

Unveiling New Feminist Insights into the Inspiring Narrative of Women Pioneering India's Accomplished Mars Mission in the Film Mission Mangal

Dr. Abirami T¹, Dr. Maanini Jayal V², Dr. Lourdes Antoinette Shalini³, Dr. Greeni A⁴, Dr. Arun G⁵, Dr. Bairavi B⁶, Dr. Jayakumar P⁷

¹ Assistant Professor in English (FSH), SRM Institute of Science and Technology, Kattankulathur Campus, Chennai, Tamilnadu, India. E-mail: tabirami91@gmail.com

² Assistant Professor, Department of English Kristu Jayanti College (Autonomous), Bengaluru, India.

³ Guest Faculty in English, School of Education (ITEP) Pondicherry University, Puducherry, India. E-mail: lshalini62@gmail.com

⁴ Assistant Professor in English, St. Martin's Engineering College, Telangana, India.

⁵ Assistant Professor of English, SRM Arts & Science College, Chennai, Tamilnadu, India.

⁶ Assistant Professor, Vel Tech Rangarajan Dr Sagunthala R & D Institute of Science and Technology, Chennai, Tamilnadu, India.

⁷ Assistant Professor of English, St. Joseph's College of Engineering, OMR, Chennai, Tamilnadu, India. E-mail: jaikmabed@gmail.com

Correspondence: Dr. Lourdes Antoinette Shalini, Guest Faculty in English, School of Education (ITEP) Pondicherry University, Puducherry, India. E-mail: lshalini62@gmail.com

Dr. Jayakumar P, Assistant Professor of English, St. Joseph's College of Engineering, OMR, Chennai, Tamilnadu, India. E-mail: jaikmabed@gmail.com

Received: January 7, 2024

Accepted: April 2, 2024

Online Published: April 18, 2024

doi:10.5430/wjel.v14n4p366

URL: <https://doi.org/10.5430/wjel.v14n4p366>

Abstract

The present research article delves into the transformative journey of women in society, with a particular focus on their education and emancipation, as depicted through the lens of cinema. In recent years, women have evolved from traditional roles to multifaceted individuals who actively shape their destinies. This transformation encompasses their education, as they gain access to knowledge and learning, and their emancipation, as they assert their rights and seek opportunities for personal and professional growth. Furthermore, this study explores the representation of these transformations in films, examining how cinema is a potent tool for educating and empowering women. "There are various works that deal with feminism through writings and movies which bring out the nature of women in a way that every woman can relate and reflect it with their daily lives." (Shalini & Alamelu 2018) It investigates the portrayal of women's lives and their journey towards self-realization and sheds light on the societal dynamics and challenges they encounter. Through cinematic narratives, women's stories gain the potential to inspire and mobilize positive change, challenge existing norms and promote gender equality. The present study employs content analysis as the methodological approach, and this study seeks to provide a comprehensive analysis of the representation of women in "Mission Mangal" from a feminist viewpoint, revealing fresh insights into the portrayal of women's roles and contributions in India's Mars Mission exploration story.

Keywords: Women's transformation, education, emancipation, cinema, gender equality, societal change

1. Introduction

Feminism, as a mass movement, has emerged as a response to the various forms of oppression women face in patriarchal societies. Women from diverse backgrounds have united in their efforts to challenge and eliminate the systemic inequalities perpetuated by men. The persistent struggle against various forms of oppression has long been a central focus of societal movements and activism. Gender equality is a widely recognised objective within the realm of politics, aiming to ensure parity between genders across all aspects of society. Oxford Dictionary defines feminism as "the belief and aim that women should have the same rights and opportunities as men; the struggle to achieve this aim." The feminist movement has long been recognised for its advocacy in promoting equal individual rights and liberties for women. By advocating for gender equality, feminists strive to create a more inclusive and equitable world where individuals of all genders can thrive and enjoy the same opportunities and freedoms. "women should share equality in society's opportunities and scarce resources." (Delaney 2005).

In the contemporary era, there is a notable global trend towards the active participation of women in efforts to enhance societal and economic development. Women's empowerment is crucial for enhancing their involvement in decision-making, which is vital in promoting socio-economic development. India is classified as a developing nation, and its male-dominated societal structure adversely affects its economic condition. Promoting women's empowerment is vital to fostering a prosperous future for the family, society, and nation. Women's empowerment entails the promotion of self-reliance, economic independence, positive self-esteem, confidence-building

to navigate challenging circumstances, and fostering active engagement in social and political development initiatives. As Banashri Mandal elucidates,

...Women Empowerment refers to complete emancipation of women from socio-economic shackles of dependency and deprivations. Women empowerment needs to take a high speed in this country to equalise the value of both genders. To bring empowerment really every woman needs to be aware about her rights from her own end. Women empowerment has the power to change many things in the society and country. If we want to make our country a developed country, first of all it is very necessary to empower women by the efforts of men, government, lows and women too. The need of women empowerment arose because of the gender discrimination and male domination in the Indian society. To have the bright future in family, society and country empowerment of women is essential. (Mandal 2018)

The relevance of women's empowerment is contingent upon their education. Education is vital for empowering women, promoting wealth, facilitating development, and enhancing overall well-being. Shalini and Alamelu affirm, "Moreover, the spread of education paved the way for women to crave independence and self-reliance. Education and awareness have made women overcome the clouds of patriarchal society and its stereotypes." (Shalini & Alamelu 2022) It is pivotal in empowering women by equipping them with knowledge, skills, and self-confidence, enabling their active engagement in the development process. Furthermore, women's education significantly eradicates various societal issues; as Mandal states, "Women make effort to change their condition. Education brings a change in society and culture. Its effect is seen in women also. Education helps men and women claim their rights and realise their potential in the economic, political and social arenas." (Mandal, 2018)

In recent years, the government of India has introduced a range of constitutional and legal protections aimed at eliminating harmful practices and gender discrimination against women. Women's entitlement to the complete and equitable enjoyment of all types of discrimination is crucial in pursuing human rights, peace, security, and sustainable development. Malinowska states, "It tries to acquire freedom for women to work, and make independent economically, and psychologically." (Malinowska 2020)

Women's education and social lives have been significantly transformed for several reasons, including cultural, social, political, and technical advances in the global context. The heightened consciousness and access to knowledge have catalysed women to transcend the confines of domesticity. In contemporary India, women actively participate in the workforce by engaging in various occupations and are assuming significant responsibilities in multiple domains, including investment, consumption, entrepreneurship, scientific research, law, and medicine. Women's economic autonomy holds significance as it amplifies their capacity to make decisions and exercise their freedom of choice and action. "...freedom for women to make their own decisions related to their bodies, financial independence, freedom to choose their lives and sexual choices, and liberation from all types of oppression." (Omvedt 1990; Learner 1994).

Women's empowerment and education have paved the way for women to become self-dependent and improve their societal position and power structure. Women have started to unfold their own potential to achieve their goals and enhance their status by securing eminent positions in various sectors. As Mohajan states, "At present, educational equality is accepted in many nations, and females have gained many societal responsibilities worldwide." (Mohajan 2022) Numerous authors, researchers and academicians have dealt with the advancement of women in society. Furthermore, filmmakers have also portrayed women as strong and empowered in their works. One such movie is *Mission Mangal*, which dealt with India's first mission to Mars, and the team mainly consisted of women. The women in the Mars team were empowered and educated, leading them to reach their goals and aspirations by breaking the barriers in their daily lives and successfully balancing their families and careers.

2. Plot Overview

In December 2010, the Indian Space Research Organisation (ISRO) faced a significant setback with the unsuccessful launch of GSLV06 due to a critical mathematical error made by project director Tara Shinde and her colleague scientist Rakesh Dhawan. Taking responsibility for the failure, Rakesh Dhawan is exiled to the Mangalyaan project, India's Mars Orbiter Project (MoM), with Tara Shinde joining him out of contrition. This marked a pivotal moment in the story as it led to the NASA scientist of Indian heritage, Rupert Desai, taking charge of the subsequent GSLV missions. Amidst scepticism about the MoM mission's viability due to budget constraints, Tara Shinde emerged as a determined and resourceful leader.

One of the primary challenges was the payload capacity of the PSLV launch technology, limited to 1,500 kilograms, which could not transport the MoM spacecraft to the required distance of over 55 million kilometres to Mars. If the GSLV06 mission had been successful, the GSLV might have been able to deliver the satellite to Mars with its intended payload of 2,300 kilograms. In their quest to overcome these challenges, Tara and Rakesh work alongside a team of talented women scientists, including Eka Gandhi, a propulsion control specialist seeking a way out of her position at NASA; Neha Siddiqui, an independent spacecraft designer dealing with personal rejection; Kritika Aggarwal, a navigation expert intensely in love with her army officer husband; Varsha Pillai, a satellite designer facing family pressure; and Parmeshwar Joshi, a payload specialist with complex romantic entanglements. Their collective determination, personal growth, and relentless pursuit of the mission's success culminated in the historic launch of MoM, or Mangalyaan, into Earth's orbit on November 5, 2013, followed by a challenging yet ultimately triumphant journey to Mars orbit on September 24, 2014, making India the fourth country in the world and the first on its initial attempt to achieve this remarkable feat.

3. Methodology

Qualitative Content Analysis

This study employs qualitative content analysis to scrutinize how women are portrayed in “Mission Mangal.” Content analysis involves examining media texts to discern recurring patterns, themes, and representations. Through this approach, the study endeavours to reveal implicit messages and ideologies concerning the roles and contributions of women depicted in the film. By employing this methodological approach, the present study aims to provide a comprehensive analysis of the representation of women in “Mission Mangal” from a feminist perspective, uncovering new insights into the portrayal of women’s roles and contributions in India’s Mars exploration narrative.

New Feminism as a conceptual framework for the present study

Natasha Walter’s theory of new feminism emphasises that women are to be considered individuals and not a signifier of their sex. Walter stresses that things have changed as women are freer and more powerful than before. Women are scaling new heights and aiming to be independent. Walter states that “the new feminism is materialistic. It concentrates on the material reality of inequality and allows women to live their lives without the constraints of a rigid ideology.” (Walter 1998).

Women expect equitable treatment, family and workplace respect, and equal opportunity. Natasha Walter unravels that present women’s lives make the “Old” feminism outdated. Francis Martin highlights the shift of feminism from old to new, which should represent women’s liberation. Martin quotes, “New feminism represents a shift from considering women’s rights to reflection on the very nature of woman herself. New feminism should build upon the “Old” (Martin 1998). Natasha Walter states that men and women currently work for equality, and they encourage people to achieve their goals. Walter enshrines, “...many people forget that feminism is simply an argument for sexual equality, and that equality is now desired by most men as well as almost all women.”(Walter 1998)

As Natasha Walter opines, “A real balance between work and home is the single most important change that the new feminism wants to see.” (Walter 1998) New feminism is a type of feminism that emphasises the importance of men and women’s integral complementarity rather than the supremacy of women over men. Men and women should work side by side and be free to live out their ambitions and desires. Walter anticipates that when men become women’s allies, women’s lives will be filled with joy and freedom. Natasha Walter states, “Tomorrow I will get up, and my easy life, full of the ordinary freedoms that make women’s lives so much happier than they used to be, will carry on.” (Walter 1998) The present work explores new feminism as a conceptual framework for viewing society and its impact on women by analysing their lives and transformations.

4. Analysis

Lives and Transformations of the Women on Mars mission

A significant transformation has occurred among women in contemporary society, transitioning from traditional homemakers to multifaceted individuals. Women today exhibit remarkable confidence as they navigate various roles, encompassing household responsibilities, professional careers, child-rearing, and the delicate equilibrium between personal and work life, particularly in urban households. This trend characterizes the prevailing dynamics in metropolitan families. Modern women have become self-reliant, assertive in decision-making, advocates for their rights, and fervent in pursuing their goals. Within the current landscape of a burgeoning economy, women have gained access to education, broadened their horizons, and penetrated domains historically dominated by men. In the past few decades, women’s status has witnessed significant global enhancements in educational attainment, political participation, employment opportunities, and decision-making authority, especially in the past century. “At present, women are becoming not only a noteworthy unit of society but also influencing the track of social change in society.” (Shalini & Alamelu 2019)

Consequently, deeply entrenched historical biases and gender disparities have undergone profound fractures. Contemporary culture is in the process of reshaping and reorienting the roles of women. “Feminism is a unique philosophical and political movement that transformed women’s lives that has brought about the greatest and most peaceful social revolution that has ever been seen.” (Walter 1998)

Walter’s perspectives on women’s lives and their transformations are identified and analysed in the film Mission Mangal. Walter emphasises that women who have overcome the ‘Cinderella Complex’ will begin to experience real change and real emancipation in their lives. Natasha Walter states, “Most women feel freer than their mothers as most women have the freedom of choice.” (Walter 1998)

In the movie Mission Mangal, Tara harbours a fervent ambition to establish India as the pioneering nation to achieve a successful Mars landing. Tara and Rakesh are integral members of the Mars Mission team, yet they grapple with the challenge of finding a viable method to reach Mars. They face criticism from a NASA scientist who questions their competence in accomplishing this formidable goal. However, a pivotal moment of inspiration transpires within the comfort of Tara’s home. A breakthrough idea emerges when her domestic helper mentions a shortage of gas while cooking puris. Drawing parallels with this everyday scenario, Tara instructs her maid to conserve gas and successfully fry all the puris using this resourceful approach. Recognizing the potential significance of this revelation, Tara aspires to apply this cooking technique to their Mars mission. She hastily rushes to the office to share this ingenious concept with Rakesh. Walter affirms, “It is impossible to escape from the spirit of this female power.”(Walter 1998)

Tara convinces Rakesh, and the duo explains this home science technique to the crew, but they are mocked. Tara explicates,

We propose to launch the Mars satellite in 24 months from now using the PSLV rocket! The PSLV can’t take the satellite all the

way but can leave it here in the earth's orbit easily. We will fire the satellite engine with a little fuel and switch it off like we did with the bread. This firing force will increase the speed of the satellite... and propel it further away from Earth into a higher orbit. When it comes back here, Little fuel, fire, switch off. Speed will increase, and it will go into an even higher orbit. We keep doing this till finally... when the satellite is at the perigee again, the speed will be so much that a final strong firing force will throw it out of the earth's gravitational sphere of influence like a slingshot. We will use gravitational force to beat gravity. This way, using less fuel, we can reach Mars. Not straight, but curved! (*Mission Mangal* 2019)

In the film *Mission Mangal*, the central characters are the Mars mission members, predominantly comprising women. Initially, the team exhibited signs of lethargy and disinterest, grappling with the belief that a Mars mission was an insurmountable endeavour. Tara and Rakesh encountered difficulties as they observed that the members of the Mars Mission team were not pursuing their dreams but rather treating the mission as a mundane 9-to-5 job. As Walter asserts, "I used to have no confidence, but then you just think, I'm going to deal with this. Now, I've seen the things that you can change." (Walter 1998)

Later in the film, Tara's husband showcases his dancing skills from his college days and says, "It's been so many years since I danced. Those were the days... When I was young, I dreamt of being a dancer!" (*Mission Mangal* 2019) This pivotal moment serves as a catalyst for Tara's determination to transform the mindset of her fellow crew members. In response, she devises a strategy to inspire them to reconnect with and rediscover their childhood aspirations, understanding that these early dreams have significantly shaped their present selves. Tara embraces the scientist within her and urges her team to reminisce about the day they initially aspired to become space scientists. Tara motivates her team by saying,

Happy birthday to the scientist in all of us! Do you remember when you decided to become a scientist? I remember when I did. When I was a kid, I went to watch Star Wars with my dad. I was so fascinated! As soon as I stepped out, I knew what I was going to be... That day, I was born again As a space scientist! I am sure you all have similar stories. When was the scientist in you born? We all have dreams when we are children. But how many of us get to live those dreams? We are so lucky! We dreamt of science and became scientists! And then we forgot why we became scientists in the first place! Life happens. Our everyday problems... tend to outweigh our desire to reach for the stars. Our dreams became 9 to 5 jobs. That's life! But today, we have a choice. We can either look back at our childhood and think, 'Those were the days,' Or we can remember those moments and say... 'I am going to live my dream!' The power of a scientist is that they can change their nation's future with their science! And today, we have that chance! If we don't embrace our dreams today, no child will dream of being a scientist tomorrow! (*Mission Mangal* 2019)

Wulandari states, "A woman's leadership style has certain characteristics that are usually identical to feminist values and ethics and can be understood through actions such as interpersonal and emotional attachment; for example, humanity, inclusiveness, caring, and empathy." (Wulandari et al 2023)

Sara ascertains, "A woman defined as the feminine component of the human species who, apart from serving as a vehicle for nurturing human life, also equally contribute to social, economic and political development in society." (Sara 2015) Tara serves as a source of inspiration for her team, encouraging them to chase their long-held scientific aspirations. She candidly recounts her journey and lifelong desire to be a scientist, prompting her colleagues to reflect on their own dreams and ambitions. This heartfelt exchange of ideas catalyzes a remarkable transformation in the team's attitudes, with the women in the group finding renewed motivation and purpose thanks to Tara's empowering words. So, each attests to their transformation by asking Tara various queries. For example, Varsha asks Tara, "Ma'am, ISRO has an ambulance, right?" (*Mission Mangal* 2019) Neha wishes to be as Tara asked, but staying in the hostel is a barrier as she says, "The hostel gate shuts at 8. I really don't know." (*Mission Mangal* 2019) But Eka Gandhi and Ananth Iyengar agreed to let Neha stay with them. Ananth Iyengar advises, "Eka, don't lose your freedom! Meet more men!" (*Mission Mangal* 2019); he adds, "Neha, stay with us. My son's room is empty. But you'll only get vegetarian food!" (*Mission Mangal* 2019) Neha accepts and stays with Ananth Iyengar and his wife.

Though Eka Gandhi initially aspired to be a part of NASA, diverging from the prospect of joining ISRO. She took the initiative to meet with Rupert, inquiring about potential openings at NASA. However, Eka changed her heart after receiving motivation and encouragement from Tara in the context of the Mars Mission. She yearned for artistic freedom and creativity while working on the Mars Mission. Consequently, Eka devoted herself wholeheartedly to the Mars Mission project and withdrew her application to NASA. Rupert meets Eka and offers her an opening; he says, "Hey! I've been trying to call you! There's an opening; you can rejoin my department." (*Mission Mangal* 2019), to which Eka hesitatingly replies, "Sir, about that. Thank you, but I'd like to stay with the Mars Mission. I'm sorry. Excuse me." (*Mission Mangal* 2019) This incident reflects the transformation of the women in the crew to live their lives with hope and determination.

Kritika, an accomplished navigation specialist, chooses not to join the Mars Mission team and opts to stay at the hospital to care for her husband, who sustained severe injuries during a military conflict. Following her husband's successful recovery and stabilization, he inquires about Kritika's aspirations regarding the Mars mission. He questions her, "You left the Mars Mission? Why? You were so happy when you got selected for this mission. You wanted to be a Space Scientist. So I had to wait five years to marry you. Why are you working as a nurse now?" (*Mission Mangal* 2019) Kritika replies, "In this condition, I'll be a weakness for them." (*Mission Mangal* 2019) Her husband says, "But if you were hospitalized. I wouldn't leave the battlefield for you." (*Mission Mangal* 2019) Kritika says, "That's

different. That is your duty to your country.” (*Mission Mangal* 2019) Her husband replies, “Is your mission any lesser than an army mission? It’s equally important for the country. This is your duty!” (*Mission Mangal* 2019) The dialogue described above transforms Kritika’s perception of her responsibilities, prompting her to promptly enlist in the team to fulfil her long-held aspiration of participating in the Mars mission.

In the closing scene of the film “Mission Mangal,” the triumphant accomplishment of the Mars mission sees the entire nation rejoicing in success alongside the dedicated team. The film’s final frame features the women who played pivotal roles in the mission’s success, underlining that most of the team members were women, and they ultimately took the lead in this achievement. However, it is essential to acknowledge that the men who were also part of the team played a crucial role in ensuring that the women received the recognition and appreciation they rightly deserved in today’s society.

The success of Mission Mars can be attributed to a woman’s innovative idea, one that ingeniously linked the worlds of kitchen and rocket science. This idea reflects the unique perspective of a typical Indian woman, and it has brought immense pride to the nation. Women’s creative ideas and thinking have elevated India’s stature and garnered respect from other countries worldwide. Walter observes, “Individual women are also feeling powerful... and they are using that freedom to gain a hold in the workplace, to live their lives as they want and to look with optimism into the future.” (Walter 1998)

The active inclusion of women is imperative in the ongoing global political, social, and economic transformations. Recent times have witnessed a profound and rapid transformation in the roles of Indian women, driven by the forces of globalization and the resulting influences of global social, economic, cultural, and political currents. The pervasive impact of education, media, technology, and related factors has further accelerated these shifts. Consequently, women’s pivotal role in contributing to a society’s seamless progress has gained increasing recognition worldwide.

5. Conclusion

In contemporary society, a significant transformation has occurred in the roles and responsibilities of women. Women have evolved from primarily being homemakers to multifaceted individuals who confidently navigate various aspects of life. They efficiently manage their household duties, pursue careers beyond their homes, care for their children, and strike a balance between their personal and professional spheres. This paradigm shift is particularly evident in urban households. Modern women have become self-reliant, exhibiting remarkable courage in decision-making processes. They assertively advocate for their rights and actively strive for personal and professional accomplishments. In the current context of a rapidly expanding economy, women have attained higher levels of education, broadened their horizons, and penetrated traditionally male-dominated domains. Chitra, in her article, reiterates,

The contemporary world is witnessing considerable socio-economic and political developments, paving the way for progress and modernity. These developments have opened up many opportunities, especially for women, leading to a realization of new middle-class sexual identity and aspirations. (Chitra 2017)

Over the past few decades, women have made significant global progress, particularly in educational attainment, political participation, employment opportunities, and their roles in decision-making processes. This positive trajectory extends over the past century. Consequently, deeply entrenched historical prejudices and inequalities are being dismantled, contributing to a profound transformation in modern culture. The roles of women are undergoing restructuring and realignment in response to these societal shifts. Walter quotes, “Feminism is a movement to change inequalities, women’s attitudes and society’s culture.” (Walter 1998)

Author’s Contribution

Author 1 (Dr Abirami T): developed the arguments presented in the article and contributed to the literature review.

Author 2 (Dr Maanini Jayal V): contributed to the literature review and validated the arguments presented.

Author 3 (Dr Lourdes Antoinette Shalini): conceptualized and developed the arguments presented in the article and wrote the manuscript.

Author 4 (Dr Greene A): contributed to the revision of the paper.

Author 5 (Dr Arun G): contributed to the editing and revision of the paper.

Author 6 (Dr Bairavi): Review and Proofread.

Author 7 (Dr Jayakumar P): Review and Proofread.

Funding information

This research is not funded with any grant from public, commercial, or non-profit funding agencies.

Conflict of Interest

The authors declare that they do not have any known competing financial or non-financial interests and/or personal relationships that could influence this research article.

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Sciedu Press.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

Open access

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

References

- Chithra, P. (2017). The public/private dichotomy: The representation of women's identity in Malayalam cinema of the 1980s. *The Criterion: An International Journal in English* 8(3), 969-976.
- Delaney, T. (2005). *Contemporary Social Theory*. NJ: Pearson Prentice-Hall.
- Divya, T. J., Jayakumar P., Chidambaram, I., & Savitha, K. (2023). *Intersectionality and discrimination in select songs of Tracy Chapman : A Study*. Pacific Books International.
- Lerner, G. (1994). *The Creation of Feminist Consciousness: From the Middle Ages to Eighteenth Century*. Oxford University Press.
- Malinowska, A. (2020). *Waves of Feminism. The International Encyclopedia of Gender, Media, and Communication*. John Wiley & Sons, Inc. <https://doi.org/10.1002/9781119429128.iegmc096>
- Mandal, B. (2018). A Study on Women Empowerment In 21st Century. *International Journal of Research and Analytical Reviews*, 5(3), 111-119.
- Mission, M. (2019). *Cape of Good Films Hope Productions Fox Star Studios*.
- Mohajan, H. (2022). *An Overview on the Feminism and Its Categories*.
- Omvedt, G. (1990). *Violence against Women: New Movements and New Theories in India*. Kali for Women Publisher.
- Prakash, A., Priyadarshini, S. S., Abirami, T., Kiradoo, G., Bairavi, B., Mariappan, B., ... Daniel, S. J. L. (2024). An Examination of the Diverse Interpretations of the Epic through the Paradigm of Queer Theory and the Contradiction of the Self and Society. *World Journal of English Language*, 14(1), 484-491. <https://doi.org/10.5430/wjel.v14n1p484>
- Sara, N. (2015). Process of social transformation among women in India. *Journal of Social Science Research*, 8(2), 1586-1590.
- Shalini, L. A., & Alamelu, C. (2018). The Invisibilization of Women in a Societal Proximity and A Rummage for Carte Blanche. *Journal of Advanced Research in Dynamical & Control Systems*, 10(9), 252-257.
- Shalini, L. A., & Alamelu, C. (2019). A Journey from Struggle to Prominence in the Indian Film Pink. *Humanities & Social Sciences Reviews*, 7(5), 823-826. <https://doi.org/10.18510/hssr.2019.75105>
- Shalini, L. A., & Alamelu, C. (2022). The Great Indian Kitchen: Serving of an Unpalatable Tale of Male Chauvinism in Home. *Theory and Practice in Language Studies*, 12(4), 702-706. <https://doi.org/10.17507/tpls.1204.10>
- Walter, N. (1998). *'New Feminism'*. United Kingdom: Virago Press.
- Wulandari, S., Dwi, I., & Suharto, D. (2023). *Transformation of Women's Leadership Styles in Post-Pandemic Crisis Recovery*.