mudrārākṣasam, Kāvyaṁīmāṁsā and Jāhnavī.

## 2. FEMINISM

Feminism is a twentieth-century philosophy that believes in equality and freedom of women in all respects as human beings in civilization. Feminism emphasizes the traditional rights for achieving equality for women in society. Feminism claims woman more capable than men on the one hand and no less than men in terms of social contribution. The main goal of feminism is to end the existing gender inequality in the society.

Feminism in India is a movement to establish and protect the political, social and economic equality of women in India. The partners in this movement also play an important role in defining these ideas. It is a movement to establish women's rights in the country of India. Like the feminist movement in other countries, the main goals of this movement in India are to achieve gender equality in different fields, equal pay for work, equality in health and education and equality in politics. Feminism basically means a society without gender inequality where women want to establish their own glory and reject male domination. Even in modern Sanskrit literature, the place of woman has not been underestimated. Because there have been a lot of changes in the life style of the woman, so it is natural to change in literature as well. Mutability is the rule of nature. How can literature or litterateur remain untouched by its influence? In ancient Sanskrit literature, where the ideal tendency is seen everywhere, in contemporary literature, various problems of women, such as domestic violence, sexual harassment, sexual violence, reproduction, social discrimination, sexual inequality etc. are being emphasized. Poet Sita Nath Acharya has also highlighted communal feminism in his way.

## 3. FEMINISM AS DEPICTED IN THE POETRY OF SITANATH ACHARYA

What we know today as feminism, according to many, stems from post-modern thought consciousness. Just as it is widespread in western literature, so is it in Indian Sanskrit literature. Poet Sita Nath Acharya's poems "Sadā Vibhemi Nārībhyah" and "Patirapyasyā Upākramat Roditum" give a clear picture of feminist vision.

### 3.1. SADĀ BIBHEMI NĀRĪBHYAḤ

In the poem "Sadā Bibhemi Nārībhyah", the poet expresses the pain and fear of women with deep thought. This poem showed the generous mentality of the poet's soft heart.

In a poem, about a woman's broken chest, the poet finds a language with wonderful connotations –

meoe efyeYesefce veejerY<sup>3</sup>emle<sup>3</sup>CeerY<sup>3</sup>ees efJelMes<ele:~

efJeOeew HeefjCe<sup>3</sup>es lemceeed a<sup>3</sup> uexMees ve ces mlale:~~<sup>1</sup>

In this poem, the poet expresses the heartache of a married girl. The poet has shown that no girl wants to be a product of the market on purpose. There is a secret reason behind this. There is no way to deny that our male society is responsible for making women products. Lust, like a dog's foot makes a man greedy for a woman. Even teenagers are not free from this desires. This insult to women hurts the poet. In a patriarchal society, women are never given equal rights. That is why women have to fight for their rights, again it is not possible for all women. Social norms, they keep themselves wrapped up for fear of the adversity of the situation. This obstacle creates a deep crisis in the life of women which can never enrich the society. One of the social norms is marriage. This kind of ritual upsets a woman's life -

efJeJeenefJeefOevee keÅeef@eod ie=nerlee m<sup>3</sup>eeod <sup>3</sup>eLee ègleced~

meJe&veejerYeJee Yeerefleefj<sup>3</sup> ve<sup>1/2</sup>esled leLee ègleced~~

SkeÅm<sup>3</sup>ee SJe vee<sup>3</sup>emleg Yeerefle: efMe<<sup>3</sup>esle <sup>3</sup>ee leoe~

mee v<sup>3</sup>etveHeefjceæCelJeeled Heer[ef<sup>3</sup>e<<sup>3</sup>eeffe vees leLee~~

efkeÅ\_ed@e ívoevegJe=I<sup>3</sup>ee mee Hegveue&letYeefJe<<sup>3</sup>eeffe~

Delees yevOees ke=ÅHeeb ke=ÅJee keÅeef\_ed@eaglej keÅv<sup>3</sup>ekeÅeced~~<sup>1</sup>

### 3.2. PATIRAPYASYĀ UPĀKRAMAT RODITUM

The poems “Sadā Bibhemi Nārībhyah” and “Patirapyasyā Upākramat Roditum” are complementary to each other. The first poem contains a picture of a woman growing up in her father’s house and the fear of marriage, the miserable life. At the beginning of the second poem there is a painful account of a daughter-in-law’s home journey after marriage. In the language of the poet Sita Nath Acharya -

efJeJeensçvegefāles je\$eew Ōeeleie&ceveueūekesĀ~  
Ōeeffe Heefleie=nb yeeueejesoerog@ed@ew cāṅgcaṅgng:~~

efJe@isob ef@evleefelJee mee efHe\$eeos: mJepevee@edef@ejced~  
mJeeYeeefJekēĀer oMee jes<ee veejerCeeb Heefjue#ed³eles~~³

The newly married girl is crying for fear of separation from her relatives after marriage. Normally the girls have to go to the father-in-law’s house after wedding but social normalcy of the girl’s mind are not emphasized. So according to the sympathetic poet, the girls husband also cried -

menmee HeeflejH³em³ee Ghee\$eĀcele j#oleged~  
meceeeleee: pevee: meJex çādJee leod efJemce³eeeqvJeelee:~~⁴

The people present were amazed. The poet describes the newly wed’s wedding journey to shed light on this tragic picture of social norms, a woman has to keep her grief to herself -

cece Je’les les Ē³eb oOeeveer-³eeefomJe²Heb efkeĀue cev\$eppeeled~  
DeecveeleHetJe# ce³ekeĀe ³eosteled leled meeLe&kebĀ efkebĀ YeefJeelee ³eLeeLe&ced~~⁵

After a while, this unaccustomed woman became accustomed, and no real or permanent abode of women is ever built. The father’s house before marriage and the husband’s house after marriage are the places of women in this temporary abode.

### 4. CONCLUSION

The poet has highlighted this handicapped aspect of the society. The poet has been able to skillfully present the image of deprived, neglected, afflicted women, the astringent and bearer of the creator civilization, through the two poems.

### CONFLICT OF INTERESTS

None.

### ACKNOWLEDGMENTS

None.

### REFERENCES

Acharya, Sita Nath, *Sadā Bibhemi Nārībhyah*, Kāvyanirjharī, Kolkata, 2010, P.30

- Acharya, Sita Nath, *Sadā Bibhemi Nārībhyaḥ*, Kāvyānirjharī, Kolkata, 2010, P.30-31  
Acharya, Sita Nath, *Patirapyasyā Upākramat Rōditum*, Kāvyānirjharī, Kolkata, 2010, P.31  
Acharya, Sita Nath, *Patirapyasyā Upākramat Rōditum*, Kāvyānirjharī, Kolkata, 2010, P.31  
Acharya, Sita Nath, *Patirapyasyā Upākramat Rōditum*, Kāvyānirjharī, Kolkata, 2010, P.31