

16th

International Interdisciplinary Conference, Pune

**‘Contribution of Literati, Social
Reformers, Researchers and Scientists
at
National & International Levels’**

Volume - 2



Editors :

Dr. Snehal Tawre

Dr. Manjusha Dhumal

Dr. Shilpagauri Ganpule

16th

International Interdisciplinary Conference, Pune

**Contribution of Literati, Social
Reformers, Reserchers and Scientists
at
National & International Levels
Volume - 2**

Editors

Dr. Snehal Tawre

Dr. Manjusha Dhumal

Dr. Shilpagauri Ganpule



**Snehavardhan Publishing House
Pune**

- ✓
- ∞ **Snehavardhan Publishing House : No. 1274**
 - ∞ **Contribution of Literati, Social Reformers, Reserchers and Scientists at National & International Levels (Volume 2)**
 - ∞ **Publisher and Printer**
 Dr. L. V. Tawre
 Snehavardhan, 863 Sadashiv Peth,
 Behind Mahatma Phule Sabhagruh,
 Pune - 411030, India
 Tel. : (020) 24472549 / 244336961
 Mobil : 9423643131 / 9075081888
 Email : snehaltawre@gmail.com
 - ∞ **© S. R. I.**
 - ∞ **First Edition : 8th Feb. 2019**
 16th International Interdisciplinary Conference
 - ∞ **Cover : Santosh Ghongade**
 - ∞ **Type Setting : S. S. Graphics, Pune.**
 - ∞ **Printed at : Smita Printers, Pune.**
 - ∞ **ISBN 978 - 93 - 87628 - 44 - 1**
 - ∞ **No. of Pages : 190**
 - ∞

Price : ₹ 250/- \$ 4

Index

- **Editorial...** **Dr. Snehal Tawre**
Dr. Manjusha Dhumal
Dr. Shilpagauri Ganpule /7
1. Saga of Indian Science, National Aspiration and Self Discipline Uniqueness
Reflection in Dr. A.P.J Kalam's 'Wings of Fire' **Prof. Anil Swami /11**
 2. Dr. S. R. Ranganathan : A Father of Indian Library Science **Prof. Balasaheb Deshmukh /16**
 3. Mahatma Gandhi - the great Teacher of all times and peoples **Lyudmila Sekacheva /21**
Guzel Strelkova
Russia
 4. Radha (by Leena Saldanha) - More than just a 'Village Belle' **Abba Kuldeep /26**
Mauritius
 5. A Tribute To Great Indian Reformer - Pandita Ramabai **Alaknanda Ratnaparkhi /30**
 6. Kiran Bedi : A Multifaceted and an Inspiringly Dynamic Personality **Aruna Bhosale /34**
 7. Legendry Icon : Chetan Bhagat **Brijesh Deshmukh /38**
 8. Shades' of Shelley **Chittaranjan Kortikar /43**
 9. The Little Prince - A Social Reformer **Devika Dhumal /48**
 10. Kamla Das as a Social Reformer **Dipti Kandari /53**
 11. Paulo Coelho : Promoting Spirituality through Cross Cultural Odysseys **Gorakh Jondhale /58**
 12. Treatment of Women as Other in Arundhati Roy's *The God of Small Things* **Jyotsna Jadhav /63**
 13. Contribution of Mr. Bharat Goenka in Management **Manasi Chandakkar /67**
 14. Contribution of Dr. Sudha Murthy in Social Reformation and Literature **Mary Christabel George /72**
 15. Characterization in *Lord of the Flies* **Meena Gupta /77**
 16. Anita Desai's Contribution to Indian Fiction **Mrinalini Shekhar /81**
 17. A Study of Oral History as a genre in Literature with special reference to Svetlana Alexievich's Non-Fiction works **Nivant Kambale /86**
 18. Kalidas : The Great Sanskrit Writer **Pallavi Bokil /91**
 19. The Substantial Contribution of Rabindranath Tagore as a Poet to Glorify Indian Culture and Moral Values through *Gitanjali* **Rajkumar Kadam /95**

20. Jhumpa Lahiri's *Unaccustomed Earth* as a Synergy of Autobiographical and Creative Elements **Rupal Waghmare /100**
21. Arundhati Roy's Contribution to English Literature **Sadaf Firoze Khan /104**
22. Exemplary Life of Swami Vivekananda **Sameer Ganpule /109**
23. George Bernard Shaw : The Iconoclast **Santoshi Chaurasia /113**
24. Marginalization of Women in Shashi Deshpande's *That Long Silence* (1989) **Shital Kahane /117**
25. Tukaram : A Social Reformer **Shital S. More /122**
26. Plato's Views on the Role of Women in the Ideal State **Supriya Kulkarni /127**
27. Innovative and Committed Social Activist 'Kiran Bedi' **Tejashree Jadhav /130**
28. Khaled Hosseini's Contribution in Depiction of the Socio-Historical Perspectives of Afghanistan **Urmi Shah /135**
29. Bhaktivedanta Swami Prabhupada : The Revolutionary Master **Vaidehi Joshi /140**
30. Dr. Babasaheb Ambedkar's Views on Education **Nilofar Tamboli /145**
31. Mahatma Gandhi's Philosophy of Education for special Relevance Peace and Tolerance in Society **Sushama Khandale /150**
32. Tarabai Modak : Pioneer of pre – primary education **Sunil Kalekar /154**
33. Contribution of Thomas Hardy as a Classic Tragedy Writer **Popat Patil /159**
34. Contribution of Indian and Cameroon Literature on the social issue 'Widowhood' **Rinku Rukke /164**
35. Thomas Robert Malthus (1766-1834) - an Influential Economist **Prof. Sandhya Vartak /169**
36. Hartz Concept - a controversial reform of German labour market system **Jessica Wille /173**
Germany
37. The Contribution of Angela McRobbie to the Postfeminist Approach **Prof. Dipali Lodh/178**
38. Mahatma Jyotiba Phule as a Social Reformer : An Evaluation **Hanmant Nayane /183**

The Contribution of Angela McRobbie to the Postfeminist Approach

Prof. Dipali Lodh

The 20th and 21st centuries have seen great growth in critical theory and the development of a myriad approaches to the reading and interpretation of texts. One of the popular approaches has been feminism and now critics are interested in a variety of new theories that either carry forward or radically depart from feminism. One of these theories is Postfeminism, which is a relatively late entrant in the arena of literary criticism.

Interestingly, a lot of thought and debate has gone into the title of the theory with regards to whether the term be hyphenated or not. This semantic confusion arises out of the connotations and the indefiniteness of the prefix- 'post'. The omission of the hyphen is to avoid a predetermined reading of any text as implying a semantic rift. Also, the hyphen suggests a connection or continuation with preexisting theories. It also implies that Postfeminism came after the feminist movement, but in reality Postfeminism has no genealogical relationship to feminism. Forgoing the hyphen endows Postfeminism with a cultural and conceptual independence.

'Postfeminism', as a term, was first used in the late 1980s, and referred to the reactions and backlash that emerged against the ideas of second-wave feminism, which largely revolved around issues of equality. Today, it is used as a label for a broad range of theories that encompass and go beyond feminism. This paper seeks to look at the various ways in which this new theory has evolved and its correlation with popular culture, focusing on the contribution of Angela McRobbie.

The first reference to Postfeminism appeared at the beginning of the 20th century. According to Nancy Cott, in 1919, a group of female literary radicals had founded a new journal based on the thought; 'we are interested in people now- not men and women'. This group focused on being 'pro-woman without being anti-man' and called their stance 'postfeminist'. Here, the 'post' was understood as a progression of feminist ideas.

The next mention of this term occurred in the 1980s, where it was seen as a reaction against second wave feminism and signified a shift in feminist thinking. Julie Ewington suggested that Postfeminism encouraged feminism to develop its own sense of historicity and was a sign that the women's movement is continuously transforming and changing. Nancy Whittier adds that the new generation had different experiences and outlooks from those of 'longtime feminists'. They were against the inadequate and restrictive norms that defined 'feminists' and adopted postfeminism that embraced femininity as an expression of the female agency.

There are various ways in which postfeminism tackles feminism. It can range from hostility to admiration to repudiation. Essentially this means that we cannot view the two as opposing theories or reduce it to a linear progression, which would imply a simplification of this rather complex process. As far as the application of postfeminism goes, the most au courant usage occurs in popular culture. While this is a limiting way of considering postfeminism, it is also perhaps the most descriptive marker for a range of female characters in popular culture. Critics like Yvonne Tasker and Diane Negra observe postfeminism as a popular idiom.

Angela McRobbie, in an article published in 2004, presents a series of possible conceptual frames for engaging with postfeminism. She looks at postfeminism as an active process by which feminist gains of the 1970s and 80s come to be undermined and proposes that through an array of machinations, certain elements of contemporary popular culture are effective in this undoing of feminism, while

simultaneously appearing to be engaging in a well-informed and even positive response to feminism. She then proposes that this undoing which can be perceived in the broad cultural field is compounded by some dynamics in sociological theory which appear to be most relevant to aspects of gender and social change. Finally she suggests that by means of the tropes of freedom and choice which are now connected with the category of "young women," feminism is decisively aged and made to seem redundant. Feminism is cast into the shadows, where young women keep away from it, for the sake of social and sexual recognition. McRobbie argues that postfeminism positively draws on and invokes feminism as that which can be taken into account, to suggest that equality is achieved, in order to install a whole new repertoire of meanings which stress that it is no longer needed, it is a spent force. She also posits that postfeminism can be explored through what she describes as a "double entanglement". This comprises the co-existence of neo-conservative values in relation to gender, sexuality and family life, with processes of liberalization regarding the choice and diversity in "domestic, sexual and kinship relations". The impact of this "double entanglement" which is manifest in popular and political culture coincides with feminism finding it necessary to 'dismantle' itself. The 1990s mark a moment of definitive self-critique in feminist theory. At this time the representational claims of second wave feminism come to be fully interrogated by post-colonialist feminists like Spivak, Trinh, and Mohanty among others, and by feminist theorists like Butler and Haraway. In feminist cultural studies the early 1990s also marks a moment of feminist reëxivity. In her article "Pedagogies of the Feminine" Brunsdon spoke of how the "housewife" or "ordinary woman" was conceived of as the assumed subject of attention for feminism. The year 1990 also marked the moment at which the concept of popular feminism found expression.

McRobbie also speaks of a sociological account of the dynamics of social change introduced as "reëxive

modernisation” by Ulrich Beck, Anthony Giddens & Scott Lash. The earlier period of modernisation (“first modernity”) created a welfare state and a set of institutions which allowed people in the later period (“second modernity”) to become more independent. Young women are, as a result, now “dis-embedded” from communities where gender roles were fixed. And, as the old structures of social class fade away, and lose their grip in the context of “late or second modernity,” individuals are increasingly called upon to invent their own structures and replace reliance on set ways and structured pathways. Individuals must now choose the kind of life they want to live. They must become more reflexive in regard to every aspect of their lives, from making the right choice in marriage to taking responsibility for their own working lives. These arguments appear to fit with the kinds of scenarios and dilemmas facing the young women characters in the narratives of contemporary popular culture, like chick lit. The individual is compelled to be the kind of subject who can make the right choices.

As interpreted by critics like Negra, Susan Faludi and Angela McRobbie, today's postfeminist era has given women the chance to take sole control of their lives in a way that the previous generations of women have not been able to. It is claimed that women living in today's postfeminist society are given the opportunity to regain possession of their lives, a benefit of second-wave feminism which eluded women of previous generations. However, with all these new choices and the capability to live a life equal to that of a man's, today's woman has also seemed to have forgotten about the unresolved issues still left behind in the wake of second-wave feminism. Some have chosen to return to more traditional roles, ironically akin to the very roles that their second wave feminist foremothers fought so hard against. Postfeminism now means that a woman could choose to take herself out of the rat race to slip back to working behind a hot stove. In short, Postfeminism provided women with the best of both worlds: they had finally won the right to equality, and yet could give

these very rights up without fear of criticism.

Representations of postfeminism can be found in media, various sub-genres of literature like the aforementioned chick lit, soap operas and movies. The common element in all these is the central figure of the young, independent and self-aware female protagonist, who is firm in her convictions and unabashedly fights for, what she considers, is her right. From Ally McBeal, in the eponymous comedy-drama series, Carrie Bradshaw in 'Sex and the City', Aisha Bhatia in Advaita Kala's 'Almost Single' to Bonu in Anuja Chauhan's 'The House that BJ Built', the new crop of heroines is identifiable with distinct postfeminist characteristics.

Although, as a theory, postfeminism is still finding its feet, it is definitely establishing itself as an interesting and novel off-shoot of feminism, providing diverse perspectives and new points of view.

References:

1. McRobbie, Angela. "Post-Feminism and Popular Culture." *Feminist Media Studies*, Vol. 4, No.3 2004.
2. Harzewski, Stephanie. *Chick Lit and Postfeminism*. United States of America: University of Virginia Press, 2011.
3. Genz, Stephanie and Benjamin Brabon. *Postfeminism: Cultural Texts & Theories*. Jaipur: Rawat Publications, 2011.
4. Tasker, Yvonne and Diane Negra. *Interrogating Postfeminism: Gender and the Politics of Popular Culture*. Durham, NC: Duke University Press, 2007.
5. Hall, Elaine and Marnie Salupo Rodriguez. *The Myth of Postfeminism*. Kent: Sage Publications, Inc., 2003.
6. Mukhopadhyay Arpita. *Feminisms*. Hyderabad: Orient Blackswan Pvt. Ltd. 2018.
7. Phoca Sophia and Rebecca Wright. *Introducing Postfeminism*. New York: Totem Books, 1999.

