

EGALITARIAN STATUS FOR WOMEN: A REVIEW

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Abstract

Women empowerment might mean equivalent status to women, opportunity and opportunity to foster herself. The focal point of empowerment is preparing women to be monetarily autonomous, confident, have a positive confidence to empower them to confront any tough spot and they ought to have the option to take part during the time spent navigation. The Constitution of India endeavors to eliminate orientation disparities by forbidding segregation in view of sex and class, disallowing illegal exploitation and constrained work, and holding chose positions for women. Women's inclusion in political factions is attached to the rising interest for equivalent freedoms. Despite established arrangements of orientation fairness yet a couple of women have had the option to settle on choices without help from anyone else in governing body. Indian women are generally undermined and they appreciate lower status than that of men from days of yore. Orientation hole exists with respect to admittance to instruction and work. It is observed that acknowledgment of inconsistent orientation standards by women are as yet winning in the society.

Paper Identification



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INTRODUCTION

The geographic extent of the review is restricted to the Chamarajanagara and Udupi regions of Karnataka. It concentrates on the chosen women representatives in the Grama Panchayats concerning their participation, spurring factors, working, challenges experienced and techniques embraced. The review is restricted to cover 288 chosen women Grama Panchayat individuals, among whom were President, Vice-Presidents and Members of the Grama Panchayats. The review is restricted to comprehend the view of women individuals concerning their participation in the Grama Panchayat. This study is supposed to help the approach creators and organizers to foster plans for powerful execution and establish a favorable climate for the participation of women in the Grama Panchayat.

PLACE OF THE STUDY

On fifteenth August, 1997 as a gift on the brilliant commemoration of the Independence of India, the Honorable Chief Minister J. H. Patel, Karnataka Government, initiated another locale at M.M. Slopes. Around the same time, the then Deputy Chief Minister Siddaramaiah alongside MLA A.R. Krishna Murthy initiated the Deputy Commissioner's Office of the Chamarajanagara locale. This locale was one of the seven new areas shaped on that day. Those seven locale were Chamarajanagara, Udupi, Davanagere, Haveri, Koppal, Gadag, and Bagalkot. These seven new locale were the consequence of reports presented by the Vasudeva Rao Samiti, the Hundikar Samiti, the Gaddhigowdar Samiti, the Zilla Horata Samiti, etc Based on the Human Development Report Karnataka 2005, Karnataka was divided into two parts, Northern Karnataka and Southern Karnataka. The present study based on the South Karnataka HDI Report 2005, finds Chamarajanagara district among the least developed district in southern Karnataka, while Udupi is a more developed district. Both the districts were newly formed in the year 1997. Being the southernmost district of Karnataka, Chamarajanagara district borders the states of Tamil Nadu and Kerala. Specifically, it borders Mysore district of Karnataka to the West and North, Mandya and Bangalore districts of Karnataka to the North-East, Dharmapuri district of Tamil Nadu to the East, Salem and Erode districts of Tamil Nadu to the South-East, Nilgiris districts of Tamil Nadu to the south, and Wayanad district of Kerala to the south-west. Most of the district lies in the leeward region of the Nilgiris and consists of mainly semi-arid rain-dependent flatlands along with forested hills. Chamarajanagara is the southern-most locale in the region of Karnataka. It was removed of the primary Mysore area in the year 1997. Chamarajanagara town is the headquarter of this district. It was before known as Arikottara. Chamaraja Wodeyar, the

Wodeyar master of Mysore was brought into the world here and accordingly this spot was renamed after him.

UNIVERSE AND SAMPLE

Universe of the review establishes every one of the chosen women representatives of the Grama Panchayats which is 35,305 (43.80%) of the complete 80,602 chosen Grama Panchayat individuals. Of these 1652 chosen women representatives (Panchayat term 2005-06 to 2009-10) have a place with the Chamarajanagara and Udupi areas of Karnataka (HDR, 2005)? Among them, 838 chosen women panchayat individuals having a place with the Chamarajanagara region and 814 having a place with the Udupi locale were chosen. For a more noteworthy portrayal of the universe, a multi-stage separated irregular testing was taken on. The technique was as per the following: In the main stage, two regions in Karnataka, viz., Chamarajanagara (in reverse) and Udupi (relatively created) locale were chosen based on advancement pointers like schooling, framework, women education, and women participation in politics. It was additionally settled to concentrate on all the talukas in the above areas for a more prominent portrayal. The talukas were Udupi, Kundapura, and Karkala from Udupi locale and Chamarajanagara, Yalandur, Kollegal, and Gundlupet from Chamarajanagara region.

INCLUSION CRITERIA

The study includes only elected women representatives of the Grama Panchayats from Chamarajanagara and Udupi districts of Karnataka.

Members from all caste groups, irrespective of reservation, are included.

EXCLUSION CRITERIA

Women members of Taluka Panchayat and Zilla Panchayats were excluded from the study.

Elected women representatives of the Grama Panchayats other than Chamarajanagara and Udupi districts of Karnataka, were excluded from the study

WOMEN IN THE PERFORMANCE SPACE

In this section, we will examine the "complicated and winding history of women in theatre" (Goodman 3) as it pertains to the Indian context. In contrast to the English theatre, where women have started their careers as playwrights and directors, women in Indian theatre have traditionally

entered the industry as performers and have only later transitioned into such roles (that too with closet drama). Women in the performance space could be identified and analysed based on three primary grounds: first, the search for the presence of women in the history of Indian theatre; second, the representation/portrayal of women in the scripts and on the stage of performance; and third, the widespread perception of female performers as "public women." The oldest record relating to the earliest manifestation of female space in Indian theatre is Bharata muni's *Natyashastra*, which was composed between 200 BCE and 200 CE. This book dates back to between those two time periods (created between 200 B.C. and 200 A.D.). One of the 10 different types of play that Bharata muni describes is called *lasya*. It is only performed by women and centres on themes of love, proximity, and separation (Ghosh 377-378). In addition, the text discusses the work of a few different female artists. In chapter 35, Bharata characterised the attributes of an actress as "a woman who understands about the playing of drums, the pace, the Time, and is able to generate the Sentiments and is lovely in all her limbs, should be made an Actress" (Ghosh 551). In point of fact, the bulk of the female artists working at the time were either the wives of the male artists in the troupe, escorts for the king, or courtesans known as *ganika* (548). Even while it is certain that there were female performers during the time of Bharata Muni, these women were not considered to be part of the general population and instead formed their own class because they were regarded as "different" from women who stayed at home and cared for their families.

Beginning in the seventh century, foreign invasions and political unrest caused women to be confined to their houses. As a direct consequence of this, there was a dearth of women's engagement in public life throughout this time period. In India during the turn of the twentieth century, there was a notable increase in the number of female artists working in the performing arts. On the other hand, they were labelled as public ladies and prostitutes because their source of income was considered to be public acts. When performing in front of an audience, female artists are automatically viewed with suspicion; when it comes to folk theatre, their position is even more tenuous. In the context of the theatre, A. Mangai made the observation that "the moving female body is viewed as both appetising and illegitimate" (14). The freedom of movement for women is invariably met with scrutiny, the gaze of men, and the possibility of danger. These kinds of events are examples of how public locations and public art forms have been restricted to certain areas over the course of time and space. Impersonators of women have begun to take the place of actual female artists in the entertainment industry as a means of further stereotyping the functions that should be performed by women. Women are typically cast in one of three roles:

victims, mothers, or temptresses. The portrayals of women in these plays have a decidedly androcentric perspective. In the context of the gait of the persons in disguise (for male actor to play woman's role), Natyashastra states in chapter thirteen that, "To play the role of a woman a man is to wear her clothes, speak like her and look at things and abstain from looking at these as she does, and is to assume a delicate and slow Gait." Additionally, for female artist to play man's role, it suggests that "the woman should play the role of a man with a patient Furthermore, the presence of female characters is again classified according to the types of plays. Their representation is prevalent in the plays based on the themes of love and family affairs with an abundance of song and dance (The Natika), as it is believed that amorousness is natural in women. On the other hand, they are regarded as unsuitable for the plays based on heroic and war themes, unless they are divine females, as seen in The Ihsan (Ghosh 365-379, 542-544).

SUGGESTION

It is evident that men's attitude towards women's entry into politics has begun to change from that of total rejection to limited encouragement, and in some cases even to active encouragement. Women are given 33% of reservation in PRI institutions. Because of this reservation a large number of women got the chance to get involved in local politics. But the question is, are they really interested in public life or did someone force them? A woman's initiative should answer this question. At the same time it is observed in this study that women have taken the chance to get involved in local politics and they used this opportunity for the purpose of community development. A large number of programs were implemented in their wards. They concentrated more on sanitation and drinking water activities as basic needs or needs of which they were aware of. This trend needs to be strengthened through orientation courses and training programs for officials and elected representatives, both men and women. In most of the cases, community based organisation members are interested in the local self government. A large number of rural women are involved in the activities of CBOs because of Non-governmental organizations' initiatives. These NGOs influenced women to take part in the activities of the CBOs as part of their development programs. Their influence motivated the women to participate in the local self-government. Hence, the voluntary sector can play a vital role in enhancing the scope of women participation in Panchayati Raj Institutions.

CONCLUSIONS

Involvement of women in politics has something to do with considerations of priorities and felt needs of the community. Listening to the voice of the voiceless, the down-trodden and weaker sections are very important in inclusive development. The Ward Sabha and the Grama Sabha are the platforms where the maximum representation of the weaker sections can be sought and their active participation in decision making be prioritized. Successful implementation of the rural development programs and ownership of such programs by the community also depends on the active participation of women in the Grama Panchayats. Gender development is the need of the hour by ensuring the values of gender justice, equality, and equity. Grama Panchayats are the larger platform of development planning, development dialogue, and development agency of rural development. Active participation of women on this platform can bring about desirable change, progress and development. By providing gender friendly environment, optimum use of women resource can be made for the proper functioning of Panchayati Raj Institutions for delivery of timely and quality of services. This has a bearing on ensuring quality of life to the rural masses. What is needed is to look at woman not as a woman but as a human being.

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