

**21st century female writers and  
expression of their point of  
view in English literature**

**Editor**

**Dr. Sayali Satish Pande**

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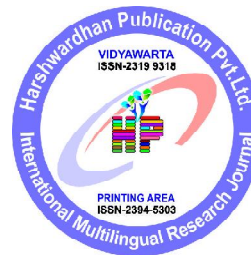
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*Dedication's*

Dedicated to Indian



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## Feminism in Virginia Woolf's A Room of One's Own

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### Abstract

Virginia Woolf, a founder of Modernism, is one of the most important woman writers of the Twentieth Century. She wrote many books and articles about gender apartheid during her life. Her essays and novels provide an insight into her life experiences and those of women of the Twentieth Century. Woolf's first book A Room of One's Own has played very important for feminist thought.

This paper attempts to analyze and interpret her novel 'A Room of One's Own' which highlights her mastery of art of relaying important points on gender and the subversion of gender roles were expressed. This is also discussed in A Room of One's Own when the narrator explains that women always had domestic tasks and never had time for themselves. This paper attempts to focus upon this amazing style of Virginia, in a style at once concise and precise, which successfully evoked the reconstructions of gender subversion was expressed in modern literature.

Key Words: Virginia Woolf, *A Room of One's Own*, gender subversion, gender roles, feminism.

**Introduction**

Feminism is a theory based on the principle equality of woman and man both in social and economical field. Virginia Woolf is known as one of the best known modernist writers. It was feminism in the 1970s that rediscovered Woolf, reviving her as a major figure and subjecting her works to new analyses (Roe and Sellars xiv). Woolf's feminism does not only include her explicit feminist politics, but it also involves her concern and fascination with gender identities, and with women's lives and their histories and fictions, which is also present in her works (Roe and Sellars 209). In the 1950s and 1960s, Woolf studies became popular. Narratology in her works became an often studied subject and many books have been written about Woolf's stream of consciousness technique.

This paper is part of the academic field of studying modernist literature from a feminist perspective, since the works by Woolf that it will focus on were written during the modernist period and during the final years of the first feminist wave. A lot of research has already been done regarding Woolf and her works in relation to gender, especially *A Room of One's Own*, which is often seen as a key text for feminism because it specifically deals with women's literary development. Through this paper, how are gender and the subversion of gender roles expressed in *A Room of One's Own* are discussed in detail.

This paper carried out a textual analysis of *A Room of One's Own*, and an overview of the major gender-related themes that are presented in this work has provided. Central themes in *A Room of One's Own* are the need to create a female tradition and history, androgyny, spaces and houses,

money, and creativity. Some of the secondary sources will be used to explain the above mentioned features of feminist literary criticism, and to explain several themes in Woolf's work.

A Room of One's Own is based upon two lectures on "Women and Fiction" Woolf presented to female students at Newnham and Girton, two colleges in Cambridge in October 1928. It is said that A Room of One's Own is "an example of feminist criticism at its best" and that it became almost a sacred text for all feminists in the 1970s. It had an enormous influence on academics in various fields: on feminist literary critics, on students from many different disciplines, and on writers (Snaith 101). The main point of A Room of One's Own is that women need to have psychological and financial independence (i.e. a room of their own) to be able to write. When Woolf was writing this essay, only very few women were privileged enough to have this. Woolf imagines a narrator who is in the same position as her: she has to write about women and fiction. The narrator starts her research by going to the fictitious Oxbridge, an all-male university modeled on the existing Oxford and Cambridge Universities, where she has lunch. The same day she also visits an all-female college, named Fernham. She spends the next day in the British Library examining what academics have written about women, but everything she finds is written by men, and these men were biased. The narrator decides to look if history can give her some knowledge about women and fiction, but she finds very little information about the lives of women. Ultimately she finds that literature about women is not the only thing that is missing, there is also no literature written by women. Because of this, she decides to reconstruct their lives herself. Creativity in A Room of One's Own:

When she is in the British Library, the narrator thinks of the

words of a bishop who declared that it was impossible “for any woman, past, present, or to come, to have the genius of Shakespeare” (60). She agrees with him to a certain extent: she thinks it would have been impossible for any woman to have written like Shakespeare in the age of Shakespeare. She imagines the character of Judith Shakespeare, William’s “wonderfully gifted sister”, and her life (60). William would be educated, but Judith, had she existed, would have remained at home. Although she was “as adventurous, as imaginative, as agog to see the world as he was”, she would not go to school (61). She would not even have the time to read a book. She would have no intellectual and financial freedom or the advantages William had. Her father would have wanted her to marry, but “marriage was hateful to her”, so she decided to flee to London (61). There she would be laughed at because she wanted to become an actress. She would get pregnant, thereby losing her chances for a career as an author. Then, she “killed herself one winter’s night” (62). The narrator continues her story by saying that this story about Judith Shakespeare would never have happened, because “it is unthinkable that any woman in Shakespeare’s day should have Shakespeare’s genius” (62). A genius like him is not born among labouring and uneducated people, and since all women in Shakespeare’s age had domestic responsibilities and did not receive similar education, there is no chance that one of these women would be as gifted as Shakespeare was.

After this, she thinks of a few actual women writers. She believes that all their books are ruined because the writers are filled with bitterness and anger towards men. There was one exception: Jane Austen. The narrator describes *Pride and Prejudice* as written “without hate, without bitterness, without fear, without protest, without preaching” (76); she

even says that this is how Shakespeare wrote. Other women writers, like Charlotte Brontë, might have had “more genius in her than Jane Austen”, but “she will never get her genius expressed whole and entire” because “she is at war with her lot” (77). This is one reason why it is hard for women to write literature. Another one is that they have no literary tradition.

Not only creativity in the novel she has also felt the need to create a female literary tradition in that procedure she expressed that it is problematic, because this is another, and perhaps the biggest, obstacle women have to overcome if they want to write. They have no female tradition they can look back on, no ideas or imaginings, or language shaped by and for women only, which is something men do have. She explains its importance by talking about the male literary tradition: “Shakespeare could [not] have written without Marlowe, or Marlowe without Chaucer, or Chaucer without those forgotten poets who paved the ways and tamed the natural savagery of the tongue” (74). Their literary tradition started centuries ago. She also suggested that looking at male literary tradition is a waste work for women. An aspect of the different life experiences between men and women concerns their spaces and houses.

Spaces and Houses:

The main point of the essay is that “a woman must have money and a room of her own if she is to write fiction” (29). Woolf implies that a woman should have some place of her own, where she is alone with her thoughts and will not be distracted constantly. Because when the writer is distracted, the work suffers. However, for a woman, “to have a room of her own, let alone a quiet room or a soundproof room, was out of the question, unless her parents were exceptionally rich or very noble” (64). Towards the end of the eighteenth century, middleclass women began to write, but almost all of

the works were novels. This is because writing prose and fiction requires less concentration than writing poetry or a play. If women wanted to write, they would have to do it in the common sitting-room, where they “never have an half-hour ... that they can call their own - she was always interrupted” (75). This implies that although women started writing in the eighteenth century, their writing was still restricted by their gender and its roles.

A different aspect of this theme is the exclusion from certain spaces. The narrator has also included many of her experiences. Like, she is not allowed to go into the library, solely because she is a woman. Right before this incident, she is sent off the grass of the college yard, because “only the Fellows and the Scholars are allowed here; the gravel is the place for me” (31). After these two events, she walks by a chapel. The series of exclusions not only bar her way physically, but these barriers also interrupt her thoughts and her intellectual growth (Roe and Sellars 218). Judith Shakespeare would have had the same problem: she would have been excluded from the theatre, because the manager believes that “no woman could possibly be an actress” (61).

In the second chapter of the book, the narrator explains how women unknowingly also exclude themselves. She also explains how men can be angry, although they have everything. She states that women are like mirrors, “reflecting the figure of man at twice its natural size” (52). Men’s self-confidence would grow when they would compare themselves to women, who could not do anything. Men thought of women as inferior to them. As a result, they would become angry if women would criticize them, because they felt as if their superiority was being threatened. Through this, she tries to explain that women do play a prominent role in their husbands’ lives, while arguing that even this one bit of

womanly importance results in exclusion of women themselves, without them realizing this. Apart from being excluded from certain spaces, women are also excluded from having their own money.

Financial Independence:

After the narrator has had lunch at Oxbridge and dinner at Fernham, she thinks about the different experience and the material differences between men and women. For example, the food at the luncheon party at Oxbridge, an all-male university with mixed company, was very good, but the food she gets at Fernham, an all-women's college, is plain and "sufficient" (39). She argues that "a good dinner is of great importance to good talk. One cannot think well, love well, sleep well, if one has not dined well. The lamp in the spine does not light on beef and prunes [which is what she got at Fernham]" (40). This is her first argument of why it is so hard for women to write. Oxbridge is very wealthy, so the food and the facilities are good. Fernham is rather poor, so there are no luxury food and facilities (40). The narrator is wondering how it is possible that there is such a difference between the wealth of men's and women's colleges: "We burst out in scorn at the reprehensible poverty of our sex. What had our mothers been doing then that they had no wealth to leave us?" (41). Women could not work because they had to take care of the family and the children, so they did not have the time to work and donate money to all-female universities. Apart from this, society did not allow women to make money, and, until 1882, the money they did make would be the property of their husbands (43, United Kingdom Legislation). As a result, men could focus on studying and gaining more intellectual and later financial freedom, while women mainly had to help their college with fundraising efforts, without being able devote all their attention to their

studies (41).

Woolf herself also inherited “sufficient capital to give her an income something approaching the famous 500 pounds a year, enough for her financial independence, a vital condition for the autonomy of the woman writer” . This part of the story is based on her own life, so when the narrator says “Of the two - the vote and the money - the money, I own, seemed infinitely the more important”, this might also be Woolf speaking (53). The narrator says that because of this financial independence, she “adopted a new attitude towards the other half of the human race” (54). She does not need a man to support her financially and men cannot take anything from her, so she is not threatened by the male sex. The narrator also argues that poverty of women is the reason that they have had no opportunity to write: “intellectual freedom depends upon material things. Poetry depends upon intellectual freedom. And women have always been poor, not for two hundred year merely, but from the beginning of time” (104).

Androgyny:

Towards the end of the book, the narrator sees a couple get into a taxicab. She says that “the mind felt as if, after being divided, it had come together again in natural fusion” (96). It seems as if Woolf believes that the differences between men and women are essentially based on bodily differences and that their minds are similar, which would mean that the inequality between the two sexes is constructed. She says that each mind has two sides: a manly side and a womanly side. one should try to find a balance between the two, which results in an androgynous mind. This shows that she believes all minds have aspects of both men and women, and that it is not a struggle between the two genders, but harmony between the two sexes in the brain that is necessary to create

great literature. By proposing the idea of the androgynous mind, Woolf does not argue that men and women are the same, but that they are equally competent and should be treated accordingly. Men and women do things differently, but that does not necessarily mean that one is better than the other.

The theme of androgyny is not only present towards the end of the book. At the beginning of the second chapter, the narrator already hints towards this. As she is examining what academics have written about women, she finds that all the works were written by men and were written “in the red light of emotion and not in the white light of truth” (50). Apart from this, the narrator, a woman, is portrayed as having the male trait of being rational and objective. She is doing her research objectively and identifies these works as “worthless for her purpose ... [and] worthless scientifically” (50).

**Conclusion:**

This paper attempted to explore in what way the feminism is expressed in Virginia Woolf’s *A Room of One’s Own* (1929) by analysing the texts and creating an overview divided by themes like creativity, spaces and houses, financial independence and Androgyny is the key to great art. It is argued in *A Room of One’s Own*. Moreover, this paper compares how gender is reflected in her novel, would provide more insight into the development of feminist themes in Woolf’s works.

Numbers between brackets refer to pages in: Virginia Woolf, *A Room of One’s Own* (London: Wordsworth Editions, 1929). Print.

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## Feminine Consciousness in Shashi Deshpande's Novel, Small Remedies

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### **Introduction:**

Shashi Deshpande one of the best feminine writer, emphasis women's issues, problems, their plight, suffering and alienation through her novels. Her characters are very well known of the political, social and economical inequalities which prove in the form of injustice on them. Yet they struggle for their self-assertion, self realization and self identities, Deshpande has shown her inclination in women's liberation movement by portraying feminine consciousness through her novels.

Shashi Deshpande won Sahitya Academy Award for her novel, "That long Silence" Her all women characters tries to bind traditional with the modern one. Born in 1938 at Dharwad in Karnataka. Shashi Deshpande , in 1969, Started writing got, Inspiration from her visit to England. She also wrote short stories. Through her novels, she has injected a new consciousness, specially feminine, through varied interpretation of Indian values. Its best example is her novel, " Small Remedies." This paper highlights the texts of Madhu,

the protagonist and Savitribai showing different waves of their life.

Rashmi Gaur in her article, "Suffering and desire in Shashi Deshpande in Small Remedies Opines."

"A Closer scrutiny of her work convinces one that her women struggle to obtain selfhood by dissolving their permission, by including strength to survive with dignity and by analyzing their problems nationally her."

The novel opens with Madhu's visit to Bhavanipur a small village, where she comes to write the biography of Savitribai Indorekar, doyenne of Gwalior Gharana, who denies a marriage and a home for her music.

Madhu has lost her young son and becomes very sad, pessimistic in life. To take her out of that condition, her friends bring her to Bhavanipur to write the biography of Savitribai. Savitribai is born to a well-settled, wealthy but traditional, bounded orthodox Brahmin Society from childhood. She has a fondness for music, actually her mother had a sweet voice, her song influenced Savitri's mind. That love for music, singing was not liked by her grandfather who angrily asked her to stop singing, how much she might be hurt. Madhu can imagine as she is also a woman and one woman can only understand the other's one, her sorrows etc.

Savitri, in her youth, gets married with Sadashivrao, from Pune. She gives birth to a girl-child- Meenakshi.

As life goes on, Savitri's love for music increases day by day, which is not hidden to her grandfather-in-law. So he gives her permission to learn music. Deshpande shows when a woman decides to do one thing, they do it at any cost. Savitribai's dream of becoming a singer makes her strong enough to not care of other women's gossip of her relations with Gulam Sahib, tabla player. Though Deshpande's novel's protagonist is Madhu, yet through three women characters,

she has focused feminine states, their mental agony consciousness and their desire of self identity.

Madhu who starts writing the biography of Savitribai, also has a lot of pain in her mind. Rashmi Gaur Says, " The initial trauma subsides when she marries Som and has a son. Madhu has grown up without her mother brought up by her father and Babu a man servant.

She is motherless child. So feels herself fulfilled, completed with the born of child like traditional women.

But after the death of her son Aditya, She also becomes the victim of the male psychology. One night She discloses her secret which was hidden in her mind from childhood to her husband Som.

As she affirms, " It one of my friends.... he is a painter.. he begins for part my back. Now this man is holding me close right. I can smell his body his clothes..... I want to steel his skin on mine to feel his breath on my face.... is there still an innocence in my feeling, my responses?"

Actually that person came to console her but takes the advantage of Madhu. Actually in her grief of her son death Madhu discloses this secret so her husband by expecting that he will understand her, behave like friend will console her, but in patriarchy society, man can't digest such as women's indulge in sexual act before marriage with another man. Som also, reacts very manly, he felt disturbed, "For Madhu is was never real, it was always like dream, not a part of life. However for Som, it is immoral on the slightest deviation on their part n the normal course of behavior." ( Reddy 2001)

Deshpande's women characters are really strong, honest and true to their own self.

Madhu records Savitribai's life the most in conventional life. Savitribai, who denies her married life, a

daughter, her relationship with Gulam Sahib, only for her name identity. At once her teacher says, " That Todi was mine you can never get that you have to create your own, it will come through your life, your experiences, your joys and sorrows."

Madhu's main concern is to discover how Savitri - bai has managed to live without her child, Bai is a nasty, tyrannical creature who denies her own child- Munni, She also writes, " I can make Bai the rebel who rejected the conventions of her times, a shattering revelation He is shocked, disbelieving and grieved...." ( R.J.Singh,2005 :21)

Here, Som is the representative of the male psychology, who never accepts this wife's such secrets, though he may have such as secret. As, Som also has an affair with another lady before marriage, but he doesn't tell to Madhu and also not have regression for his own act. Deshpande focuses how in patriarchal society, women considered as man's property. Women should not have such sexual affair before or after marriage or should not able to understand that women's condition who has been raped, without having any intention of indulging that sexual act, yet women's considered as immoral, Once Y. S. Sunita Reddy remarked, "Our Society has been so conditioned as to categorize women The feminist who lived her life at her terrors. The women who gave up everything, a comfortable home a husband and a family for love."

Savitri-bai is very much concern about her future, reputations and her daughter Munni. So she never recorded the name of Gulam Sahib in the relation with child. But Madhu finds Bai's indifference to Munni unacceptable as she herself has gone through that child's last grief. Deshpande shows how Savitribai's search for identity as a singer forces her to give up all that she has, even her child Munni.

Deshpande shows the journey of women from feminine consciousness to self assertion & self realization.

**Conclusion :**

Shashi Deshpande's 'Small Remedies' is the novel about feminine consciousness. Specially Madhu the Protagonist and Savitri-bai (Others are also women Characters) reflect the feminist ideas of Shashi Deshpande. Madhu has shown the victims of double standard of the society, but lastly get reunited with her husband, so small remedy in the relationship of husband -wife has shown by Shashi Deshpande, while through the character of Savitribai, Shashi Deshpande wants to give the message to all that the Indian women must respect the norms, value of the established marriage institution and if some problems are created, they should find any small remedies living in the circle of marriage bond. Savitribai becomes a professional Singer, creates her own space, her own individual identity but has to pay for it a lot of to her.

Feminine Consciousness for Self Awareness and Small remedies

Experienced By Shashi Deshpande's Women Characters in her novels 'Small Remedies'. As Madhu finds the Small Remedies for her pain of tension, Stress by involving herself in writing. The Biography of Savitribai who is a bold woman character in the novel.

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## Human Rights for Women's Empowerment

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### **Introduction:**

A woman is the God's top creation Behind every successful man, there a woman. But this woman is not treated as a 'human being' though she is worshipped as a God. In the Patriarchal society, woman is always considered secondary to man. She is set in the favour of man. Her mind is always conditioned from birth according to man's desire. At once, Tennyson says,

" Man for the field, women for earth,  
Man for the sword, women for needle  
Man to command & women to obey..."

It was accepted by women in the past. But slowly education come in forth, they get educated, now they become aware of their conditions, and pains, sorrows. So come out through their panic conditions, they started to fight on different levels. It was not enough as patriarchal society never

accept the women's independence, their rights. So Govt. has made rights, that human rights are introduced and all these details are stated in this paper.

Women's empowerment is the process in which women elaborate and recreate what is is that they can be, do and accomplish in a circumstance that they previously were denied. The origin of Human Rights is related with the development of the human civilization. Human can never led a happy life without these rights to live and could have never developed the civilization. However, there were also such tendencies emerged during the same evolution to curb this this right which allowed the human to live. A powerful person or a group was used to be instrumental in exploit the weaker to establish their supremacy over them. In the period of over 5000 years, this quest of supremacy existed with constant changes in its forms while on the other hand become the need of the hour. In this quest, measures were taken in several ways to preserve the human rights. Several new principles pertaining to the human rights in the society were developed while it was seen in several newer perspectives. Before September 25, 1926, the issue of human rights was restricted to the concerned nations only and had not acquired any united global concern. However, this issue was being talked collectively at the International level after this period.

An attempt to prepare a systematic draft of the human right at the global level was made on September 25, 1926 in an International conference on slavery. Later, an International conference on child labour was held on June 28, 1930. After a prolonged period of 18 years. A proper declaration on the Human rights was made on December 10, 1948. This

declaration is called as the 'Human Rights Declaration' of the United Nations. This beginning of the new era in the field of human rights was never seized since then. Today, discussions are being held on the rights of women, minorities etc. at the International level. December 10, is being observed as the 'Human Rights Day' by the United Nations all over the world.

**Indian Constitution and Human Rights :**

In the present situation, the Constitution of India has assimilation of the human by incorporating fundamental rights in part 3 of the Constitution. In the Part III of the Indian Constitution there are provisions related to Human Rights which include right to equality. ( Articles 12-18) right to personal liberty ( Article 19), right to protest against criminal offences ( Article 20), right to protest against arrest and detention ( Article 22), right to live and equal access to the public areas ( Articles 22) rights against exploitation ( Article 23-24), right to freedom of religion ( Article 25-28) right to preserve education and culture ( Article 29-30) right to constitutional remedies ( Article 32-35) All the above mentioned rights and the timely judicial decisions taken the court have been brought under the ambit of the Human Rights.

The Indian constitution was implemented on January 26, 1950 while today it has complete 63 years. Fundamental Rights and the Directive Principles of the Indian Constitution have been used for the formation the Human Rights. In India, Human Rights Act was enacted in 1993 to provide safeguards to the person or group of People whose human rights have been sanctioned. Similarly various commissions were also formed like Women Rights Commissions, Minorities

Commission, Scheduled Caste and Schedule tribes Commission. Nomadic Tribes (VJNT) commission. Backward Class commission etc. To keep a control over these commissions and to take note of a National Human Rights Commission was established at the Central level and State Human Rights Commission at every state.

**Human Rights and Female Feticides:**

The violation of Human Rights in India has been prevalent from the ancient times. The women have been primarily kept deprived of their human rights and are made the victims of several atrocities. Women since their birth have to face severe hardship in the society. In the recent times, the medical science has gained enormous progress which has proved a bane for the women race. There has been a gradual increase in the female feticides in the ovary of the mother in India. According to the Article 22 of the Indian Constitution every person has the fundamental right to live. Still, the female feticides in India especially in the literate society shows enormous increase.

**Economic empowerment**

Economic empowerment increases women's agency, access to formal government programs, mobility outside the home, economic independence, and purchasing power. Policy makers are suggested to support job training to aid in entrance in the formal markets. One recommendation is to provide more formal education opportunities for women that would allow for higher bargaining power in the home. They would have more access to higher wages outside the home; and as a result, make it easier for women to get a job in the market.

Strengthening women's access to property inheritance

and land rights is another method used to economically empower women. This would allow them better means of asset accumulation, capital, and bargaining power needed to address gender inequalities. Often, women in developing and underdeveloped nations are legally restricted from their land on the sole basis of gender. Having a right to their land gives women a sort of bargaining power that they wouldn't normally have; in turn, they gain more opportunities for economic independence and formal financial institutions.

**Political empowerment:**

Political empowerment supports creating policies that would best support gender equality and agency for women in both the public and private spheres. Popular methods that have been suggested are to create affirmative action policies that have a quota for the number of women in policy making and parliament positions.

**Rural Women's Status and Human Rights:**

In the present condition, the female foeticide in India has been the worst stigma in breaching of the human rights. While evaluating the reasons behind the female foeticide can be found in the gender bias outlook of the society. If the reason for the female foeticide has to be cited, it is imbibed in the prejudices towards female gender. Indian Social system is a male-oriented social system and hence there are negative perspectives in the society towards women even today. More there has also been a greater impact of the old traditions, rituals and superstitions on the general public.

**Conclusion:**

From what has been presented above it is clear that violence against women is endemic in India. The reason is

women in the country are highly vulnerable because of poor quality of life indicated by rampant poverty, high fertility rate and high under live maternal mortality rate. Also women's has not changed much. Violence is perpetrated on women both inside and outside the home.

Human Rights are continuously breached and the laws in the regard are violated in the society. It is expected that the technology of Sonography is utilized during the observation of the proper development of the foetus and during surgery. However, this technology is being extensively used for the female foeticide. The Law of prevention of selection of gender regarding the female foeticide was first formulated in the Maharashtra State. The union government taking the base of this law, implemented a law of the similar kind across the Law of prevention of selection of gender regarding the female foeticide was first formulated in the Maharashtra State. The Union Government taking the base of this law, implemented a law of the similar kind across the country by 2003. The society has to be transformed mentally from the old tradition, rituals and prejudices through the social projects and organisations.

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## **Gender and Feminine Consciousness in Anita Desai's Novels – Cry the Peacock and Where shall we Go This Summer?**

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The two concepts are of different vintage 'modernism' being a long standing category which is of crucial importance in the understanding of 20th century culture, where as the term 'post-modernism' has only become current since 1980s 'Modernism' is the name given to the movement which dominated the arts and culture of the first half of 20th century.

For centuries, women in the traditional social order and system have always been considered subservient to men. With the Post-Modernizing age, women began to see the universe with their own eyes and not through the male gaze. In India, with the matriarchal struggle against patriarchy another inner revolution started manifesting itself in literature, especially women's writings. The voices of women began to vie with those of men. The purpose of this paper is to focus on the feminist message as articulated in Anita Desai's novels "Cry the peacock" and "Where shall we Go This

summer?" The paper focuses how in the Post-Modern era Indian women writers in English have highlighted women's problems and raised a voice against traditional customs and gender discrimination.

Anita Desai is the representative novelist of the second generation of Indian novel. She depicts the Indian woman as a victim. In her novels we find the appreciation of Indian feministic concern and she as a woman has shared experiences of women in the family and in the society. Anita Desai has treated psychological realities very minutely in her novels. Her purpose of writing is to discover herself and then aesthetically, convey the truth. She has tried to probe into the depths of a woman's psyche and showing its relation to society. And, this concern can be drawn through the portrayal of the neurotic like Maya and Sita. Both these women present sensitive individuals in their moments of intense struggle and their efforts to seek neurotic solutions. Anita Desai is widely recognized as the pioneer of psychological novel in modern Indian English literature. The prominent feature of her works is her art of portrayal of characters. She examines the psychological inner workings of women and present their reactions. Her two novels 'Cry the Peacock' and 'Where shall we Go This Summer?' present the traumatic experiences and mental tensions that Maya and Sita undergo. Desai explores the emotional world of neurotic Maya, who is haunted by a premonition of her husband's death on account of her belief in astrological prediction; while in Sita, Desai highlights the theme of repressed childhood neurosis. The repressed impulse and memories lie buried in the unconscious of the protagonist Sita but return later in a form of a full blown neurotic picture during her fifth pregnancy. The theme of both novels is disharmony and discord confined to the family and at times to the mal-adjusted self. Loneliness and unrequited

love drives Maya to the jaws of death and violence, while Sita suffers from 'Oedipus Complex'. Both Maya and Sita are representatives of Post-Modern Indian Feminism.

**Anita Desai's Treatment of Feminism –**

Anita Desai, undoubtedly occupies a supreme position of the contemporary Indian Feminist novelist. With her poignant hypersensitive knowledge, erudition and inner psychological power concerning the natural and real everyday affairs of familial, societal, economic dealings as minutely impacted in her major novels. Her novels symbolize the universal feminism. Through her novels Desai, has unveiled the grim as well as mysterious truth of human psychology, especially women's questions in most of her novels of post-modern era. As a self-conscious social critic and reformer, Desai has divulged the un-noticed images of the inferior and hatred feminine community of her age. Feminism is one of the topmost issues of her fictional world. She has pictured a paradigm of the whole women community with a view to spreading the message of the second sex. She has dealt her fiction with feminine sensationalism and vivid themes which are innovative and potential concerning the miserable, drudgery plight of the weaker working class of women's untold affliction, agony and psychological, conflicting senses under the unconscious and unwise, inconsiderate husbands, fathers and brothers. Desai, has wanted to highlight the matriarchal struggle, self. Freedom and self-identity and self power against the male dominated world, where she has universalized the feminist message with the inner gaze.

The novels of Anita Desai are basically female oriented. She probes into their problems, be it of a daughter, sister, mother grandmother or a wife. Her female figure appears as a victim in a patriarchal and father dominated Indian family. Anita Desai depicts the Indian woman as a fighter, a victim, a

heroine and in later novels ultimately a winner because of her indomitable spirit and attitude of compromise. She has portrayed both kinds all women those who are symbols of her indomitable spirit and attitude of compromise. She has portrayed both kinds all women those who are symbols of growth and change those who are powerful means of withdrawal regression, decay and destruction. She designs, the exploration of the disturbed psyche at the Indian woman lying emphasis on the factors of loneliness and alienation. However Desai's women does not give up the strife so easily. She presents in her writing the pictures of women in flesh and blood, with a distinct mind of their own. Her characters are no more wooden creatures, subject to suppression and male domination only. Her novels are an engrossing study in the progression of women from feminine to female as stipulated by Elaine Showalter. Her women characters are sensitively portrayed and therefore, are best appreciated in their psychological depths. As a feminist she wants women to be accepted as responsible human beings. She is satisfied to dive deep into the inner working of the protagonists and brings out the hidden depths of human psyche.

Anita Desai in her psychological novels, focuses on the minute and subtle images of a tormented, tortured, toiled, trodden and self-frustrated feminism preoccupied with her inner heart, soul and mind, her sulking depression, melancholy pessimism, self storming pragmatics surrounding the atmosphere of mankind. She discusses the vivid and clear cut problematic features of temperamental incompatibility, conflicting dilemmas and ever-growing hatred between male and female. In her novels, most protagonists, cum heroines are segmented and alienated from the world, society, family, parents and even from their own selves, because they are not average people but individuals who hardly enable to cope

with the patriarchy, unable to keep abreast with this setup.

Desai's feminist superb creations are adamant and eccentric towards the male dominated society. She aims to examine the natural, social and fanciful bonds that unchain the women's issues and in this way she is concerned with the destiny of the house-minded woman in the typical Indian society of the postmodern period.

The artistic area in her novels she has pictured to post modernist readers as a 'readerly text' to exploit is wholly appreciated and praiseworthy. The main motto of the postmodern novelist is to find out her true identity, existence and independence. Anita Desai has rendered a new dimension to Anglian fiction by handling the pitiable and awful predicament of the rifted self.

Anita Desai sincerely broods over the fate and future of the postmodern woman particularly in the male dominated society. Her female protagonists are generally caught in a web of painful circumstances, their struggle and the outcome of which is usually the basis of the novel.

Maya in 'Cry the Peacock' - as the Representative of Postmodern Feminism :

In the first novel 'Cry the Peacock' (1963) Anita Desai has tried to unveil the inner truth of the post modern age through the female protagonist, Maya. In the male dominated society, Maya hardly enables to get adjusted with her family, her husband, Gautama a lawyer, who is much older than she. Through Maya, Desai wants to expose the psychological conflicts and agonies, alienations and abnormal treatment of the protagonist along with the dreadful fright, culminating lunatic traits and the suicidal act. Through her novel, Desai focuses on the fears, sufferings, solitude, inner melancolic mode, suppressed optimism of the postmodern feminism of India.

Maya shares a deep affectionate relationship with her father and is pained to leave the parental home at marriage. She is trapped in a loveless, arranged marriage to the much older Gautama. Her timid nature is due to her growth and development without maternal love. Loss of her mother at early age, damaged Maya's psyche. She constantly broods over and fantasizes about her childhood days and finally regresses into them by going mad. The basic factor of her neurosis is her encounter with the albino astrologer in the temple and his horoscope about the marriage. The albino had predicted death in the fourth year of marriage. Thus prediction haunts her continuously and even affects her cordial married life. After her marriage with Gautama she finds her life empty without children. She aspires love and life. Toto, her pet dog has been substituted for children in her life and the intense loneliness which follows the death of her dog makes Maya conscious of her loveless, lonely existence and the total indifference of her husband. Maya's excessive attachment for Gautama and Gautama's detachment increase her neurotic behaviour. Thus Maya is highlighted as an extremely hypersensitive figure. Her economic reliance upon her husband makes her feel insecurity helpless, and powerless because she regards herself as the ruled to the ruler's gaze. The novelist wants to focus on Maya as a Post-Modernist Female. Maya wants to search out a purified world having any difference between male and female.

The Cry of the Peacock is the cry of the natural instinct of a woman, who is not mentally satisfied. Maya realizes that she wants Gautama's physical presence, his love and a normal life.

In the novel 'Cry the Peacock' Anita Desai has given the feminist message of the Post-modernist female generation though creating the protagonist Maya.

Sita as the Embodiment of Indian Feminism :

The protagonist Sita in 'Where shall We Go This Summer?' is a nervous sensitive middle aged woman who finds herself isolated from her husband and children because of her emotional reactions to many things that happen to her. She takes a holy pilgrimage to Manori, an island for spiritual purification. She also redefines her relationship with her childhood soil, Manori, where she understands her husband, children and city life. She accepts to go with her husbands. Her return to the mainland with her husband is the result of her realization and her sense of alienation is rootless. Anita Desai's 'Where shall We Go This Summer?' deals with the inner world of the protagonist, Sita. She is physically unimpressive and over sensitive. Her over sensitiveness does not allow her to mingle with an ordinary life. It compels her to go away from this burdensome and crowded area. Sita decides to flee to Manori where there is no crowd except landscapes. Her over sensitiveness does not allow her to give birth to her fifth child. She deals with the past and holds the key to the present behaviour of this novel. Sita's predicament may be compared with Maya. She is psychologically obsessed with her loveless marriage with Raman.

Sita, the chief character of the novel has had unusual childhood spent amidst crowds, without having any sense of identity and belonging. Her father was a freedom fighter, settles later in an island, Manori, to do his social and magical experiments. Sita's 'insane' wish to keep her fifth child within the womb and her ardent desire for a meaningful existence. She lives in a world of fantasy and realizes that going to the island and thereby to the world of childhood, she could prevent the biological process of delivery. But when she knows the reality she accepts her defeat gracefully and comes back

with her husband to Bombay.

Sita is a married woman and has four children, but in the picture of misery and dejection. She feels herself to be an engaged bird in a house which offers her nothing but a crust of dull tedium, of hopeless disappointment. There is a clash between the conscious individual and the insular complacent world around her. She can never attain peace and solace whether she is in Bombay or in Manori. Her stay at Manori has refreshed her pressed psychology and she had now look at the world realistically. She had merely been a coward and had all along felt obsessed while confronting the "ugliness of a meaningless life". Sita felt to make a compromise to live with her husband and travel alone mentally and emotionally. She reconciles herself to her fate. She strikes a perfect balance between her inner self and the outer world. Desai's 'Where shall we Go This Summer?' depicts the real portraiture of an Indian woman who rebels against the convention and old mode of life.

**Conclusion :**

To conclude, we may say that the theme of both the novels is disharmony and discord confined to the patriarchal structure and at times to the mal-adjusted or ill-adjusted self. Alienation and unrequited love drives Maya to the jaws of death and violence, while Sita suffers from 'Oedipus Complex'. According to many critics, both Maya and Sita are representatives of Post-Modern Indian feminism as impacted on 'Cry the Peacock and 'Where shall we Go This Summer?' This paper propose to draw attention to Desai's works as exemplary instances of Post-Modern Feminism.

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## **Feminine Consciousness and Marginalized Character of Hermione Granger in Harry Potter Series**

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### **Abstract:**

In the Harry Potter series there are many female characters but the main female hero is without a doubt Hermione Granger. Amongst the female characters, she is the one who holds the strongest voice and is constantly challenging everything that she does not feel is right. She confronts the patriarchal values the Wizarding World is based upon and fights not only for herself but for others which might make her be considered as a feminine consciousness and marginalized Character. She is constantly challenging the patriarchal values that the Wizarding World is based on,

questioning the gender roles imposed on her and denouncing the discrimination and slavery constructing that society. However, Hermione has many limitations within the text that make her in the end, accept the status quo. She is constantly restrained from her own fights; her intelligence when not mocked is usually in the service of the male hero's fight and battles.

**Key words:** Gender, Feminine Consciousness, Sexuality, marginalized.

The female character with more influence in the series, Hermione, has become a role model for thousands of readers, especially girls. Her actions and ideas have had an impact on them. Hermione teaches how important fighting for one's rights and accepting oneself. But in the end she surrenders to her environment to settle for the status quo, failing to construct a solid feminist characterization. Hermione is repressed by the text; she is constantly mocked by other characters and even by the narrator. She is usually described with adjectives such as bossy, which put her in a negative position, and referred to as someone annoying to have around. Rowling created Hermione as a caricature of herself when she was little, but she constantly "allows Hermione to lose sight of her own strength and revert to stereotypic behaviour, and she facilitates this by employing gender-related stereotypic words. Repeatedly Rowling has Hermione "shriek", "squeak", "wail" "squeal" and "whimper", verbs never applied to the male characters" (Dresang, Eliza T. 2002. P. 223). These verbs are practically never applied to male characters. It is true that as Hermione grows up these verbs are less frequently used to refer to her persona but they are still strongly linked to the stereotype of the hysterical woman. Furthermore her crying happens so regularly that it lacks

credibility; it adds nothing to Hermione's character development. For children to cry when their feelings are hurt is normal, but Hermione bursts into tears so often this eventually becomes insubstantial. This is a gendered stereotypical behaviour that not only harms Hermione's credibility but reinforces the impression that girls are weak and silly.

Hermione is the most prominent female character but she is still marginalized like the other women in the story. Rowling stated in an interview that "a woman can fight just the same as a man can fight, a woman can do magic just as powerfully as a man can do magic" (YouTube, 2013: website). Yet in her story women still do not hold the same power as men. She fails to show how a world in which women are leaders is viable. In Hogwarts there is a tradition of male and female Headmasters, presenting Hogwarts as a pro-diversity institution, however, in the time the story is set, the strongest positions of power in the Wizarding World are all taken by men: the Minister of Magic, the Headmaster of Hogwarts, and even the main villain of the story are male. Women are always put in secondary positions of power. Despite their talents, many women choose to keep traditional gender roles, like motherhood, which is portrayed as incompatible with having a job. Of course, it is not bad that they chose to be mothers; the problem is they let go of their independence as for instance Molly Weasley and Narcissa Malfoy do. On the contrary, women who have economic independence or a job live a life incompatible with motherhood, being the main cases Minerva McGonagall, Dolores Umbridge or Bellatrix Lestrange.

The Wizarding World is a patriarchal society in which men hold the stronger places of power and in which families

are still based on the traditional structure of the mother taking care of the house and the children while the father works to bring money home. In a world in which job opportunities are limited and in which women still only have secondary positions of power, Hermione works to make her voice be heard and to change the injustice of the society she lives in. From the first to the last book she matures, developing ideals that agree with the feminist pursuit of change in society and her strength flourishes. In the words of Gwendolyn Limbach, “through her manipulation of common narrative tropes and subversion of expectations of femininity, Hermione creates her own construction of girlhood” (Limbach, Gwendolyn, 2007: 2); in doing so, she threatens the patriarchal basis of the magical world. In the first book, Hermione is presented as a bossy, know-it-all girl who follows all the rules and annoys everybody with her knowledge. In the last book she has become a powerful and respected witch who has played an important part in the Battle of Hogwarts and in the fall of Voldemort. Hermione is a prime example that information brings power as she is constantly solving the problems that the trio comes across. She helps not only herself but others and she grows up to be one of the most complex and best developed characters in the series.

However, even if she has certain feminist traits, Hermione has many limitations within the text that restrain her from being a fully feminist heroine. Harry Potter carries forward the tradition of the boy’s school story and the hero tale; one of the main differences being that Hogwarts is a co-educational school. What seems to be a “fantastically post-feminist world where sexism no longer undermines women’s power and agency” (Pugh, Tison and David L. Wallace. 2006, P.260), is actually a veil that hides the series’ conventional

gender roles and heteronormativity. That is Harry Potter only seems to challenge the constructions of gender and sexuality but in fact silences gender equality and sexual diversity. Hermione is actually an example of the lack of gender equality in the story. Pugh and Wallace argue that “hero stories are gendered as well as school stories and the heroism demanded for the protagonist of these narratives typically depends upon an alpha-male model of masculinity that systemically marginalizes most other characters, especially in relation to gender” (Pugh, Tison and David L. Wallace. 2006, P. 261). Harry Potter could never be Hermione’s story, as much as it could never be a Harriet Potter story.

The lack of support that Hermione receives from other characters is another pointer of how Hermione’s feminist heroism and character development is limited within the text. At the beginning of her relationship with Harry and Ron, Hermione is rejected by them. At first they found her irritating for her interfering; the superiority tone that she uses to address them does not aid her defence. In their first-year flying lesson, Hermione was so nervous that “she bored them all stupid with flying tips she’d gotten out of a library book called *Quidditch Through the Ages*” (Rowling, J.K. 1997 P. 108). But Hermione is finally accepted when she saves Ron and Harry from McGonagall’s punishment. Her loyalty is rewarded with the boys’ friendship. Only then, her love for learning starts being appreciated. Hermione helps the boys with their homework which is very useful for them: “it was very lucky that Harry now had Hermione as a friend. He didn’t know how he’d gotten through all his homework without her. She had also lend him *Quidditch Through the Ages*, which turned out to be a very interesting read” (Rowling, J.K. 1997 P. 132). The situation is reversed and what Harry first thought to be

boring information has become interesting. Hermione has a significant use as a friend for her helping them with their homework but they still cannot stand her tiresome attitude. Any situation that puts Hermione in a position of intellectual inferiority is found good for her. It is okay to be a know-it-all just to a certain extent, just as far as it does not become annoying or she does not hold too much dominance. She is only accepted when she breaks the rules, losing sight of her beliefs and becoming therefore more like the rest of the boys. The cold-minded logic and wisdom of Hermione has proved useful many times in the story, especially in moments of tension needing a quick reaction. Hermione learns to trust herself to believe in her instincts and rely on her intelligence but her brains and talents are usually used in service of Harry and his fights. Hermione becomes another example of how women in the series are no more than second in command. Furthermore, when Hermione starts to fight her own battles she is not given practically any support or credibility. She is mocked by her friends and schoolmates and her attitude is ridiculed even by the narrative. When she starts to demand working rights for the house elves, no one takes her seriously, neither her friends nor even Dumbledore himself. In Cherland's words, "Hermione realizes that the house elves are in fact unpaid slaves. Hermione is horrified. But Ron Weasley is quick to mark her desire for justice as silly and irrational. He claims to know that house elves don't mind working hard and being exploited". (Cherland, Meredith. 2009 P.278). Ron, whom she eventually chooses as a boyfriend, dismisses the idea that Hermione might have a point and ridicules her beliefs; he does not support her at all. Hermione wants desperately to make her voice be heard and defend other oppressed people like her but she cannot do it alone

and she is not given any support whatsoever.

There is another aspect of Hermione's development to take into account. She is practically always in the company of Harry and Ron, especially in the beginning of the series, which isolates her from the company of other women. The reader does not even know much about Hermione's mother or her relationship with her, she is cut from her biggest female influence before Hogwarts. This lack of sisterhood while growing up does not stop her from developing anti-misogynistic ideas, but she does lack a closely knit, supportive same-gender community that might help her mature. It is also clear in the books that Harry values his relationship with Ron above his friendship with Hermione: "Harry liked Hermione very much, but she just wasn't the same as Ron. There was much less laughter and lot more hanging around in the library when Hermione was your best friend" (Rowling, J.K.2000 P.347). Hermione is never entirely valued by Harry, and even though she eventually develops a friendship with Ginny Weasley, she still lacks a female community that fully appreciates her while growing up, something that has been historically present in the lives of witches as narrated by folklore.

When Hermione develops a crush on handsome Professor Gilderoy Lockhart she is instantly mocked by Harry and Ron; they cannot understand her. Hermione, like many other girls, is starting to discover her sexuality. She is maturing faster than the boys and they do not seem to accept this. In fact, there are many times in which Hermione's sexuality is ridiculed, for instance when aged 14, she starts going out with Viktor Krum in Goblet of Fire. Before that Ron even doubts that she would ever be asked by anyone to attend the Yule Ball. Up to that point, Hermione's looks had never been

important in the series; her decision to dress up for the ball and reveal her prettiness actually takes a negative turn. As soon as she starts to be aware of her attractiveness and enjoy her sensuality, Ron is scandalized. He accuses her of fraternizing with the enemy when he is in fact jealous though he cannot recognize that. Sexuality is not developed much in the series but often restrained, especially with Hermione. Ron lacks a sexual education that makes him feel embarrassed by it and he often gets angry not only at Hermione but also at her sister Ginny for showing passion.

Yet the problem is not only with the characters but also with the narrative. The narrative only shows partially that girls have sexuality and often shows hints of the traditional virginal purity of girls. For instance, when also in book Four, Hermione goes to the boys' chambers, Ron is outraged that she is allowed in there when they are not allowed in the girls' room. Hermione explains that when Hogwarts was founded the four founders did not trust boys as much as girls. This statement implies that girls are not a danger when it comes to sexuality; boys are perceived as predators but girls are by definition chaste and pure. This double standard is harmful for both boys and girls and perpetuates the old idea that boys cannot control themselves and girls do not have sexual thoughts at all. Instead of showing them how sexuality and respect works, they put barriers. Hermione continuously fights against these impositions but she lacks any external support and she always gives up in the end. The text itself restricts Hermione's efforts to change her situation, her actions are presented as irrelevant to the main point and her behaviour parodied. Furthermore, many of the girls in the series are stereotyped by gendered discourse as in the case of Hermione, and usually mocked for their physical appearance like Umbridge or shamed for her

girly behaviour like Lavender Brown, Parvati Patil or Pansy Parkinson. This creates a dilemma that is it appropriate to talk openly about sexuality in what is considered a juvenile book or to bluntly challenge the gender roles imposed by society. If mature themes like death, loss or depression are discussed, why is it not okay for Hermione to finally break the chains that tie her to social conventions imposed on her because of her gender?

In conclusion, the lack of support she suffers in her fights and the restrictiveness of the text in matters of gender roles and sexuality are some of the aspects that bind her to fulfil her potential only for the sake of the male hero's fight, leaving her own voice eclipsed. She confronts the patriarchal values the Wizarding World is based upon and fights not only for herself but for others which might make her a feminine consciousness and marginalized Character e. She is constantly challenging the patriarchal values that the Wizarding World is based on, questioning the gender roles imposed on her and denouncing the discrimination and slavery constructing that society. Even if her fight is made to be limited, Hermione still encourages girls around the world. She inspires them to accept themselves as they are, to challenge the codes imposed on them by their environment and to fight to make their voices be heard.

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## Gender and Feminine Consciousness in English Literature

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### **Introduction**

English literature is rich literature in the world. It is inseparable part of World Literature; it is one of popular literature. English Literature proved modern and advanced literature in every period, because it accepted change from primitive time to present time. Writers in English Literature bring new trends, new technique, and new idea in their writing. English Literature is realistic literature in the world, it is reflection of society. Gender issue is major sensitive issue in society; hence it is also important in English Literature. From primitive period our society is male dominated society and woman is subordinate position, she is second sex. In good old days, Literature mean 'His –Story', there were good and colourful representation of male characters such as adventurous, creative, active and rational but on the other side female characters were presented as –meek, weak, passive, timid, emotional, prostitute, seductress and enchantress. Earlier period male writers like Jean Genet,

Norman Mailer, D.H. Lawrence and Henry Miller gave less importance to female characters in their works. When female writers and reader studied English Literature, they noticed that Western culture is patriarchal, it is male –centered and male controlled, the language of literature is also male centered and there was false representation of women in English Literature. It has given to the birth of feminine consciousness in English Literature but it is fruit of women who struggle for women’s social and political rights. Mary Wollstonecraft’s *A Vindication of Rights of Women*(1792), J.S. Mill’s *The Subjection of Women*(1869) and Margaret Fuller’s *Women in the Nineteenth Century*(1845) these books created female consciousness among women writer in English Literature. Virginia Woolf’s essay *A Room of One’s Own* (1929) which laid the blame on the male dominated society for preventing from realizing their creative potentialities that we come to be acquainted with Women’s subordination, Simone de Beauvoir’s *The Second Sex* (1949) is regarding cultural identification of women as the negative object or ‘Other’ to man who is represent humanity in general. Mary Ellman in her book *Thinking about Women* (1968) mentioned that how the literary works of men are stereotyped, which presented dependent and helpless picture of women. In Kate Millet’s book *Sexual Politics* (1969) she quotes from male novelist’s work to show how the men deliberately degraded women as submissive sexual object. Whole credit goes to these entire books to create female consciousness among English Literature. It is humble attempt of researcher to focus on subordinate status of women as well as contribution of female consciousness to English Literature.

**Gender and Ideology:**

Gender is biological term. According to Oxford Dictionary of Sociology Gender refers to the biological division

into male and female, gender to the parallel and socially unequal division into femininity and masculinity. Gender draws attention to the socially constructed aspect of differences between men and women.<sup>1</sup> There is biological differences between man and woman. But man has developed his Ideology to create upper position and to control woman. Ideology is a tool to control opposite class indirectly through literature, education and to gain power. M.H. Abrams in A Glossary of Literary Terms defines an ideology is the product of the position and interest of a particular class. Human consciousness is constituted by an ideology- that is the beliefs, values and way of thinking and feeling through which human being perceive, and by recourse to which they explain, what they take to reality.<sup>2</sup>To maintain high status in society, man defined 'woman is nothing but womb' by this definition woman is considered only baby production machine. There are some definitions of woman such as –Woman is shadow of man, who is woman means who is not man is called woman. All these gender bias definitions are fruit of Ideology developed by man. This gender bias ideology had given birth to rethinking, interrogating, and rewriting of English Literature objectively.

**Feminine Consciousness in English Literature:**

Literature is medium of expression of our feelings and emotion. Women writers mentioned that only woman can understand another woman. Women writers used English Literature to present real image of women. Jane Austen's novels are calm picture of society life, in her novels Sense and Sensibility(1811), Pride and Prejudice(1813), Mansfield Park(1814), Northanger Abbey (1818), Persuasion(1818),she presented real female characters. Emily Bronte wrote one of the greatest novel in English Wuthering Heights (1847),in this work she presented plight and suffering through the character

of Catherine Earnshaw.

Virginia Woolf (1882-1941) was most eminent women writer of her generation, she explore the consciousness of her characters. In her novels *The Voyage Out* (1915), *Night and Day* (1919) *Mrs Dalloway* (1925), *To the Lighthouse* (1927) and *Orlando* (1928), *The Years* (1937) she used the technique of the internal monologue and the stream of consciousness method to present psychological condition of female characters.

Margaret Drabble presented feminine consciousness in her novel *The Millstone* (1965), it is about a girl who has avoided any deep feeling or close relationship with other people. In her other novel *The Waterfall* (1969) and *The Ice Age* (1977) she presented her own personality. Not only women writers created female consciousness in English Literature but also some male writers like G.B. Shaw also created female consciousness. His drama *Candida* is ideal portrayal of women which focuses on place of woman in society.

### **Feminine Consciousness in Indian Writing in English**

Indian writing in English is inseparable part of English Literature. Indian authors have taken inspiration from Feminist movement and British Literature. In Indian writing in English writers like Arundhati Roy, Bharati Mukherjee, Kamala Das, Jai Nimkar, Shashi Deshpande, Anita Desai, Ruth Praver Jhabhwala and Anita Nair presented gender differences and feminine consciousness in Indian context.

Shashi Deshpande is one of foremost factionalist in Indian writing in English. She presents subordinate and inferior condition of educated women in male dominated families. Her first novel is *The Darkness Holds No Terror* [1980]. Shashi Deshpande through the character Saru says that the existence of a girl is subordinated to the fact that she must serve her

husband and she has to make sacrifices for him. Deshpande presents bitter truth that success of a woman can cause subversion of roles and destroy happiness of women. Saru success as doctor leads to dispute in her marriage and breakup with her husband and hurts male ego. In 1988 she published her fourth novel, *That Long Silence* [1988] for which she received the Sahitya Academi Award, in this novel Deshpande presents real condition of educated women in their family. Jaya is central character in this novel, Jaya is a woman who lost her identity and was forced to make someone as her husband wants specially. Her father named her Jaya, means victory but after marriage she is named as Suhasini, it symbolizes submission. Jaya is a writer but she has a second position in her family, her husband Mohan is government servant, he earns money and he is man hence he is master of home. Jaya is neglected in her family therefore her married life is frustrated. Through this novel Deshpande focuses on how man is in strong position in this male dominated and patriarchal society.

Anita Desai is more interested in the interior selves than in social and political realities, she deals with the existential problems of alienation of the emancipated, modern woman through maladjustment in marriage. In marriage, adjustment for women means deleting her individuality, her inner self, her conscience, so that the ideal couple represents self satisfied, arrogant husband and his legally bonded woman slave. Desai presented the bitter reality that marriage is root of many major problems of Indian women. All the marriages in her novels are more or less business transaction, under counter profit naturally handed over to the male partner, a wife revolts, runs away, commits suicide, becomes a homicidal maniac, finds tremendous freedom in blessed widowhood. Anita Desai has invaded the

problems of marital conflict and the hypocrisy and the soul destroying grinding process, in each of her novels we encounter traumatic experience of married life. Mrs Desai has a definite idea of a happy conjugal life. The concept of marriage which is related to a delicate union of two different minds has not been properly realized in most of the Indian male dominated families. Women's individual identity has not been positively and open minded realized in Indian society. Woman has never been accepted as full human being, her identity has been taken for granted on number of front. In *Where Shall We Go This Summer?* [1975] Sita is gripped with her loveless marriage with Reman. Her Sahitya Akademi Award winning novel, *Fire on the Mountain* [1978] the novel depicts the predicament of women in a society that fails to satisfy their desire and fulfill their hope. There is need for women to understand each other.

Kamala Markandaya also presents a problem of women through powerful medium of expression such as novel. In *A Silence of Desire* (1960) presents male privileged in a degeneration form. Dandekar has turned his wife Sarojini in a slave. Sarojini is a good wife, an excellent cook, an efficient manager of her husband. Markandaya presents Saroj's passive acquiescence to his sexual demands. Rukmini in *Nectar in a Sieve* is an embodiment to tolerance and passivity. Markandaya presents meek and unquestioned surrender of Sarojini places full faith in Swami, surrender her wealth and time, her will power to him. The novels of Markandaya present an excellent picture of post-independence Indian woman.

Shobha De is one of the boldest Indian Novelist who have shaken the entire roots of social up where women is supposed to be the symbol of silence. Shobha De entered in the literary world with her erotic novel *Starry Night* [1990] *Socialite Evening* [1989], *Sultry Days* [1994], *Sisters* [1992],

Second Thought[1996], Spouse[2005] and Surviving Man [1997]. Generally most of people think that De's novels are pornographic novel but through these novels she explores the realities of the urban world and brings a gender revolution in world Literature. Most of women writers in Indian English Literature focused that marriage is main reason of suffering and plight of women in this male dominated society but De in her novel Second Thought [1996] she advice the women that do not take marriage as sacred bond but take as a contract, if you are not satisfied in first marriage think about second marriage. Shobha De also presented feelings of women regarding sex, difference about love and lust. In Surviving Men [1997], she explored the inner most layers of male's psychology. She has made the book a guide for the entire female kind which will help them to become smart and to stay on top in the society where men are having God like position. While exploring men's inner psyche De's hidden anger, disappointment and negativity are reflected but she expressed it in candid manner.

**Conclusion:**

Western civilization is patriarchal civilization hence women are marginalized, oppressed, and subordinate in the society, this gender bias treatment created feminine consciousness among women. Feminine consciousness proved fruitful to define women's identity; through this female consciousness women expressed their voice which was suppressed from hundreds of years. Feminine consciousness is major development in Feminist Movement, it also inspired to Colonial and Post Colonial Literature about interrogate, rethinking about writing of colonizer. Feminine consciousness is one of outlook in English Literature to know what real woman is.

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## Emergence of Indian Writings in English with respect to Women Novelists

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The reasons of English as a Language being taught to Indians are rooted in the past when in political terms the Britishers were ruling the country. Macaulay's educational policy to teach English to the Indians had been imposed to the Indian by the Britishers though it might not be affect but surely for administrative reasons. English has been chopped out by them the masses be taught in English. But one of its basic reasons is also that there was hectic demand on the side of Indians, demanding to give instruction in English as a result the recommendations were fully accepted by the government and it is somewhere in march, 1835. It was began with a view to operate and to promote western science and literature with this educational policy among the natives. Macaulay did his best during his official period to implement it fully. But his contribution with zeal, devotion and hard work for the study of language helped us and guided us to get this grand success for the emergence of Indian Writings in English.

The result of this the learners were exposed to the

new disciplines. It helped them to widen their attitude with be scientific and rational with their attitude and the way to present themselves in life. It also help to liberate them from conservative narrow outlook as well as it helped even at regional level to see that these languages also developed slightly today higher level in matters of creativity.

Among greater men of letters great social reformists and revolutionists like Raja Ram Mohan Roy came forward then there emerged Indian Renaissance of 19th Century. Apart from this many people already were engaged writing this and using English even before this and it was for social cause. But so far English for creation was not taught off. In earlier period persons like Keshubhai Chandrasen, Rabindranath Tagore, M.K. Gandhi, Dr.Radhakrishnan and writings of J.Nehru along with the Speeches Lokmanya Tilak and G.Gokhale all these have formed a big background conductively to flourishing of Indian language. Great wonder is that Indian began to use English for creative expression very much before Macaulay's implementation of policy on his English education .Henry Derozio's volume of poems, was published in 1823 and other works like, 'The Shirr and other poems' in 1830.These eminent works may not be creatively great but it is in imitation to English style and this has left chances of English writing on deep rooted marks of English.

Moreover, other social cultural problems which are native to the Indian situation caught fire of imagination of writer and to inspire this impulse lot of translation work was much in progress. Great writers of immortal heights were translated and this served as models to the Indian dramatists and Indian drama is direct result of the impact of English. 'The Persecuted' was written in 1832 and was solid contribution to Indian drama in English. Even till the time to

see that this effect goes to catch future developments.

Due to this an impulse emerged to compose poetry in English the poets like Michel Madhusudan Dutt didn't lack behind whose only aim in life was to win recognition as a Bengali writer of English Verse with his high talent. With this period of initial stage and process in continuation number of great poets came forward and got recognition such as: Rabindranath Tagore, Sarojini Naidu and Kamla Das etc. The contribution of Indo-Anglican Poet like Aurobindo Ghosh along with poetry also expanded prose as a major milestone. But in 20th century the contribution of the Prophet and Seer as their career contributed exhaustive unending treasure of writing for the future generations. This treasure of writing greatly inspired to the Indians to get freedom with zeal against British Government in England and to put their problems before the world so Indians will get freedom from the clutches British Empire. But the most important question was how the Emergence of Indo-Anglian literature and Indian Writings in English was boon to liberate them through English. Another conflict was with only driving Britishers from India no longer were solved Indian problems? Then what will be Indian sensibility?

To illustrate this one may come across the problems and challenges of the spectacle such as: the problem of partition, country breathed in blood, problem of Hindu-Muslim disintegration, caste and untouchability and division of single vast country called India etc. It was only possible by the work of host who are creative writers because they came forward recording their sentiments of pity, loss and awakening to the Masses and presenting problems of division. The best example of it was the book entitled "Train to Pakistan" by the writer Khushwantsingh. It is written with truth, honesty and

deep sorrows in that period when whole country was facing total disaster, poverty and sense of starvation etc. Similar to this the work of R.K Narayan as a short story writer and as a man of social concern with deep sense is enough to reflect conditions of communal riots and violence murder and killing with his literary work, "Another Community." He influenced the giant personality like that of M.K.Gandhi. He wrote full sized novels reflecting need to analyze public opinions which Gandhi and his visiting villagers giving them sermons, bringing man of country together and passing on them message of peace and truth.

Novel Writing in English assumes significant dimensions and the writers involved themselves in the process of investigating social, sociopolitical and socio-cultural aspects of Indian situations in which the sense of native problem found projection. Luckily committed writers came forward and they took it as their full time orientation almost as a vacation, the present and project problems of soil. These writers formed an important group to have dedicated themselves in authentic activities of creating novels. Among popular novelists are R.K.Narayan, Mulkraj Anand, Manohar malgaonkar and Raja rao they were all novelist of Indian writing in English but Indian writers has to face the problems of presenting thought in English language which is not of his own. Hence Raja rao put forth his difficulty of medium and language writing in English. But it doesn't mean that this writing is only particular about presenting only Indian mind. In many of his book there is universal touch to men and women of world writers in general choose to tackle problems of poverty, unemployment and the problems of education with freedom of women etc. If we look at the typical specific Indian behavior of Raja rao in Indian context with reference

to his Kanthapura, as a model village it becomes total country. All problems being faced by Indians are tackled in books and the books become the mirror of India with two role Gandhi's personality played. In his another novel 'Serpent and the Rope' he tried to present international marriage problem and the typical Indian sensibility with philosophic point of view.

In short, Fiction Writing in English has proved a boon in projecting grass-roots realities of an Indian mind in successful colors and attracting the global attending attention of imminent scholars even from abroad yet its future growth is fantastically brighter almost can be said very positively about women writers in novel writing.

It is surprising improvement that women writers began to participate in challenging activity from his side and its basic reason is major motivation of the novel from very beginning have proved as a vehicle to communicate the social situation and social consciousness and it is no less a social comment or criticism and the English novel did and does the same. The women writers particularly shared experience of Indian woman in general and transmitted them into frictional form. Therefore, it becomes essential to see women writers' contribution. The issues the women writers show us not only related to feminine world but it equally important to note that focus of novelists has behind. They show to present the relevant problems of mute sufferings of millions of woman who have been segregated for centuries together the problems of illiteracy, the parda system coming to Rajput rules and Marwari's. These things are given correct voice.

The other groups of women writers accepted challenge to reveal most inner problems of women are like Kamala Markandye, Ruthparwar Jhabwalla and Anita Desai. These writers showed remarkable awareness of the challenges

of the present day reality. Such as: Feminism, free sex, isolation, alienation and identity crisis are some of the major thematic concerns of the woman novelists today. But the ability to write in English open new visitors of young Indian women in later half of 19th century. The sensitive Bengal girl Toru Dutt wrote 'Bianca' or 'The Young Spanish Maiden'. Here, Bianca moves from innocent girlhood to romantic love. She is similar to Emily Bronte for her imaginative and powerful projection of young love in novel. Some women writers of that time were also didactic and sentimental as given in Rajlaxmi's 'Hindu wife of Enchanted Fruit' and Krupabai's 'Kamala'. Similar to this Suvarnakumari Ghosals 'The Fatal' and "The Glimpses of Indian Life" was most important. Lastly Sorabji's 'love and Life' and 'Behind the Paurada' for culture in his stories was very good work. But till the end of 2nd world war there was a gap.

But in 40's and 50's century an authentic presentation of the life of Muslim woman is given by a group of Muslim writers in their novels such as "Parada and polygamy", Life in an Indian Muslim Household by Iqbal Unisa Hussain reveals life of Muslim woman in parda system. Another best example of it was given in "Zohara" in which the girl Zohara growing from innocence to the age of marriage and maturity. The suffering picture of the Muslim woman shows Muslim morals, traditions and culture describes sensitivity and realism. A young girls growth from age 15 to 50 onwards in a Muslim family in Lakhnow is described in Sunlight on a Broken Colours by Attia Hussain. Though writer doesn't know woman directly involved the social turmoil but she has awareness of the changing time, both these novels end on a sentimental note. Similar to this another two Hindu writers were Venu Chitale and Shanta Ramarao who have given picture of high class of

Hindu family of their fame with sensitive narration of woman growing up from girlhood to maturity along with social economic political pressures they have to face. Thus, the contribution of the all type of writings on the part of women writers in English emerged from all sections from all linguistic background with this illustration we firmly say that these writers have presented the identified image of the women psyche. It also suggests the ill healthy Influence on heroine because of her mother's broken marriage. This is how small domestic problem affects the life of any woman seriously. The most important woman novelist was Kamala Markanday who wrote novel entitled, 'Nector in scieve'. In it she gave a harrowing picture of urbanization spoiled the age of old village structure. Similar to this the contribution of Nayantara Sahagal in novels as a writer cares for limits and helplessness of woman. Her focus is on loveless marriage and silent suffering of women.

Coming to the third group of novelist the selection treatment of themes release their vision of decadent society boredom which is the centre of empty life loneliness clash of old and new an individual verse society are some of repeated themes. There also is a marked discussion with sex. Another novelist after Anita Desai was Bharti Mukharji who has presented an outsiders view of the east/west problems.

Thus to conclude this, we may say that the early novelist made efforts to protect the suffering of woman in order to educate men and awakened their conscience. During 1st quarter of 20th century till the end of 1st world war there is comparative lust in novel writings but not in other fields of activity women entered in the fields of education, employment and freedom struggle. What Dalit Literature in Marathi is doing today was done by the early women novelist.

Novels with them was committed to social reality and its relation with life but recently novels appears to be more involved in personal problem of mainly marriage and sex. Novelist often used the stock and situations that the Anglo-Indian writer like E.M.Forster has used foreign characters, hill stations. But the image of pativrata, identity crisis and sex are some motifs over done in recent novels. Added to this women novelist seem to have faced the other side of difficulty that men novelist faced when they wrote novels on Indian life. In fact, many minute touch problems have brought far front by women writers and host of popular women novelists are attempting to carry forward their huge responsibility of presenting penetrating world of women and their problems. Lastly, simply I may say that not only present times are conducive for women novelist in particular but its future too is equally bright.

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**“A STUDY OF MEN WOMEN  
RELATIONSHIP IN SHASHI DESHPANDE`S  
THE DARK HOLDS NO TERRORS.”**

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**INTRODUCTION**

Shashi Deshpande was born in 1938 Dharwad, India. Her father Adya Rangacharya was a famous dramatist and Sanskrit and Kannada scholar. She is the second daughter to them. At the age of 15 she went to Mumbai where she graduated in economics. She gained a degree in law. Her early years of her marriage were devoted in the care of her two sons, but she took a course in journalism and for a time worked on a magazine. Her writing career began in 1970. She began writing short story and then developed into writing novels. Her first collection of short story is The Legacy published in 1972 which is prescribed for graduate students in Columbia University. She completed her M.A. in English literature. She started her literary career in England by writing short pieces to stay there. She is regarded as one of the most accomplished contemporary Indian women writer in English. She wrote eight novels viz., The Dark Holds No Terrors (1980);

If I Die Today; Come up and Be Dead (1983); Roots and Shadows (1986); That Long Silence (1987); The Binding Vine (1993); A Matter Of Time (1996) and Small Remedies (2000). Shashi Deshpande has written for volumes of short stories.; viz; The Legacy (1978); The Miracle (1986); It was Dark (1986), and It was the Nightingale (1986), and book for children. She also published about a hundred stories in literary journals, magazines and newspapers. Her novels became very popular. It attracted a huge audience. They are also taught in universities. The Dark Holds No Terrors, Roots and Shadows and That Long Silence, have won awards and have been translated into a number of foreign languages.

**OBJECTIVES:**

- STUDY OF MEN WOMEN RELATION
- STUDY OF FEMINIST PERSPECTIVE

**METHOD:**

- A CRITICAL ANALYSIS METHOD IS USED .PRIMARY AND SECONDARY RESOURCE WILL USED.

**SHASHI DESHPANDE NOVEL : THE DARK HOLDS NO TERROR (1980):**

The Dark Holds No Terror is about Male ego wherein the male refuses to play a second fiddle role in marriage. Saru is a protagonist in the novel. She is an educated, economically independent, middle- class wife who is made conscious of her gender as a child and whose loveless relationship with her parents and strained relationship with her husband lead to her agonizing search for herself .The novel opens with Saru's return to her parents' house fifteen years after she left home with a vow never to return. She is a professionally successful doctor married to Manohar and the mother of two children, returns alone to her family home after her mother's death, for no apparent reason and for an unspecified period of time. Having stepped across the threshold as a young woman to

marry the poet, Manohar goes against the wish of her mother. Her relation with her husband became unbearably strained and she returns home for some solace. Woman is doubly marginalized first because she is a woman and secondly, she is inferior to Man. When Saru re-enters the room it is to confront again the feeling of deprivation and inferiority she had experienced as a girl child, the mirror on the Almirah reminding her of the time she thought she was ugly, the smell of mothballs, attar and rose-water reminding her of the puja she was allowed to perform on the rare occasion when she was more important than her brother.

Saru was ignored by her parents in favour of her brother Dhruva, in her childhood. No parental love is showered on her and she is not given any importance. She recalls the joyous excitement in the house on the occasion of her brother's naming ceremony. The idea that she was a liability to her parents is deeply implanted in her mind as a child. Her mother's adoration of her son at her daughter's cost was a rallying point for the novelist to bring her feminist ideas together. The preference for boys over girls can be openly witness in most Indian homes, and is inextricably linked to the Indian psyche. Son bring in dowry could be one reason but the India society, steeped in tradition and superstition, considers birth of a son as auspicious as he carries on the family lineage.

Saru is made conscious of being a 'lady doctor' The difference is made here, as the door is open to a line of patients, the corridors filled with smiles, greeting and "namastes" for her and not for Manohar. In a male dominated society a woman having a higher status than male is not accepted. The society expects her to follow him seven steps behind right from the childhood it is drilled into the mind of a girl child that she is weak she needs support from

the male, she has to remain at homes and do household work and rare children. She cannot be highly educated than her husband neither can she be independent. We can always see dominance binary built into the man-woman relationship.

" A wife must always be a few feet behind her husband. If he's an M.A., you should be a B.A., If he's 5'4" tall, you Shouldn't be more than 5'3" tall. If he is earning Rs.500, You should never Rs.499.... Don't eve try to reverse the doctor - nurse, teacher role" [The Dark Holds No Terrors [P- 137 ]

The turning point in her life is the accidental death of her brother by drowning. All her life she is haunted by the memories of her mother accusing her of intentionally. Dhruva die by drowning: " You did it, you did this, you killed him"(173).She too on her part has a guilty consider herself responsible for having remained a mute spectator to her brother's death by drowning. She never refuses the charge leveled against her by her mother.

As G. Dominic Savio observes: " Dhruva's demise had always been her subconscious desire and there is a very thin demarcation between her wish its fulfillment." [Savio P61]

Saru feels unloved and unwanted leading to a sense of alienation and estrangement. She is in the grips of insecurity. As A. Anandalakshmi opines: " The birth of a son gives a woman status and she invests herself in her son's future, creating a deep symbiotic bond." [ Anand p19] Besides , there is color - consciousness rooted in the Indian psyche. According to Indian thought fair complexion people are only beautiful in their looks. Saru's mother constantly reminds her than she should not go out in the sun as it would worsen her already dark complexion.

Saru's thoughts in the context of easily recognizable women in Indian Myth Draupadi and Sita .Even if they were economically independent,, their stories would not have been

different. A lesson learnt by Sita and Draupadi was to surrender and abandon independence. The modern Indian woman in post-independence India are professional women working outside the home. They are economically independent other than the traditional concept of wifehood enforced by myth. Saru is depicted as a woman experimenting with various strategies of survival in a social structure where the reversal of role threatens traditional notion of Manhood. She tries to abandon that role to become purely a wife and mother- an easily recognizable and acceptable role:

"Live like the other do....stay at home and look after the Children. Cook and clean.....a mother in an ad, in a movie, dressed in a crisply starched, ironed sari. Wife and mother, loving and beloved. A picture of grace, harmony .....

Women are reluctant to talk about themselves. I am not bold either but I am privileged because I do what I want to do, writing fiction and exploring human relationship is my lifeline" [The Dark .....[p-80]

Shashi Deshpande's stories are about a woman privation, tensions and irritation, pains and anguished. She writes stories about the common run of the middle - class women in India. The middle - class women are suppressed and oppressed, desires and despairs , withdrawal and alienation, marital discord and male chauvinism. The main themes of her novels are with the woman's struggle. She tries to find her identity as a wife, mother and as a good human being. She writes about the men and women trapped in relationship. Her novels are magical web of everyday India. She does not simplify India but presents India as it is to her readers. Deshpande herself says, " They (my novels) are just about Indian people and the complexities of our lives." [Vishavnatha p56]

Through her novels the reader understands the world

through her writing without any embellishment. Her writings is very Indian in its framework .She does not like herself to be called as a woman writer and she does not like herself to be labeled as feminist writer.

"If critics are reviewed insist on calling me a woman writer, then 'man' should be prefixed to male writers are expected to write for women's magazine and be read by women readers only.Males generally do not want to read women writers."[Vishavanath p-94]

The traditional Indian women suffer, submit and adjust themselves to the circumstance. The women novelists like Anita Desai, Nayantara Sahgal in their novel portrayed this aspect of women's life without having the first hand experience of it. But Shashi Deshpande has projected this aspect of Indian women with more sensitivity and instinctive understanding as she belongs to this category. Unlike other women writers, she is born and brought up on this soil, gained her education in India itself and wrote about India. She knows what Indian woman feels. She believes that a writer gives a society a mirror image of its self. So she has aptly presented in her novels. Vanamala Vishwanatha points out that the author has presented in her works.

.....a typical, middle-class housewife's life.....The urge to find oneself, to creat a space for oneself to grow on one's own, that seems to be the major preoccupation.

That's every woman's problem as well. That's where Shashi Deshpande has touched a chord. [Vanamala p-237]

### **CONCLUSION**

Shashi Deshpande has been recognized for creating women characters who are contemporary . Her protagonist are victims of gender discrimination. She experienced as a daughters and later as wives. She is gifted with an inborn literary bent of mind which developed with her experience.

All the novels of Shashi Deshpande are special and thought provoking on human relationships and emotions. She is a master writer in the way she articulates human emotions the fears and feelings experienced by humans, by women.

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## Empowerment of women through sports

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### **Abstract**

The purpose of the research article is to shed light on the benefits which women and girls gain through participation in sports. The word "Empowerment refers to increasing the spiritual, political, social, educational, gender, or economic strength of individuals and communities and how sports plays an instrumental role in empowering women, especially in India. The very fact behind this hype regarding the empowerment of women is that the discussion bears testimony to the appalling condition of women all over the world but more so in India and other developing countries. Sports and Physical Education play important and major role in all these segments of women Empowerment.

### **Introduction**

There is continued inequality and vulnerability of women in all sectors and women oppressed in all spheres of life, they need to be empowered in all walk of life. In order to fight against the socially constructed gender biases, women have to swim against the system that requires more strength.

Such strength comes from the process of empowerment and empowerment will come from the education. And rural development will come from women empowerment.

Women's empowerment is not limited only for the Indian society. If we deliberate the global Aspect in this regard, we see that women are being given equal treatment in developed Nations. In fact, if we take a recollection of history, we come to know that women have always been given secondary position in society, but the difference between men and women created by the Nature is but natural. It is education through which we realize this fact. When American women realized this, they opposed this unfairness which was meted out to them by way of a huge movement, through which they asked for equal rights. For eliminating this injustice, the UNO (United Nations' Organization) framed an agreement which is called 'The Convention on the Elimination of all Forms of Discrimination against Women' (CEDAW), which further led to the formation of Women's Commission.

#### **Equality for Women in the Olympics**

The 2016 Summer Olympics, concluded in August 2016 at Rio de Janeiro, Brazil, witnessed more than 11,000 athletes from 207 countries. India saw a participation of 117 athletes and bagged a total of two medals, one silver and one bronze; both of which were won by women. Badminton player P. V. Sindhu won historic silver medal in the women's singles badminton event. With this, she became the first Indian woman to clinch a silver medal in Olympics. On the other hand, Wrestler Sakshi Malik secured a bronze in the 58 kg category to become India's first female wrestler to win an Olympic medal. Not to forget, India was able to qualify an artistic gymnast into the Olympic competition for the very first time since 1964. Dipa Karmakar became the first Indian female ever to book an Olympic spot in the apparatus events and all-round event at the Olympic Test Event. Unfortunately,

she narrowly missed out on the bronze medal, finishing 4th in the finals of the event with a score of 15.066. Indian long distance runner Lalita Babar scored a time of 9:19.76 in her heat, qualifying to the final. With this, she became the first Indian in 32 years to enter a final in any track event. At the final, she finished 10th with a time of 9:22.74.

Despite the fact that all these sportswomen belong from families with low income, they managed to gather all their confidence and achieve their goals. It was these women who saved the pride of the nation at the premier international sporting event. This is a clear indicator of how a sport in India has come up to be a gateway to women's empowerment.

**Empowering Women through Sport**

Participation means that people are closely involved in the economic, social, cultural and political processes that affect their lives. Since participation requires increased influence and control, it also demands increased empowerment- in economic, social and political terms [12]. From this assertion, women through sport could make themselves empowered by taking influential leadership positions in sport administration circles at school level, community level, and provincial level, national and international level. In those positions they have opportunities to challenge existing unfavourable gender inequalities in sport fraternity. Women could start sport businesses in their communities, for instance, selling sport uniforms to schools and clubs, they could sell fresh fruits during sport tournaments. Those women physically active generally have higher self esteem in society and develop confidence that lead them to break male social barrier and eventually assume political positions after making a vivid mirage through sponsoring, being an elite sport medallist, being a renowned sport administrator (a case of Mavis Gumbo for the Mighty Warriors of Zimbabwe, female soccer) Blackmon (2010), on

[20] reveals that studies indicate that young people who are involved in athletic activities achieve higher grades and are more likely to complete high school and college. This may be because adequate exercises improve mental acuity. Education is a socializing agent that empowers women to participate fully in economic, social, cultural and political circles in the community. In addition to all the quantifiable and tangible benefits of sports participation for young women, sports offer women opportunities to interact with people of varying abilities and experiences. Through sport, women can find positive role models. All these substantiate [2]'s social capital theory that propounds that one can learn much from social interaction with those who have more knowledge than him/her.

**Education and physical education policies in India**

In term of the National Sports Policy, 2001, the central Government, in conjunction with the state Government, the Olympic Association (IOA) and the National Sports Federation will concertedly pursue the twin objectives of "Broad-basing' of Sports and "Achieving Excellence in Sports at the National and International. Levels" Sports activities, in which the country has potential strength and competitive advantage, need to be vigorously promoted. Towards this end, Sports and Physical Education would be integrated more effectively with the Education Curriculum.

While the broad-basing of Sports will, primarily remain a responsibility of the State Governments, the Union Government will actively supplement their efforts in this direction and for taping the latent talent, including in the rural and tribal areas. The Union Government and the Sports Authority of India (SAI), in association with the Indian Olympic Association and the National Sports Federations, will focus specific attention on the objective of achieving excellence at the National and International levels.

The question of inclusion of "Sports" in the Concurrent List of the Constitution of India and introduction of appropriate legislation for guiding all matters involving national and inter-state jurisdiction, will be pursued.

Activities relating to Sports and Physical Education are essential components of human resource development, helping to promote good health, comradeship and a spirit of friendly competition, which, in turn, has positive impact on the overall development of personality of the youth. Excellence in sports enhances the sense of achievement, national pride and patriotism. Sports also provide beneficial recreation, improve productivity and foster social harmony and discipline.

A Resolution on the National Sports Policy was laid in both Houses of Parliament in August, 1984. The National Sports Policy, 1984 was formulated with the objective of raising the standard of Sports in the country. The National Education Policy, 1986 also incorporated the objectives of the Policy in so far as the Education Sector was concerned. The National Sports Policy, 1984 provided inter-Alia that the progress made in its implementation would be Reviewed every five years to determine the further course of action, as may be necessary, following such review.

Over the years, it has transpired that even as the National Sports Policy, 1984 encompasses various facets in respect of encouraging sports in the country, the implementation of the same is not complete and leaves much to be desired. The goals and objectives laid down in the Policy are yet to be substantially realized. A need has, therefore, been felt to reformulate the National Sports Policy in more concrete terms, spelling out the specific measures required to be taken by the various agencies, which are involved, in various ways, in promoting sports in the country.

Social Benefits for Women through Sport

There are some discoveries that attest to the positive impact of sport on an individual particularly women. Health has been a major factor that reduces females from participating in sport activities globally, [15]. Young ladies who participate in sports reduce their chance of getting breast cancer by 60%, [3]. During school years, sports participation provides boys and girls from diverse socio-economic, racial, and ethnic backgrounds with real and measurable positive educational benefits. These range from improved school attendance, increased participation in maths and science, more time spent on homework and higher educational aspirations in their senior years, [19] Sport inculcates spirit of team-work. There is strength in number; therefore, the ability to strive within a team construct should be the hallmark of women's sport participation. Women could learn leadership practices, how to win and lose with grace, how to recognize strength and weaknesses in themselves and others, and get used to perform under pressure [16].

#### **Conclusions**

The recent success of Indian sportswomen in the global sporting arena should be utilized as a springboard to promote the sustainable participation of young girls in sports. Sport has substantial potential to empower women both economically and socially. no doubt, women participate professionally in practically every major sport, though the Level of participation typically lessens when it comes to the more violent contact sports. More measures need to be taken to increase and improve the participation of women and girls in sports for their better enhancement and empowerment. As well as Education and physical education policies in India Are also help the women empowerment.

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## **Sexuality and Caste Dichotomy in P. Sivakami's The Grip of Change and The Taming of Women**

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### **Abstract**

The current research paper highlighted on the Tamil Dalit woman writer P. Sivakami's *The Grip of Change and The Taming of Women*. It has discussed on the Gender, Caste and Sexuality is major issues in the select novels. It is analyzed and identified the Dalit feminism from various viewpoints ranging socio-cultural to economic perspectives. Dalit feminism shares a definite sense of identification with many vigorous expressions. It is a resistance and protest of dalit women through fictional images. Basically, India is multi-cultural, multi-caste multi-lingual and religious country. Indian culture is distinctive because of its age old ancient social system called the caste system, which has led this country to achieve a unique status.. This caste system is gaining more

acceptance and new ground every day. This system has survived for a long time and is the most discriminating social system in India. Dalits have exploited by the society to a great extent. They inhabited this land much before Aryans came here and the original inhabitants of India. Discrimination against them started from the Aryan age itself. Hindu Caste has marginalized them from the mainstream society. Ruthless patriarchal system within Dalit communities is one issue this repeatedly appears in Dalit feminist writings.

**Keyword:** Patriarchy, Caste, Sexuality, Exploitation, Discrimination.

P.Sivakami was an IAS officer. She has been working for the upliftment of the Dalits. She is the first Tamil Dalit Woman to write a novel *Pazhiyana Kazhidalum* in 1989. A literary and commercial success, the novel created a stir by taking on patriarchy in the Dalit movement. The novel is translated by the author herself and published in English as *The Grip of Change* (2006). The second novel *Anandhayi* is about the violent treatment of women. The novel is translated by Pritham K Chakravarthy as *The Taming of Women* (2011). Sivakami has written four critically acclaimed novels, all of them centered on exploitation of Dalit women. She has written numerous short stories and poems focusing on similar issues.

Sivakami's novels represent the rural story of women who suffer at the hands of men who strongly believed in patriarchy. The conflicts and struggles are between tenacious women and tyrannical men in the contemporary society. The central male characters, Periyannan and Kathamuthu in the novels *The Grip of Change* and *The Taming of Women* lived in the poor villages; both are not only hungry for the power that money could bring them but also cruel in their treatment of the women in their life, be it their wives and ailing mothers

or their daughters or the other women for whom they had an greedy desire.

P. Sivakami depicted her life sufferings and experiences in *The Grip of Change*. She resisted male dominated society and protest against caste based discrimination. This novel also presents how dalit women suffered within caste and upper caste. Novel begins with Thangam's story and ends with Gowri's hard decision to stay unmarried after not finding any answer to patriarchy. Thangam, a Dalit woman's body bears witnesses to the difficulties faced by the Dalit woman. The writer relates Thangam's body with fertility, letting her to face the triple marginalized status by the hands of social structure, power relations and patriarchy. Her character is depicted adeptly as a subaltern Dalit widow.

Thangam a Parayar woman who is brutally abused her upper caste person. Thangam's history is constituted by her widowhood, the harassment by her brothers-in-law when she refuses to submit them, the sex-exploitation by Hindu landowner, and the assault her by Hindu caste man. Her demand for share her husband's paternal land is refused on the ground that she is not having any children from her husband. Her fertility questioned and linked to the land. Her brothers-in-law refused giving her the land but try to take her advantage as a helpless widow. She lives alone and works as a laborer to farms of upper caste landowner Paranjothi Udayar's, who raped her and repeat it after founding but she is not complaining anyone. Once her illegal relation caught by the landlord's brother-in-law who told it to his sister and the matter get serious. Then Thangam faced severe violence in the midnight by four men beating and abusing her. She in such situation gets the support neither from brothers-in-law nor from woman or man of her community. In this way she takes an acute step and took the matter to Kathamuthu, a

charismatic Parayar leader. Kathamuthu works out the state machinery and the village caste hierarchy to attain some sort of justice for Thangam.

Sivakami also in *The Taming of Women* depicts suffering of women as second sex. Male believed that women are born to fulfill their physical desire. This novel depicts the how women victims of this male tendency or tyranny. Periyannan's wife Anandhayi was in labour while he had taken another woman to sleep with him upstairs brought to him by the midwife with whom too, Periyannan often had physical relation. The male domination in a woman's life is brought out clearly in this novel. Anandhayi had no illusions about him, though she wished, that he would not get his women home. The physical cruelty the women saw and are subjected to on the basis of their being Dalits, made one daughter Dhanam, a radical, while the other daughter Kala became indifferent. Periyannan was the king of all under his control. Periyannan married Lakshmi, whom he got home as his second wife. His desire for Lakshmi was so much that he did not mind risking everything he had his wealth, work respect, and position in his attempted to gain power over Lakshmi. When she did not act according to his desires, Periyannan was much upset and blow to his egotism. Driven by such madness he beaten her brutally and compels her to the point of suicide.

The chief woman character in *The Taming of Women* is the hard-working Anandhayi married to the womanizer Periyannan. The characters in the novel like and her mother-in-law, Chinnasami and Lakshmi are infused with originality. These men preferred to have contact with many women as they considered that as a matter of pride. The women were kept by them in order to teach a lesson to their legally wedded wife. It is much significance that such women happen to be

always poor, without any social support and is either widows or abandoned by their husbands. The depiction of the other women is an important to the discussion of power relations within a Dalit community. Such a woman is an apparent victim of male supremacy. Lakshmi suffered pain and humiliation because of the treatment given by both the father and the son:

“Even before he was done speaking, he grabbed a bunch of her hair. ....Then she let her hair remain like a goat ready to be sacrificed on Deepavali. He rolled her head around as if it were a pestle and then let go after a few abusive words” (140).

Both these novels Sivakami portrays exploitation of women suffering in terms of caste and sexuality at the hands of men. The women suffer double marginalization because they suffer as they belonged to the lower class and the suffered because of the patriarchal system. The man who has committed a crime by irritating a woman has no feeling of shame. The men easily blame the women, making them feel as if they are insignificant and pathetic. Men such as Paranjothi Udayar thought that the women are born only to satisfy their physical pleasures and to serve them.

**Conclusion**

P. Sivakami depicted the exploitation of women in terms of power, sexuality and caste in *The Grip of Change* and *The Taming of women*. P. Sivakami shown not only the darker side of the marginalized society but also its shiny brighter side also. She underlined power, sexuality and caste in her novels. She has carved not the crisis of the marginalized but has drafted even the answer for the persisting situation, the caste partiality of the society.

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## **Delineation of Social, Political, Economic, Religious and Educational Realities in the Select Novels of Chetan Bhagat**

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### **Introduction :**

There are numerous theories of language, which provides various perspectives and kinship between language and the real life. However, it is true that reality existed before literature but the concept of realism has sparked a great deal of controversy in the literary world. Realism is a copy of reality and presumes literary forms as primarily modes of discourse.

### **According to Dictionary of Literary terms by Coles:**

Realism in literature is a manner and method of picturing life as it really is, untouched by idealism or romanticism. As a manner of writing, realism relies on the use of specific details to interpret life faithfully and objectively. In contrast to romance, this concern with the bizarre and psychological in its approach to character, presenting the individual rather than the type. Often, fate plays a major role in the action. Realism became prominent in the English

novel with such writers as Daniel Defoe, Samuel Richardson, Henry Fielding, Tobias Smollett, Laurence Sterne, Jane Austen, Charlotte Bronte, Anthony Trollope and William Makepeace Thackeray. (Coles Editorial Board 163)

Realism is a writing style that provides the sense of recording or “reflecting” faithfully a real way of life. The word refers, sometimes bafflingly, both to a literary method based on complete accuracy of description and to a more general attitude that declines idealization, escapism and other excessive qualities of romance in favour of recognizing seriously the actual difficulties and problems of life. Modern criticism often emphasizes that realism is not a straight or plain reproduction of reality- an ordinary life but a system of conventions creating a lifelike mirage of some real life outside the text, by processes of selection, exclusion, description and manners of addressing the reader. In its technique and attitudes realism may be found as an element in many kinds of writing prior to the last century.

**Lilian Frust comments in her book Realism:**

As an artistic movement realism is the production and expression of the dominant mood of its time (mid to late 19th century) a pervasive rationalist epistemology that turned its back on the impact of the political and social changes as well as scientific and industrial advances of its day. (Lilian 47)

In literature realism is the theory and practice of adherence to nature or to real life and to exact depiction without idealization of day to day life. Realism is the main trend in the progressive growth of the aesthetic and artistic culture of humanity, in which the profound quintessence of art towards the spiritual and practical assimilation of reality is disclosed. The degree of realism of a specific artistic phenomenon is decided by the degree to

which it enters into life, by the extent of artistic perception of the main aspects and qualities of life, particularly social realities. The nature of realism transforms in each period of history. Sometimes realism shows things in exactly expressed tendency; sometimes it crystallizes into entire method that defines the artistic culture of its time. When realism found a place in the comparatively modern form of writing known as "novel," it became more wholesome and magnified.

Novel is a category of artistic composition that has also come a long way, growing manifolds, around this concept. Its transition from Modernism to Postmodernism, with its increased fragmentation and shifts in the concept itself, from a conservative stance to a criticism, never seems to come to a halt and settle in a concrete form. Literature promotes kinship between reality and imagination, combining it with a fluidity of the contemporary thoughts.

#### **Critique of Traditional Education System**

Five Point Someone explicitly mirrors today's rotten education system. Realism in this matter is crux of grim matter which has been vividly brought fore to the public forum through this novel. Ever-changing dimension and evolving multi-dimensional viewpoints have become paramount importance in the formative structure of education. Through the portrayal of characters – Alok, Hari and Ryan, and the streaks of their behavioral peculiarities, Chetan Bhagat overtly and covertly manifests hypocrisy and duplicity of the societal norms. Rigidity and intractability of the social milieu is difficult to change with the passage of time. Post-liberalization in 1991, new air filled with globalization vetted the hunger of success. The phenomenon changed altogether middle-class landscape, and elevated hide-bound middle class Indian family to the liberal and moderate level. Globalization and liberalization

impelled the lower middle class to embrace mellow behavior as per the present scenario and the same reality is manifested and reflected as realism in the novels of Chetan Bhagat.

Ryan overcomes their conflict and decides to his own private rebellion against the hide-bound traditional mode of education system. Ryan, Alok and Hari succeed and release themselves from the shackle of convention and family expectation, at least mentally and unleash their bottled-up emotions towards their respective odyssey. Namrata Behra critically makes valid point:

There was a shift of interest from the non-vocational courses taught in the degree colleges and universities to highly professional courses like engineering, medical and business administration. Hence, students flocked in large numbers in technical institutes, medical colleges and business schools.....The university campuses then evolved as a kind of microcosm society at large, in which the principles drives and conflicts that governed collective human life were displayed, leading to the development of a cosmopolitan culture there. (Behra 18)

Chetan Bhagat dives deep into the recesses of the minds of students as a psychiatrist critically examines a mind of patients. At the IIT, students are obsessed with the higher grades. And as per the structural pattern of our education system and buckling under the pressure of scoring more and more marks, it becomes natural on the part of students to obtain a piece of paper of score sheet to get placed themselves in the multinational companies. All the students cannot be brilliant and legendarily luminaries. The below average students do not come to the expected marks of the societal people, and feel humiliated being failed to score desired yet required goals. So these students legitimately try

to raise their voice by criticizing inherently unfairness of the education system and the professor's obsession and adherence to the grade-marks centric pattern.

This IIT system is nothing but a mice race. It is not a rat race, mind you, as rats sound somewhat shrewd and clever. So it is not about that. It is about mindlessly running a race for four years, in every class, every assignment and every test. It is a race where Profs judge you every ten steps, with a GPA stamped on you every semester. Profs who have no idea what science and learning are about. Yes, that is what I think of the Profs. I mean, what have IITs given to this country? Name one invention in the last three decades(101).

As we go between the lines of the novel, we vividly come across prepossessing characters in the novel that represent contemporary societal landscape with its rules and regulations. Their portrayal explicitly offers a good comprehension and interpretation of formative generation, their trails and tribulations, anxiety and angst, free-willed and self-conceited, and most significantly their urge for having autonomous individuality. Hari is intrinsically a meek and introvert youth. He gets enamored and smitten with the daughter of the head of the department, Neha. All Chetan Bhagat's protagonists and characters are susceptible and vulnerable to ongoing socio-economic and religious being taken place around them. Hari Kumar regards himself and his peers very average and mediocre students and "the last people on earth you want to ask about getting into IIT" (2).

The premise of novel is mostly dependent as a large chunk of the novel built upon the setting of the campus which reflects the present-day reality – viz, cumbersome contemporary pressure to fare well in study at the national level institutes. When Hari scores less and gets less marks, he

realizes how education system is degrading itself when focuses under the name of merit. Ramesh K. Srivastava brilliantly points out:

It appears as if he were on the high spirits with a hangover of vodka from his IIT days, and in his hilarious mood, and somewhat with the art of cartoonist, he distorted the line here, a mark there and exaggerates a trait elsewhere so that even when a realistic picture is drawn, seriousness disappears and a Chaucerian pleasantness takes over. Nevertheless, the portrayal of his characters is quite life-like. Without using much of description and largely through dialogues, Bhagat creates some memorable characters. In this respect, Hari, the narrator of the novel, does not leave his character untouched. (Srivastav 126)

Venkat is imbued with the talented and studious streak among all the students of IIT. He is the paragon example of those students who can fare and score highly in this malfunctioned education system by mugging-up all the syllabi by burning midnight oil. He is a suitably epitome for the ongoing education system that assesses the cramming filled in the head rather than nourishing and honing latent as well as dormant potentialities. He seems to be a representative of any professor of the institute. He puts on abundance oil in his hair to make an entire Kumaon dinner, his forehead marked with ashes from his worshipped altar. Although he lacks practical gumption and aptitude of smart work, his first and foremost emphasis is to score higher grades in the class as he is fond of cramming study day and night. Due to his condescending approach towards his classmates, he is left deserted without intimate friends. He is not accompanied at the institution. Hari narrates, "Nobody in Kumaon talked to Venkat; given a choice he wouldn't talk to himself. He had a good GPA

and everything, but he was hardly a human” (Bhagat, *Five Point Someone* 65).

Venkat’s schedule beautifully delineated in the novel. He gets up at early dawn of the morning to parrot study before classes. In the evening he spends three hours studying in the library after the class is over. Then, having dinner, he peruses books on his bed before going to sleep. Grades are close to his heart and his love for it becomes albatross around his neck to prove to people how is an intelligent and cleverer than any of these students of the institution. He prohibits his friends to not visit to Alok’s home to see his ill father because their visit will badly affect their flow of study and assignments. “Alok, this is too much. I mean, I have to study for ten hours a day to keep my GPA. The least I can expect is to count on my group partners” (91). He retreats to accomplice the group assignment for Alok. He falls from the grace of his friends and get diverted from the humanitarian approach due to his excessive rigidity of study to fare well in the cut-throat competition.

Realism also showed its impact on one of the most fundamental units of the Indian family social structure, i.e. family. Urbanization directly resulted in migration to the cities, which ultimately led to the prosperity of middle class that wants their children to settle in abroad by pursuing higher education in IITs and IIMs. This transition of realism was not just structural but also oriented too. *Five Point Someone* modeled upon the intricacies of youth of contemporary society. Ryan is a self-willed demanding autonomy wants to lead his life carefree, and does not want to be with his parents. Though he is multi-talented and creative mind, his approach to study, scores, and grades is lackadaisical as he wants to relish his life to the fullest. Thus, the individual living in a joint family and another living in a nuclear one had different

upbringing. Inter-personal relations, adjustments, sense of duty and responsibility towards the family issues which were slowly fading into the background; whereas realism are gaining prominence. Due to the realism the modern family hovers around the principle of giving equal rights and privileges to all, wherein the consent and approval of a single unit head.

There are many youths who don't have strong financial background; they have the only one option to get job by securing good scores and grades in the educational marksheets. Alok is one of such thousands of example who obligatorily needs to support families economically. Alok's grim picture of penurious poverty brings out lower middle classes predicament and dilemma to sustain in the highly competitive world to fulfill the dreams. Such youth belonging to lower middle class and middle class families have to struggle hard to carry out the illusional odyssey in order to fulfill the parental dreams which have been heaping on the shoulders of the youth as their unfulfilled dreams. They have to remain under tremendous pressure to seek job by performing well in their studies. However, the impression has been ingrained in our frame of mind that good scores and higher grades is key to high-paid jobs in the multi-national companies. That's why when Alok feels and realizes that he is going to fail the much purported motive of education, he gets enmeshed in the labyrinth of utter state of frustration. After the disco, he takes extreme steps by trying to commit suicide jumping down from the institution building. There was something messed up in the tone of Alok's voice. "I turned around to look at him. He stood straight, then one jump up and then straight down. In half a second, he was out of sight. Gravity had done its job" (Bhagat 210).

The views of Chetan Bhagat on education is that students should discard the traditional cocoon of educational set-up and need to think out of the box by employing innovative, inventive and exploratory approaches to confront successfully new challenges. Students need to equip themselves with the oriented skills to keep abreast pace with the passage of time. Each and every student has latent, dormant capabilities and these need to be honed by recognizing your true destination; not by following footprints of scales and grades. One can find thousands of examples when underestimated average, dunce students have had extraordinarily success in their respective fields. Bhagat also makes acerbic commentary on the conduct and behavioral approach of professors towards students. Professors should not be biased and prejudiced and should not impose his judgmental burden as expectations on the psyche of students. They should nourish and promote original and critical thinking of students so that they have mastery in their area of interest. There should be freedom of expression to put forth their views, ideas and opinions in order to imbibe the sense of innovation and creativity. As the crux of the realism Ramesh Shrivastava bluntly remarks:

To create humor out of unfavorable, irritating and even tragic situations is to light a lamp in a wind-tossed, dark tunnel but Bhagat does it admirably. In a world where the psychic diseases are overpowering the physical ones, where stress and stress related diseases, such as hypertension, depression, nervous breakdowns, alienation, ulcers, insomnia, allergies and migraine are causing daily deaths, Bhagat's act of giving a laughter-therapy through his novels is not only a contribution to Indian English literature but a medical prescription for leading a long and healthy life. (Srivastav 133)

Taking into consideration the crux of realism in the novels of Chetan Bhagat, it brings out explicitly that he enunciates the problems by Indian students and offer sympathizes with them in the space of his fictions.

**Complicated Parent-Children Relationship and Individuality:**

Bhagat makes significant point of complicated relations between parents and children in each and every realm of the novel. Ryan is regarded as censure of all those students who in the long run being spent their lives at hostel. Ryan is affluent and belongs to the rich family. His parents lead a professional and live sophisticated and aristocratic life. And as a subsequently Ryan relishes the fabulous life of boarding life when he was at the stage of six years old. He himself admits that he has never forgotten his memorable days. Ryan has been at loggerheads with his parents. Ryan's parents write their emotional bottled-up feelings towards his son in their addressed to him, but he never responds them. He confesses that he is disinterested to his parents. However, he discloses his pent-up emotional turbulence in presence of Hari about his parents.

They are too strange. I kept telling them let us stay together after my boarding school. But the international business was really taking off then and they had to leave. I guess what I wanted was never in the picture. So, okay I get the dollar cheque, thank you. But spare me thewe-miss-you shit. If you do, what the hell are you going to do about it? (229)

In such scenarios, ChetanBhagat's characters in the novel Five Point Someone realize the acute sense of the self-identity regarding position and condition in a socio-cultural framework. The quest for identity dependent on the emotional, cultural and social attainment is the ultimate stage

of the quest for identity. The novels of Chetan Bhagat prominently manifest the characters quest for identity, empowerment on their own, independence and individualism.

**The Dark Realities of the Corporate World:**

The researcher here highlighted and vividly explored how the novel *One Night @ The Call Center* revolves around the pains and agonies related to the corporate as well as professional life along with personal turbulence in the private lives of characters. These characters relate with each other and express empathy with their myriad experiences undergone through ambitions and aspirations, romance, love-affair, unrequited love, and traumatic yet bruised frame of mind. They establish bonhomie and camaraderie with each other through lots of love and traumatic experiences. Vroom and Bakshi have deceived themselves by allowing the trouble-shooting to headquarters with attributing success to them. Bakshi has surreptitiously hatched up plan to shut up call center and consequently dismiss or fire call center workers, as a gruesome results workers and employees panic about their jobs. Education is now professionalized according to the needs of the modern society. It can be pursued by any members of the society irrespective of his caste and class: which is entirely different from the kind of learning tradition of the pre modern days, when education was the privilege of only the elite and affluent class. Modern areas of learning such as life sciences, bio-technology, computers, medicines, business process outsourcing, medicines etc. contribute not only to the respective areas of study, but play a vital role in economic growth of the country. Modernization of the educational system has a pivotal role to play in the totalitarian growth of the country's economic foundation. The readers

realize Shyam's pathetic conditions:

I waved goodbye to everyone, but no one acknowledged me.....But you get an idea of my status in my clan. In fact, the only reason people somewhat talk to me is I have a job and get a salary at the end of the month. You see, I used to work in the website department of an ad agency before this call center job. However, the ad agency paid horrible money..... I quit, and all hell broke loose at home. That is when the black sheep term was tagged onto me. I saved myself by joining Connexions, as with money in your wallet the world gives you some respect and lets you breathe. (15).

The milieu of the corporate world is enlivened with a number of characters, such as Mr. VyomeshBakshi. He is an epitome of a totalitarian, haughty boss. He deliberately harasses and bullies Shyam. The devilish mentality of Bakshi starts giving nightmares to Shyam. He conceives wrong perception that employees are meant to be exploited by their seniors. He assigned cumbersome jobs to some employees, postpones their due promotions and increments. Bakshi always with his ill-intention mindset does not allow his workers to promote and elevate them to the higher positions as a promotion. The researcher explores that urbanization goes hand in hand with industrialization as well as modernization. Cities sprang up as a result of industrial revolution. People from villages started thronging in cities in search of jobs in the form of employment. Travelling long distances in trains and buses in close contact with people of all segments of the society automatically abolished the barriers of social hierarchy. Cities in India could never remain in isolation because of developed means of communication, and cultural invasions from all directions came and made each

city a unified conglomeration of diverse cultural entities. Hence modern approach has to be undertaken by the urban population who had to assimilate various languages, religions and culture in their realm of life. *One Night @ The Call Center* traces the innermost environment of new-fangled technocrats and technosavvy aspirational youth for having better, sophisticated future. Chetan Bhagat chooses his leading protagonists from middle class family background. The central idea of the novel handles chaotic and turbulence behavioural approach, interpersonal relationships and disdain towards societal norms. It also makes commentary on the likes and dislikes of youth when they confront their lives with hindrances and barriers.

At the end, Shyam expresses his queer and bizarre desires of his innermost psyche. He conjures up setting up a tiny web design company in association with Vroom, but he becomes shaky in front of God. He wants to abandon, leave the call center job to start a new life. He aspires to be prosperous and worthwhile to increase his level being reputed and prestigious.

#### **Grim and Bitter Vendetta of Political Duplicity**

The novel 'The 3 Mistakes of My Life' is about the complicated political issues like riots, communal violence, religious intolerance, modernization of the political set-up through the incorporation of democratic and nationalistic ideals has also been sought in post-colonial India. Under the strong and persuasive obligation of Mama and Parekhji Omi joins the bandwagon of the Hindu party. He gets entangled himself in the communal flurry activities of communal agenda. Though Omi does not subscribe Mama's zealot and religious bigotry, still he gets wavered what to do and what not to do. He becomes successful not nursing grades against Hindu-

Muslim narrative which is used mostly for the political vested interests. Chetan Bhagat brings out sarcastically grim and bitter vendetta of political duplicity and its sham by the portrayal of Bitto Mama and Parekhji. They are the epitomes of zealotry politics. Parekhji leads a Hindu political party and does politics in the name of religion. He is a wolf in guise of sheep and behaves like saint, but he is very shrewd, cunning politician behind the saffron clad. He has good relationship and strong contact with CM. He maneuvers his Machiavellian politics surreptitiously by uniting priests and gullible people. He enjoys comforts and riches of life, while enjoying party thrown by Parekhji, Govind bluntly comments:

We moved to the massive food counter. A Gujarati feast, consisted of every vegetarian snack known to man. There was no alcohol, but there was juice of every fruit imaginable. At parties like this, you regret you have only one stomach. I took a Jain pizza and looked around the massive living room. There were fifty guests dressed in either white or saffron. Parekhji wore a saffron dhoti and white shirt, sort of a perfect crowd blend. Ish looked oddly out of place with his skull and crossbones, black Metallica T-shirt. Apart from us, everyone had either grey hair or no hair. It looked like a marriage party where only the priests were invited. Most of them carried some form of accessory like a trishul or a rudraksha or a holy book. (Bhagat, *The 3 Mistakes of My Life* 40-41)

The writer Chetan Bhagat recreates a true and contemporary picture of lower middle class Indian society. The scenarios of the realities of middle class aspirations and their grievances are vividly narrated in the novel. Bhagat here genuinely strives hard to bring forth the grim and gruesome actualities of the contemporary.

Communal violence of the contemporary time is the crux of matter and it is depicted through the surreptitious activities of Bitto mama, Parekhji and Hasmukhji. These trios bring about inferno in the society as the active and staunch member of the Hindu political party. They incite youths to join their cause and help them to vociferously demand that Ayodhya temple should be restored by creating enmity between Hindu-Muslim people. This causes polarization on the lines of religions and as a consequently witness and inimical, turbulent communal violence in Gujarat. The Hindu zealots puts on Trishul in their hand to massacre Muslims when they come to know maliciously. Muslim people burnt the train compartment. Bitoo mama's son Dhiraj was killed in the train but he resolves to avenge his son's murder killing every Muslim. He decides to kill Ali after murdering his parents. However, during the clashes, he lost his nephew and lowers his self-respect falling grace from his face. The portrayal of communal riot is horrendous and ugly:

Calls to Shiva and Rama combined with drumbeats. We climbed the stairs two floors to reach the bank's roof. The city glowed orange in the thick winter night. One, two, three - I saw three balls of flame across the pols. The nearest flame came from a building fifty yards away. A crowd of people stood outside. They threw stones on the burning building. I couldn't see well, but could hear the screams of the people inside the pol. The screams mixed with celebratory chants. You may have heard about riots several times or even seen them on T.V. But to witness them in front of your eyes stuns your senses. My neighbourhood resembled a calamity movie film set. A burning man ran across the road. The Hindu mob chased him. He stumbled on a stone and fell, around twenty yards away from us. The mob crowded over him. Two minutes later, the

crowd moved away while the man lay still. I had witnessed someone's death for the first time in my life. My hands, face, neck, legs- everything turned cold. My heart beat in the same irregular way as it did on the day of the earthquake. Nature caused that disaster, man made this one. I don't know which is more dangerous(220-221).

To conclude, with the closely observation of the three novels of Chetan Bhagat, viz, *Five Point Someone*, *One Night @ The Call Center* and *The Three Mistakes of My Life*, the researcher finds that the economic, political and technological development has caused serious cultural changes in the Indian society. The magnitude of this change has altered the individual identity, crossing all geographical and ethical barriers. These cultural changes have strengthened people's belief in themselves and reinforced identities as a move towards realism and modernity. Indigenization and homogenization of different cultures have caused regional as well as social mobility which removes traditional barriers and usher modernity in every aspect of individual and social existence. The most noteworthy characteristics of this individual dynamism is that it does not attempt to impoverish the traditional culture, but rather tries to enrich it, with the latest ideal of realism.

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**TREATMENT OF WOMEN, GENDER AND  
REALITY IN THE SHORT STORIES OF  
KATHERINE MANSFIELD**

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Up until recently, Katherine Mansfield was thought of as largely a minor player in the evolution of modernism. However, a new appreciation of Mansfield's writing, notably her short stories, has emerged as a result of the rise of feminist literary criticism in the 1970s, particularly thanks to the work of Hélène Cixous and others in France. The goal of this chapter is to show how Katherine Mansfield treats women unfairly and the motivation behind that treatment in a few of her short stories. Mansfield portrayed her female characters as victims, invisible or paralyzed. She focused on illustrating how women are consistently and deliberately victimized in a culture that holds an intellectual conviction in the survival of the fittest. She made significant contributions to contemporary literature, particularly to female culture. She also aided the reader in understanding the challenging circumstances that existed for women in Western society at

the time. Even though the people Mansfield creates are unable to fully revolt against the oppressive society they live in, Mansfield's short story questions conventional views on gender and sexuality in terms of their inner feelings.

**KEYWORD:** Sex, Gender, Women, Reality, Feminism, Female Culture.

Mansfield shared the same traits as other modernist authors, including those who were men, in that they all questioned the nature of truth and reality as well as the dogmas and presumptions that had guided Victorian fiction. Mansfield believed that the concept of objective truth itself was questionable. The writings of Katherine Mansfield imply a feeling of a subjective truth based on the experiences of women in a society where they were still marginalized. Mansfield examined these concepts using the short stories as a literary form. This was partially due to the tragically early end to her literary career brought on by her passing, but it was also because this form provided her with a framework within which to refine her characters and engage in formal experimentation.

In fact, some critics even assert that authors pursuing a feminist worldview are best suited to the short story style. However, Mansfield, however, offered more to the modernist movement than just skepticism about the nature of reality and truth; he also recognised the significance of gender. The practice of presenting narrative fiction via masculine eyes and in accordance with male values was one of the fundamental presumptions that Mansfield and other female modernists attacked. This influenced her perspective and the way she told stories. Mansfield's short stories frequently centre on those who are shunned or marginalized by society, particularly women. The stories "Bliss", "Miss Brill", and "Pictures", all centre on young women who are trying to comprehend their own newly found sexuality. Miss Brill is about a poor,

lonesome spinster, and *Pictures* is about a failed singer who is forced to become a prostitute. Women and some men were beginning to challenge established gender norms at the time Mansfield was writing. Political equality was being demanded by the women's suffrage movement, and writers like Mansfield and Woolf were saying that they had a voice that needed to be heard. Psychoanalytical theories were also becoming more widely accepted and provided a conceptual framework for female sexuality.

In her writing, Katherine Mansfield had a particular interest in delving into the sexuality and identity of women. Many of her female characters, like Miss Brill in the short story of the same name, Bertha Young in "Bliss", and Ada Moss in "Pictures", are depicted as going through an identity crisis. Indeed, it may be claimed that many of Mansfield's female characters have fractured identities, which suggests that they are struggling to reconcile their internal and exterior selves within the confines of a male-dominated society. Like other modernist authors, Mansfield concentrated more on the inner lives of her characters than on the outside world. The most popular short stories by Mansfield, like "Bliss", have an obvious feeling of passion and strength. Her stories defy nineteenth-century realism and do away with the usual restrictions of narrative, sequential development, and conclusion. They are triumphs of style. Even if she may not have been a major figure in the modernist movement, Mansfield shared the desire of others, like Woolf and Joyce, to provide fresh perspectives on the world and its descriptions. Mansfield's short stories put a strong emphasis on conveying moods, perceptions, and fleeting emotions in a manner that is comparable to contemporary advances in the visual arts.

Despite writing in the third person most of the time, she was able to switch between the perspectives of her figures

and continuously succeeded in expressing their psychological conditions. Mansfield employed symbols rather than analytical description to reveal to the reader the mental condition of her characters. The pear tree and the cat in "Bliss", the fox-fur wrap in "Miss Brill", and the glove in "A Dill Pickle" are just a few of the symbols that she frequently uses in her short stories. The epiphany, or turning point in a character's development, is a recurring theme in many of Mansfield's short stories. But happiness seldom results from this realization. In "A Dill Pickle", for example, Vera is crushed when she realizes that, while being obviously egotistical and self-opinionated, her previous boyfriend understands her far better than she does. Or in "Bliss", Bertha's sexual awakening is immediately followed by her learning of her husband's adultery with Miss Fulton in a moment of excruciating poignancy. Mansfield uses the emblem of unplayed music to represent her grief.

The milieu that Mansfield's characters inhabit offers few opportunities for women. Women may be daughters or wives, or they might be left in the socially inferior status of spinsterhood, which Mansfield was most familiar with among middle-class women. A woman's dependence on her parents and, subsequently, her husband were separated by a meticulously planned out wooing procedure. A profession and independence were rarely options. Unless they were really destitute, married women didn't work outside the home. When they were married, schoolteachers had to give up their careers. The working spinster was accepted by society, while the working wife was not. Mansfield depicts a society in "Bliss" where married women submit themselves to their husbands and where male duplicity is accepted. Harry, the unfaithful husband, is self-assured in his position as the head of the home. After guiding his girlfriend to the door at the conclusion

of a dinner party, he turns to face his wife, Bertha, while maintaining his “extravagantly cool and collected” demeanor. But it turns out that Rosemary also experiences anxiety. She is preoccupied with her appearance and wonders if she meets the masculine standard of what makes a beautiful lady. She first relishes the excitement of picking up Miss Smith, a young woman, on Curzon Street when she begs her for cash to pay for a cup of tea. She brings her home, feeds her, and makes a care promise: “I’ll take care of you.” But as soon as Rosemary realizes that Philip, her husband, has found Miss Smith appealing, Rosemary removes her without delay. Rosemary appears to worry that her husband’s attention is just transient and relies on her appearance despite all of her monetary advantages.

The best-known exploration of female sexuality by Mansfield is “Bliss”. As she makes her way home along the street, Bertha Young suddenly and gradually becomes conscious of her own sexuality. It is initially implied that this is a spiritual condition, but it soon becomes clear that it is suppressed sexual yearning. She arranges the fruit that has been delivered for that evening’s dinner party when she gets home, trying to find a way to express her new sentiments. Bertha, who is still having a hard time making sense of these fresh emotions, decides she has to express her love for her kid by going to the nursery. Bertha continues to get ready for the dinner party as the nurse quickly whisks her away. Bertha is drawn to Pearl Fulton at the party since she is a lovely and fashionable new acquaintance. She demonstrates to Pearl the garden’s pear tree. Bertha realizes that she wants her husband, possibly for the first time, but she suppresses any physical feelings she might have for Pearl. But Bertha’s “pleasure” is quickly interrupted. When Bertha discovers that Pearl and Harry are having an affair and that she is not allowed

to share intimacy with either, her aspirations for a closer friendship with Pearl Fulton and a more intense sexual connection with her husband are destroyed. Merja Makinen is one critic who has questioned how Mansfield depicted female sexuality in "Bliss".

Bertha is forced back into a position where married women have very little control over how they express their sexuality after realizing her own sexuality, even to the point of threatening to overthrow the stereotype of the docile female. However, Mansfield's short stories do not do any better for single women. For instance, in "Miss Brill", she paints a depressing picture of a destitute, lonely spinster. Miss Brill's Sunday customs that Miss Brill has grown accustomed to help her retain her sense of self. Mansfield portrays a primary female character in the play that is unable to conceal her behind the elegant poverty that Miss Brill depicts. Ada Moss is a vocalist who tries to make ends meet while unemployed and living in a filthy top-floor bedsit. Even her appearance, which previously earned her consistent work on the stage, is deteriorating.

She is forced to sell herself in an unending and demoralizing round of agents and auditions because she lacks the respectability and relative financial stability that come with being tied to a guy. The short story gives readers a glimpse inside one such day when she is jobless and her rent is overdue. She meets a man at a café and leaves with him after becoming exhausted and hopeless, as if to sell the only possession she had to get money to pay her rent. In her short stories, Mansfield paints a dark picture of life for women in early twentieth-century England. Even middle-class married women regularly experience estrangement, helplessness, and sexual irritability in their daily lives. Due to their social standing, unmarried women are more likely to be taken advantage of by

males, which frequently results in loneliness and poverty. As a modernist writer, Katherine Mansfield created fresh perspectives on how to see, analyze, and record the world. Her short stories show her commitment to writing in a straightforward style that captures the emotions and reactions of her characters, as opposed to the all-knowing, dictatorial, virtually entirely male writers of past generations.

Although Mansfield was not a political writer, the social, cultural, and political changes of her day are reflected in her works. At the time Mansfield was writing, the idea of alienation was far from the stories; Karl Marx had transformed it into a radical and secularized criticism of society. He concentrated in particular on how capitalism has alienated the working class. Sigmund Freud applied the idea of alienation to a more intimate setting, concentrating in particular on human sexuality. He called attention to the issue of the separation of the conscious and unconscious personality. According to Freud, unfulfilled or repressed urges are the main factors contributing to psychiatric disease. Mansfield frequently explores the subject of repressed sexuality in his short stories, most notably in "Bliss". Bliss doesn't directly address the suffrage movement or current calls for gender equality. However, it blatantly depicts Mansfield's assertion of women's servitude, which inspired these movements. In this scene, Mansfield depicts a simmering sense of estrangement under the surface of Bertha's life's outward joy and material luxury. She depicts a culture in which women are alienated from their physical selves and from any display of their sexuality. The title's "Bliss"—Bertha's newly discovered feeling of her own sexuality—provokes her to grapple with it. We learn nothing about Bertha's new emotion or where it came from.

This is a fake epiphany, though, as Bertha overhears Harry

setting up a rendezvous with Miss Fulton, shattering her dream and the evening comes to a close. The only thing she has left is the pear tree in the garden, and it seems like she has no other way to express her happiness. Harry, on the other hand, is the dominant party in their union and is able to keep Bertha respectable, keep their home in order, and have children with her while still finding fulfillment in his sexuality with Pearl Fulton. However, Pearl's situation could even be more dangerous than Bertha's. She draws strong men like Harry by relying on her youth and attractiveness, both of which are fleeting by nature. The necessity for both women to depend on males for their sense of self and sense of purpose unites them. Mansfield wrote during the period when Freud was creating his psychoanalytical ideas in Vienna. He claimed that neurotic symptoms were the result of an unresolved conflict between unconscious urges and conscious ones by analysing the social and sexual interactions of the period. The cause of what Freud referred to as "hysteria" or what modern-day people would refer to as mental health issues was the suppression of one's sexual impulses, which the society of the period expected of everyone, but especially women.

Perhaps Mansfield's most successful piece is "Bliss". She gives a superficial account of Bertha Young's day. Underneath this, she adds darker undertones that, rather than stating explicitly, raise questions about Bertha's newly discovered emotions. As the plot develops, Mansfield's skillful blending of incident, image, symbol, and structure solidifies her status as a modernist author. These quietly draw attention to the constraints placed on Bertha's ability to express her "joy" by society. This topic of men's and women's power dynamics is also covered in "A Dill Pickle". The story's nameless male protagonist and Vera formerly had a romantic

relationship. They re-connect in a café after a six-year absence; whether by chance or design is unknown. As is the case with many of Katherine Mansfield's short stories, "A Dill Pickle" appears to begin in the middle of the action without providing the reader with any background information. Vera is seldom mentioned in the narrative, despite the fact that it is recounted from her point of view. On the other hand, the unnamed individual divulges a large quantity of information about himself.

Vera, on the other hand, has fallen out of favour since their divorce; her prized piano has vanished, having been "sold years ago," and she no longer has the time to practice music. She tries to make a life as a single female in a patriarchal culture and as a woman with a history. He draws attention to the power disparity that wealth has brought about between them with nothing but barely veiled joy. He still finds her fascinating, but he is no longer enslaved by her. He puts the world of travel and the finer things of life before Vera with well-selected anecdotes. He acknowledges that he used to be "such a child," but now he wants to impress her with the knowledge and sophistication he has acquired. Vera is tempted, but it is obvious that the power dynamic has changed. She goes quickly and silently, as though clinging to the last shred of her self-respect. Mansfield also hints at a trace of egotism on Vera's side, despite the man's crushing feeling of his own self-importance being made very evident.

The Married Women's Property Acts of 1870 and 1882 were significant advancements in women's rights to retain their own wages and inherited money throughout the last decades of the nineteenth century. Early in the 20th century, revisions were made to the laws governing custody and guardianship, as well as the implementation of universal suffrage. Katherine Mansfield was able to demonstrate how

women were almost always placed in a submissive position to males throughout this time period through her short stories. Her success was not achieved by controversy, but rather by developing psychologically complex, palpable interior lives for her characters in her short stories. Some commentators have seen Mansfield as a failed writer who wrote in the relatively unimportant genre of the short story. Mansfield was often said to lack the “ability to plot greater structures,” according to Virginia Woolf. However, it can be said that Mansfield was actually a creative and insightful writer who just so happened to specialize in short stories. She wrote short stories about ladies who had no reservations about being women. In fact, it might be argued that Mansfield didn’t need to write a novel since she was so preoccupied attempting to craft the ideal short story.

Mansfield’s ability to examine the nature of truth and reality while presenting a new truth and a new reality from a female viewpoint is maybe her greatest accomplishment. The emergence of the psychoanalytic movement, the shock waves brought on by the Great War, as well as the general questioning and testing of creative trends in all areas of expression, were some of the elements that pushed Mansfield to experiment with new writing techniques.

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## मराठी कादंबरीतील उच्च शिक्षित स्त्रीचे चित्रण

प्रा. डॉ. निवृत्ती विनायक मिसाळ

मराठी विभाग प्रमुख

कला वाणिज्य व विज्ञान महाविद्यालय सोनई,

ता. नेवासा, जि. अहमदनगर

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प्रस्तावना :

माणसाला अन्न, वस्त्र आणि निवारा या मूलभूत गोष्टी जीवन जगण्यासाठी आवश्यक असतात. पण माणसाला आपला विकास साधण्याचा असेल तर, त्याला स्वातंत्र्य, समता, बंधुता एकता व शिक्षण या गोष्टीची आवश्यकता असते. या सर्व गोष्टीमध्ये मानवी विकासासाठी शिक्षण हे अतिशय आवश्यक असते. शिक्षणामुळे आत्मभान येते. यामुळेच माणसाचे जीवन बदलते. शिक्षणाचे वेगवेगळे टप्पे आहेत. प्राथमिक, माध्यमिक, उच्च माध्यमिक, महाविद्यालयीन, विद्यापीठीय असे काही टप्पे, यातील उच्च शिक्षणाचा टप्पा मराठी कादंबरीत स्त्री जीवनाच्या अनुशंगाने कसा आला आहे त्याचा शोध घेण्याचा प्रयत्न या शोधनिबंधांत करण्यात आला आहे. प्राथमिक शिक्षणाच्या पायावर उच्च शिक्षणाची इमारत उभी राहते. १९ व्या शतकाताच्या मध्यात स्त्री शिक्षण सुरू झाले. ते १९५० पर्यंत चांगले नावारूपाला आले. पण ते प्राथमिक, माध्यमिक स्तरा पर्यंतच सिमीत होते. स्वातंत्र्योत्तर काळात मात्र शिक्षणाचा हक्क राज्यघटनेने सर्वांना बहाल केल्याने उच्च शिक्षणात

मग ते तांत्रिक, वैद्यकिय किंवा व्यावसायिक असो यामध्ये स्त्रीचा टक्का मोठया प्रमाणात वाढला आहे. १८५७ मध्ये भारतातील कोलकत्ता, मद्रास आणि मुंबई विद्यापीठाची स्थापना करून मूहूर्तमेढ रोवली महाराष्ट्रात १८८५ मध्ये फग्युर्सन कॉलेज, १९४५ पीपल्स एज्युकेशन सोसायटी रयत शिक्षण संस्था, स्वामी विवेकांद संस्था, मराठवाडा शिक्षण संस्था, शिवाजी शिक्षण संस्था, म्हणजेच डॉ. बाबासाहेब आंबेडकर, कर्मवीर, बापूजी साळुखे, पंजाबराव देशमुख, जगदाळे मामा, स्वामी रामानंद तीर्थ, या सर्वांनी उच्च शिक्षणाचा पाया भक्कम करण्याचा प्रयत्न करून, तळागाळापर्यंत उच्च शिक्षण नेण्याचा प्रयत्न केला. केंद्र सरकारने १९८६ मध्ये नवे शैक्षणिक धोरण जाहिर करून उच्च शिक्षणाला महत्व दिले या धोरणामध्ये शासनाबरोबर उच्च शिक्षणासाठी खाजगी क्षेत्र ही खुले केले. त्यामुळे शिक्षणाच्या खाजगीकरणाला सुरुवात झाली. अनेक खाजगी शिक्षण संस्था आज महाराष्ट्रात निर्माण झाल्या. या प्रक्रियेत सुरुवातील समाजसेवा म्हणून शिक्षण संस्था चालवणारे समाजसेवक आज शिल्लक राहिले नाहीत. तर ते शिक्षणसम्राट झाले. माणूस घडवण्याच्या जागी आज पैसा कमावणे आले आणि या प्रक्रियेत फार बद्दल आणि घडामोडी घडलेल्या आहेत. या सर्व घडामोडीचे चित्रण मराठी कादंबरीत दोन्ही अंगाने आले आहे. त्याचा काही कादंबरीच्या आधारे थोडक्यात आढावा, या शोधनिबंधात घेण्याचा प्रयत्न केला आहे.

### मराठी कादंबरीतील उच्चशिक्षित स्त्रीचे—चित्रण

भारत देशातील स्त्रीयांच्या जीवनमाना बाबत. ज्या बऱ्यावाईट गोष्टी झाल्या. त्याला येथील पुरुषच कारणीभूत आहेत. कारण स्त्रीयांच्या हक्कासाठी भारतीय पुरुष समाजसुधारकांनी लढा दिला आहे. त्यात स्त्रीचा सहभाग हा नग्न आहे. हाच पाढा आपणास मराठी साहित्याबाबत लागू होतो. विशेषता मराठी कादंबरी लेखनात सुरुवातीच्या काळातील सर्व कादंबरी लेखन हे बऱ्यापैकी स्त्री सुधारणे बाबतच होताना दिसून येते. मराठीतील अगदी सुरुवातीची कादंबरी 'यमुनापर्यटन' बाबा पद्मजी यांनी १८५७ साली लिहिली या कादंबरीतून तत्कालिन हिंदू

विधवाची असहय अशी दुःखे मांडून हा प्रश्न साहित्याच्या माध्यमातून त्यांनी समाजसेवकांकडे नेण्याचा आणि समाजाचा याकडे पाहण्याचा दृष्टीकोन बदलणे असे काही उद्देश सांगता येतील त्यानंतरच्या काळात 'मुक्तामाळा' ही कादंबरी १८६१ साली 'लक्ष्मणशास्त्री हळबे' यांनी लिहिली या कादंबरीत स्त्रीयांच्या मानसिकतेचे दर्शन घडविले या दोन्ही कादंबऱ्या पुरुष लेखकांनी लिहिल्या आहेत. पण १८६३ मध्य साळुबाई तांबवेकर यांनी 'चंद्रप्रभाविहवर्णत' कादंबरीतून स्त्री-पुरुष नात्यावर वेगळ्या प्रकारे प्रकाश टाकून स्त्री लेखनाचा पाया घातला. पुढच्या काळात ज्या काही थोड्या कादंबऱ्या लिहिल्या गेल्या त्यामध्ये समाज सुधारणा आणि विशेषता स्त्रीचे दुःख हाच विषय प्रामुख्याने दिसतो. या मध्ये ह.ना.आपटे यांचा उल्लेख करावा लागतो. त्यांनी पण लक्षात कोण घेतो? 'मधली स्थिती', 'मी' 'जग' हे असेच आहे' इत्यादी कादंबऱ्यातून स्त्रीला झालेली तत्वाची जाणीव आणि स्वतःच्या उन्नतीसाठी प्रयत्न यावर प्रकाश टाकलेला आहे.

काशिबाई कानिटकर यांनी 'रंगराव' कादंबरीत एकूणच समाजाच्या विचारसणीवर आणि स्त्री जीवनावर प्रकाश टाकला आहे. या कादंबरीतून तत्कालिन समाजाचा स्त्रीशिक्षणाकडे पाहण्याचा दृष्टिकोन स्पष्ट होतो. प्रभाकर पंतांना सखूदूठकूला शिकवावे वाटत होते. पण त्यांनी आपला हा विचार मथुराबाई जवळ बोलून दाखविला, तेव्हा त्या म्हणाल्या, 'पूरे मेल तुझ ते शिकण किकण करायच काय बाकांना इतकलि लिहिण, कुठे त्यांना रोजगार कारायला का जायच आहे? (रंगराव, पृष्ठ-२८) या संवादातून शिक्षणाकडे पाहण्याचा एका स्त्रि एक पारंपारिकपणा दिसून येतो. १९८२ ते १९०२ हा कालखंड हा स्त्रियांच्या महाविद्यालयीन शिक्षणाच्या सुरुवातीचा काळ आहे. २० वे शतक हे सामाजिक आणि राजकीय दृष्टीने जागृतीचा कालखंड होता. १९२० च्या सुमारास स्त्रियांचे शिक्षण हा महत्वाचा सामाजिक प्रश्न बनला होता. याच काळात अनेक सुधारणा झाल्या हे शतक स्त्री शिक्षणाच्या दृष्टीने चालना देणारे ठरले याच काळात दूर्गाबाई जोशी यांनी 'सुशिला' कादंबरी लिहिली या कादंबरीमध्ये स्त्रीच्या आचारविचारात बदल होण्यासाठी

शिक्षण अतिशय महत्वाचे आहे. तिला आचार, विचार, स्वातंत्र्य, हक्क, असावे तिचा विकास झाल्याशिवाय राष्ट्राचा विकास नाही. अशी प्रतिक्रिया या कादंबरीत आली आहे. पुढच्या काळात या विचाराची गती गतीमान झालेली दिसून येते.

स्वांत्र्योत्तर काळात म्हणजे १९६० च्या आसपास काळात स्त्री लेखिकांची पहिली पिढी फार मोठ्या प्रमाणात लिहिती झाली. सर्व जाती—जमातीच्या लेखिकांना शिक्षण मिळाले आणि त्यांनी आत्मभान आले त्यांनी आपल्या अस्तित्वाची जाणीव झाली. आपण शिक्षण घेतले, सुविधा मिळवल्या, तरी पण आपण पुरुषांच्या हातातले बाहुलेच आहोत याची जाणीव झाली आपण स्वतःच स्वतःच्या जीवनाचे शिल्पकार आहोत. आपण आपले व्यक्तिमत्व घडविले पाहिजे. असा विचार त्यांनी व्यक्त केला. त्या जागृत झाल्या, आपले प्रश्न मांडू लागल्या स्त्री एक माणूस आहे. चूल आणि मूल, एवढेच तिचे जीवन नाही असे त्या ठणकावून सांगू लागल्या याचे चित्रण कादंबरीत आले समाजसुधारणेचे परिणाम उच्च शिक्षण युवतीने कशा प्रकारे प्रत्यक्ष कशीत आणले याचे विवेचन मराठी कादंबरीत उच्च शिक्षित स्त्रीच्या बाबतीत आले आहे. बी.ए. झालेली 'आचला लोणकर' ही विभावरी र्रिरकर यांच्या 'हिंदोळयावर' कादंबरी आलेली तरूणी तिचा नवरा विनायकराव व्यसनी असल्याने तिचे वैवाहिक जीवन अतिशय त्रासाचे होते. त्या नवऱ्याला नाकारते शिक्षिकेची नोकरी करते. गुलामगिरी, अपमान याला विरोध करते. व्यवस्थेविरुद्ध बंड पुकारते आणि मला माझ्यासारखे जगता आले पाहिजे हा विचार व्यक्त करते.

प्रतिमा इंगोले यांची 'पार्टटाईम' ही कादंबरी ही उच्चविध ाविभुशित अनुराधाच्या जीवनातील दुःखाचा डोंगर मांडते अलकाही उच्च शिक्षित आहे. तिचा नवरा हा सुशिक्षित बेरोजगार आहे याचा तिला पश्चताप होतो. तो ती स्वीकारते कारण तिला आत्मभान आले आहे. पण ही वेळ दुसऱ्या मुलीवर येऊ नये म्हणून ती आपल्या दीराची सोयरीक मोडण्याचा प्रयत्न करते. ती नवा विचार स्वीकारते. स्त्रीने पुरुषांच्या बंधनात का राहावे? असा तिचा साधा प्रश्न उच्च शिक्षण

घेणाच्या स्त्रीयांची मानसिकता स्पष्ट करतो.

शांता गोखले यांची 'रीटा वेलिणकर' ही कादंबरी रीटाच्या माध्यमातून स्वत्व, स्वाभिमान, जागृत झालेली, अस्तित्वभान आलेली व स्त्रीच्या स्वातंत्र्यासाठी धडपडणारी एक जागृत स्त्री साकारलेली आहे. समाजाने परंपरा, रूढी यातून स्त्रीला विशिष्ट भूमिकेत अडकून ठेवले आहे. या पारंपारिक भूमिकांमधील फोलपणा या कादंबरीतील स्त्रीच्या लक्षात आला आहे. आपले कार्यक्षेत्र काय असावे? या बद्दल ती अंतर्मूख होऊन विचार करित आहे. आपण कसे जगावे हे ती ठरवण्याचा प्रयत्न करित आहे. पण समाजाला ते पटत नाही. रीटाचा मित्र साळवी लग्न झाले आहे. तरी परंतु रीटाशी त्याचे विवाहबाह्य संबंध आहेत. तरी तिच्या मनात कुठेही अपराधेपणाची भावना नाही. पण साळवी असे समजत नाही आपले प्रेम स्वच्छ असू शकणार नाही असे म्हणतो. तेव्हा रीटा त्याला माझ्या जीवनातून दूर जा असे म्हणते, 'साळवी माझा कोणी नाही फक्त मी माझी आहे माझ जीवन माझं आहे. मी ते घडणार मला तो एवक आहे बाकी कुणाला नाही. साळवीला तर नाहीच नाही'. या उद्गारात रीटाच्या अंतःस्थ स्वत्वाची जाणीव दिसून येते.

'भूमी' ही कादंबरी आशा बगे यांनी लिहिली या कादंबरीची नायिका मैथिली असे म्हणते की, समाजाने परंपरा, रूढी यातून स्त्रीला विशिष्ट भूमिकांमध्ये अडकून ठेवण्याचा प्रयत्न केला आहे. या पारंपरिक भूमिकांमधील फोलपणा मैथिलीच्या लक्षात आला आहे. त्यामुळे आपले कार्यक्षेत्र काय असावे याबद्दल ती अमर्मूख होऊन विचार करित आहे. स्वत्वाचा, स्वतःचा, आत्मसामर्थ्याचा शोध घेण्याचा प्रयत्न करते. म्हणजे उच्च शिक्षित स्त्री जागृत झालेली व अस्तिभात आलेली स्त्री ही भूमी कादंबरीत दिसून येते.

**सारांश :**

कादंबरी लेखनातील उच्च शिक्षित स्त्रीच्या चित्रणाचा विचार करताना कादंबरीतील उच्च शिक्षित स्त्रीची बदल ती मानसिकता लक्षात येते. जसजसे कादंबरी लेखन विकसित होत गेले तसतशा कादंबरीतील

उच्च शिक्षित स्त्रीया ऐशआरामाचे जीवन जगण्याचा प्रयत्न करताना दिसून येतात. उच्च शिक्षणामुळे तिच्या बोलण्यात, विचारात सामर्थ्य आल्याचे जाणवते पुरुषाला जे आवडते ते करण्यापेक्षा आपल्याला जे आवडते ते करावे असा बदलता दृष्टीकोन दिसून येतो. मराठी कांदबरीत चित्रित झालेल्या स्त्रीयांची शैक्षणिक स्थिती बदलण्याचे चित्रण आहे. पूर्व काळात शिक्षण पुरुषांची मक्तेदारी आहे. अशी भावना होती. पुढच्या काळात आम्ही स्त्रियांचा आमच्या वाईटाला कसे कारण आहोत हे सांगू लागल्या. काळानुसार स्त्रीयांच्या विचारसरणीत बदल झाला. नंतरच्या काळात उच्चशिक्षित स्त्री आपल्या हक्कासाठी, स्वतंत्र विचार व्यक्त करू लागल्या. म्हणजे मराठी कांदबरीत चित्रित झालेल्या उच्च शिक्षित स्त्रियांचा टप्प्या-टप्प्याने विकास आणि इतिहास स्पष्ट केला आहे. उच्च शिक्षित स्त्रियां चूल आणि मूल यापेक्षा पुढे जाऊन त्या समाज व्यवस्थेला आम्ही ही एक माणूस आहोत, आम्हाला ही एक व्यक्तिमत्व आहे. आम्हाला विकास करणेसाठी संधीची गरज आहे. असा स्पष्ट विचार व्यक्त करतात.

**संदर्भ :**

- १) कुलकर्णी अनिल, शिक्षणाचे बदलते संदर्भ : साकेत प्रकाशन, औरंगाबाद,
- २) नेमाडे भालचंद्र, टीकास्वयंवर : साकेत प्रकाशन, औरंगाबाद,
- ३) आपटे हरी, पण लक्षात कोण घेतो : डायमंड पब्लिकेशन, पुणे
- ४) बगे आशा, भूमी : मौज प्रकाशन गृह, मुंबई
- ५) गोखले शांता, रीटा वेलीणकर : मौज प्रकाशन गृह, मुंबई
- ६) इंगोले प्रतिमा, पार्टटाइम : ग्रंथविशेष प्रतिष्ठान, पुणे, ३०
- ७) हळबे लक्ष्मण, मुक्तामाला : समन्वय प्रकाशन, कोल्हापूर



## A study of post-colonial techniques in Kiran Desai's Fiction- Hullabaloo in the Guava Orchard

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**ABSTRACT-** Kiran Desai's novels are a significant part of the post-colonial tradition of literature written in English in the contemporary times. The works of literature in this tradition are best understood when viewed from the particularly post-colonial perspective. Her first novel Hullabaloo in the Guava Orchard can be analyzed using the post-colonial perspective of criticism. Such type of analysis is expected to give new insights into this novel. The post-colonial critical theory puts emphasis on the psychological as well as physical impact of colonial tendencies on the writer, the literary work and the reader. The present paper, it aims to include all these aspects in its scope with the objective of oriented from the particularly post-colonial techniques. The conventional critical method is integrated with the post-colonial critical technique for the study of this book.

**Keywords:** Plot, Point of view (Tone), Narration, Style, Set-

The term post-colonial is applied to the cultures affected by the imperial process or to agenda of western imperialists for cultural domination it means after the beginning of colonialism not necessarily after decolonization, however post colonialism is a complete cultural process that represent the general mood of particular period of history, as shown by ideas beliefs or the spirit of the times. The Post-colonial discourse offers different perspective of colonialism. The rupture between colonialism and post-colonialism is an artificial One and now a days post-colonialism has become a myth.

The post-colonial identity of marginal groups their exploitations and oppression displacement, nostalgia, and the loss of language and culture are the predominant issues related to post-colonialism. It is a current movement of thought or a theory that deals mainly with the effect of colonization on the culture and thoughts of the colonized societies. With no description of the colonized subject this definition entirely concentrates on such aspects which unfold the domain of the colonizers.

1. Harish Trivedi refers to post colonialism as another term of metropolitan imposition whereas. (Trivedy, H, 1996: p244)2. Russell Jacoby, complains that the term 'post -colonial' has become" the latest catchall term to dazzle the academic mind" (Jacoby, R, 1995: p30)

The present chapter, attempting to undertake a critical analysis of Kiran Desai's novel *Hullabaloo* in *The Guava Orchard* from the post-colonial point of view. It also gives a representation to the marginalized individuals as well as groups. The characters live in an atmosphere which is a result of the colonial displacement. The issues like loss of culture, nostalgia etc. figure prominently in this novel of Desai. She, like the majority of the post-colonial writers, tries to reposition the co-ordinates of history and give an original in-

sight into the psychological and cultural world of her characters in it. The post-colonial approach, therefore, would prove to be the most appropriate strategy in the analysis of this novel.

Kiran Desai has used a number of post-colonial techniques while developing the story of this novel. They are as follows: a) Plotconstruction b) Point of view (Tone) c) Narrationd) Stylee) Settingf) Structure

**1. Plot construction:** A long with the main plot the book has a number of sub-plots. These sub plots play their roles in build up the story of the main plot. The main plot develops story of Sampath and related events.Among the sub-plots we have love story of Pinky and Hungry Hop Boy, the story of Mr. and Mrs. Verma, the story of the DC (district collector), the story of chief medical officer, the story of the cinema monkey and other monkey's and the story of all the authorities combinable. These sub-plots are interwoven to develop the main plot.

The Chawla family settles in the guava orchard and Pinky feels alienated. Accidentally, she falls in love with Hungry Hop Boy far below the status of her family. Her strange love story and the circumstances about the Hungry Hop Boy have been described minutely. The love story is connected to the plot of the authorities through the disturbance the boy creates, in their attempt of catching the monkey.Yet there is another story of Mr. and Mrs. Verma. Mr. Verma is a biology professor in a university. In his mind, he continuously has one solution after another for almost every problem. But his solutions and ridiculous and strange none of them having a common sense. So, his wife is poignant in her criticism of his plans. She never leaves a chance of looking down upon him on his failure. This subplot is connected to the main plot through Mr. Verma attempts in including rain and in getting rid of the monkeys.

There is also story of all these authorities combinedly. They try to solve the monkey problem by catching the Monkey, while they contact try to visit each other and make combine attempts they make mistakes and we have a very humorous situation. Their wrong numbers, Telephones lines crossing and when they go to visit each other, they miss their ways and none is available to each other. The plot of superstition, selfish and corrupt people of Shahkot has also been used to develop the main plot. At the time of Sampath's birth they consider him to be a special child. When Sampath tells the secret things about people they think that –

‘He must have gone through a through and complete transformation’, said Miss Jyotsna. ‘Look how his face is so different now’. (p73) They consider him a visionary. The corrupt natures of the people stealing the fencing of the post office and the lazy Govt. servants have also been described.

2. Point of View: -The tone of the writer is satiric, sometimes humorous. To attain the humour the writer makes extensive use of hyperbole. Even situation is ironical. The condition in which they consider Sampath to be sage is itself satiric and there is a lot of humour in it. The monkey problem is sandaled in a humorous manner.

The working of different offices – The post office, the office of District collector, the health centre of the Chief Medical Officer, the sentimental nature of the Brigadier, the Superintendent of the Police, the first meeting and love affair of the Hungry Hop Boy. All have been described in a satiric manner.

**3. Narration:** Third person narration has been used. There is extensive use of flash back and quotations. The thought of Sampath and other characters have been described in the first-person narration. In the second section of the first chapter there is flash back in which kulfi's pregnancy has been described. From the second chapter the story moves on till

the second part of the third chapter in which the failure of Sampath in school has been described.

Again, in the middle part of Chapter seven, there is flash-back (p62-65) in which early life of Mr. Chawla has been described. In this way the writer has used flash back a number of times.

**4. Style:** Extensive use of satire irony and hyperbole has been done. The tone of the writer is satiric. A lot of humor also has been used. The manner in which pinky expresses her first love or the manner in which the superintendent of police handles the case or the manner in which the net meant for catching monkeys is used, everything is humorous.

**5. Setting:** Setting of the novel is in the factious town of Shahkot in the north of India in modern times.

The story generally takes place in two places. The one is inside the town of Shahkot where the people and the authorities of Shahkot live. Another is on the outskirts of the town in the guava orchard where Sampath is sitting in a guava tree. The authorities held different meetings to catch the monkeys. The cinema monkey creates problem in the town when the authorities leave their house and offices to catch the monkeys there is Hullabaloo. This takes place in the town.

The love affair of Pinky and the Hungry Hop Boy takes place the town, Sampath's birth and childhood takes place in the town. Before running away Sampath worked in the post office of Shahkot.

The other setting of the novel is in and about the guava orchard at the outskirts of the town of Shahkot. Sampath sits in a tree and the devotees go there to take his blessings the monkeys. The monkey protects and monkey catches. Kulfi, Sampath's mother wanders about the area in search of different herbs and species different animals and birds to cook for Sampath.

**6. Structure:** -The fiction has a dense structure. Good begin-

ning and middle. The ending is little bit unexpected. The book, is gripping beginning in which the subject and main characters and their characters are introduced. The events happening about Sampath's have been mentioned. The tone of the writer is also clear in the very beginning of the book. The protagonist and the peculiarities about his birth have been described the direction in which the story will go is hinted.

The book has a gripping middle. The writer uses different techniques for ascertain the effect. Satire, Irony, Humour, Hyperbole a number of techniques and figures of speech has been used. The story travels well until we reach the climax in which all important characters come together to catch the monkeys. Up to here the story moves with pace.

But the ending of the story abrupt and we do not know exactly what happened with Sampath. We also don't know what fell in the 'Kulfi' enormous cooking pot' (p209)

We know that there- 'Were spices and seasonings herbs and fruit, delicious gravy'. But there was also 'Something else' (p209) we do not know what exactly this something else is.

The characters in the novel can be divided into some groups. The groups are those of women characters, men characters, collective characters, animal characters and symbolic characters. There are five major woman characters. There are Ammaji, Kulfi, Pinky, Miss. Jyotsana and Mrs. Verma. Almost all of these characters are Flat characters. Their behaviors through the novel are the same as in the beginning of the novel. The character of Pinky seems round character for in the beginning of the novel. She is always critical of her brother Sampath. She says that the cinema monkey will think her an ideal person to attack if he found Sampath with her. But as soon as he becomes a Baba she has all praises for her brother. She has taken his blessings and thinks that he always knows everything.

'Who knows why she had to put in So many' you knows' (p189)

Pinky is always critical of men and is ready to attack them with her hair pin. She always thinks of superior things. But suddenly she falls in love with the Hungry Hop Boy.

Another women character which goes a little bit transformation is Pinky's mother, Kulfi. The character, Kulfi, which we see in the beginning of the novel is a women who hated to cook, but the very same. Kulfi is so changed as soon as Sampath becomes the Baba. She is continuously engaged in cooking food for Sampath.

All other woman characters are flat characters through the book. Mrs. Verma is always critical of her husband. Jyotsana is the same credulous, Superstitious womanish character. She has all the characteristics a woman has Ammaji is always all praises for Sampath.

Another group of characters is that of male character except the Hungry Hop Boy seen flat. The Hungry Hop Boy is a round character. In the beginning he is in love with Pinky, but as soon as he sees the girl decided by his parents to be his would be wife, he is confused as what to do. His confusion remains till the end of the story. He helps to create humors in the story.

Except Sampath all other male characters have been satirized. They are also symbolic of government institutions. None of the government officials including the press seem to have reason. All look credulous. Their different plans for different purposes are ridiculous. The devices plans for solving the drought problem are ridiculous. Mr. Chawla suggests cutting trees and planning them again in a special pattern. Mr. Verma suggests pulling clouds through giant electric fan.

'The army proposed the scattering and driving of clouds by jet planes flying in a special geometric formation, the police a frog wedding to be performed by temple priests'.

(p2)

The writer has used satirical as symbolic tone not only for these characters but also for their actions, the actions and direction of the character in satirical and symbolic. The chief medical officer himself is ill with ulcer. He is superstitious and is a devotee of Hanuman, the monkey of God and the monkeys.

Mr. Verma, biology professor suggested to end (kill) the biological species, the monkey. The superintendent of police instead of finding out the truth behind the Baba or arresting Pinky for the crime, she has committed drops her at her place and takes blessing of the Baba, the Spy instead of searching the past of Sampath. Searches what there is in Kulfi'.

The press makes Sampath in to a holy man by publishing in his favour continuously. The Brigadier, an army man has been presented as a very sensitive in nature. He is interested in bird watching, fond of songs of Lata Mangeshkar.

The district collector seems childish inexperience thinking of what his father would think as whether this profession is fit for him or not. Along with these individual symbolic characters their collective symbolic character described in satiric manner.

There are people of Shahkot, who steal away the teaching of the post office. These people of Shahkot are superstitious and corrupt. The government officials are lazy thinking of tea cup and chatting in the official times. The bosses (The head of the post) use their inferior staff for doing their proposal jobs such as helping in their daughter marriages, taking railway tickets for them.

The character of Mr. Chawla works as a link between all other sub-plots. He goes to different authorities to solve the monkey problems. He goes to the Shopkeeper for their advertisements. The character of Mr. Chawla seems a char-

acter with conning reason and materialistic attitude. Mr. Chawla plays the role of a feather as well as a material man. As soon as he knows that the people are influenced by Sampath, he sees the possibility to make money. He is always after one after another plan to make money. He opens an account in the bank. So that people may fill their money there. He is not a superstitious person but selfish.

Another character is character of Sampath, the protagonist. The only innocent character in the novel is that of Sampath. He is not included to the material life. He has no concern for loss or gain. He just wanted to live a simple and free life. He wanted to be free from the bonds of society and olive in an open. So he runs away and finds solace in the guava tree. But the society follows him to tie him up. His peace is disturbed be the dirty politics and tactics or the modern society. In this way the society uses him for their selfish purposes. Sampath is also a symbol of nature. The depiction of his character shows how nature is attacked and spoilt by the modern civilization.

Another character in the novel is the character of the monkeys, monkeys work as a collective character. They are representatives of nature. They are at war with human society. As human beings attack on nature these natural representatives also attack on human civilization. They are fond of liquor and are continuously in search of it. In this way the writer combines symbolism and realism to develop the story. In this way it is a critical study of Desai's novel *Hullabaloo* in the *Guava Orchard*, with focusing on the above major post-colonial techniques. The objective of this paper is oriented from the particularly post-colonial perspective. The conventional critical method is integrated with the post-colonial critical technique for this study. Thus, this paper will also serve both the students of English Literature and the teacher alike, because it is a comprehensive study.

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## Githa Hariharan's Point of View in Her Novels

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### **Abstract**

Point of view is the way of story gets told. The author presents the characters, dialogue, actions, setting and events which constitute the narrative in a fiction. It is always great concern of the novelist to find out point of view in modern fiction. They have different aspect in the fiction having limitless subjects. Githa Hariharan is a prolific writer of 21<sup>st</sup> century in Indian writing. In her novels she convey the human psychology and the problems of the society in different ways. She puts forward the 21<sup>st</sup> century scenario and various concerns through her point of views in her novels.

**Keywords:** Patriarchy, Psychology, Feminine, Narrative, Indian Githa Hariharan's novels are about how women deal with the given space in the Indian society. Her novels present patriarchal limitations for the women of different social classes and ages. The problems of marriage and battles of women in their relation with men and society and their intense passion for quest for identity are some of the other concern of her novels. These are classified as an extraordinary novel, about

women's lives by a woman writer. In some of her novels, she excavates the men psyche in an amazing ways which put forward her point of view about both female and male part of the society.

Githa Hariharan won the 1993 Common wealth prize for her first novel, 'The Thousand Faces of Night' (1992). Hariharan wrote this novel when she was on maternity leave. She was surrounded by women, especially old women. Hariharan took inspiration from their lives and used both real and imagined world to develop her point of view for her novels.

The celebrated Githa Hariharan's debut novel 'The Thousand Faces of Night' can be seen as the depiction of a single face of thousand lives. It is the face of thousands of Indian women who are caught in the old customs and traditions. The novel has the smell of our mother and grandmother's laps and their weak fingers will once again pacify our tired forehead as we go through this novel. The novel is woven around three generations of women – Devi, Sita and Mayamma. The novel brings forth the idea how despite generation, background and the education that an Indian woman attains, her fate is to fall back into the century old customs at least to a small extent. The Indian society demands at least a pretension from their women that they are obeying the centuries old routines. When Devi returns from her education at America, tradition and the old order of things are ready to reclaim her into an arranged marriage. As she gets exhausted with her self-important husband Mahesh, she learns the vital duty of any Indian wife pretend to be a good wife. She further learns to love entertaining husband's family and friends, pretending never sick or angry. Devi learns the vital duty from her old family retainer Mayamma, who got married when she was still a girl to a drunken husband and abused by mother-in-law, husband as well as her own

son. She advises Devi that the key to marriage is the ability to endure, and so on. Devi's mother Sita follows this theory well in her life. She sacrifices herself to the goals of reason, order and progress. All through her life, Sita fulfills the role of a dutiful daughter, wife and mother. Despite her daughter's western education, she is able to take back her daughter into the Indian culture with these qualities. The novel clearly gives the idea 'A woman meets her fate alone'. However it leaves behind some questions that are unanswered. Will this situation ever change? Are women helpless preys to their plight? What is the way out of these dilemmas? The questions remain unopened as explosives. With a poetic, measured and teasing language Gita Hariharan has created a profound novel. The writer tells in an exclusive interview that the novel came to her as a gift. This novel is strongly recommended for any Indian women who are experiencing similar facts in their lives.

Githa Hariharan's 'The Ghosts of Vasu Master' (1994) is an autobiographical novel. Hariharan says,

But I would prefer to say that 'The Ghosts of Vasu Master' is my most autobiographical novel. People laugh when they hear this because the novel is told from the point of view of an old man, but it is true. Vasu Master has a very large component of Githa' Hariharan, the questions that torture her. But on the whole, there is no character you write does not have some of your flesh and blood. But they are still not you. Just as your children are not but independent entities (Navarro, 2004:201-212).

Vasu Master is a small-town retired teacher. He tries to establish a connection with a deaf and speechless pupil "papaya head Mani", who either cannot or will not speak. Vasu Master tells Mani one story after another to teach and to heal him. The thread of Fantasy and mystery in the novel evoke the realm of magical realism. It is a quest novel in which protagonist is seeking self-definition. The novel is also a com-

ment on hollowness of the contemporary education system and the limitations of prescribed texts.

The Ghosts of Vasu Master is narrated by a newly retired teacher. Having spend most of his life teaching at the private P.G.Boys' School, in the Indian town of Elipettai, Vasu Master moves a bit uneasily into retirement. His farewell present from his students was a notebook, and among the things he does is to begin to make notes-jotting down observations, memories and thoughts about teaching. He also continues to teach a bit, becoming a tutor. He doesn't have many students, however, and eventually he is only left with one, the most complicated and stubborn case, Mani. The boy is twelve when he comes to Vasu Master but it seemed the brain of a six or a seven-year-old. He doesn't speak, either, and has been through numerous schools and doctors, without anyone being able to draw him out or keep him under control.

Vasu Master has no great immediate success with Mani, but eventually finds at least one thing that seems to keep him entertained and interested with stories. Vasu Master himself wasn't brought up on proper stories, discovering in his childhood that the ones he was told weren't at all like the ones other children heard. Now, however, he can see their power and finds them useful for himself too. Vasu Master doesn't live only in the present: the past also haunts him, and part of what he is trying to do is to "make peace with memory". His wife, Mangala, died many years earlier, and she only gradually becomes a strong presence in the book. Scenes from his childhood and his past are recounted, all in trying to understand the present.

Hariharn's novel is very ambitious, as her acknowledgements suggest, as she thanks the authors of works that have influenced her. Everyone she credits from Ivan Illich and R.D. Laing to Susan Sontag and Oliver Sacks. She also mentions the influence of works such as the

Panchatantra. There are times when the influences shine strongly, but overall Hariharan manages to use them well in the story, and the novel does work well simply as a story too. Vasu Master, and his pupil, grow and learn and come to terms with the world around them and their places in it. Hariharan relates this process very nicely. The novel told in short chapters, alternating between events in the present, stories and recollections along with a bit of philosophizing on Vasu Master's part. 'The Ghosts of Vasu Master' moves at a good pace, and builds up nicely to its conclusion. Hariharan tries to do a great deal. It is charming, entertaining, and thoughtful novel.

'When Dreams Travel' (1999) is Githa Hariharan's third novel. This novel is a version of rewriting of the Arabian Nights. It is much about story telling as about storytellers. It has multi-voiced narrative which assumes the significance of a modern myth. This novel recalls the magic realist mode of Angela Carter, Gabriel, Garcia Marquez and Salman Rushdie. The novel is about the protagonist Shahrzad and her younger sister, Dunyazad. The Sultan kills a virgin every night and his brother who makes an enemy of darkness and tries to banish it. A chaste and intelligent girl Shahrzad and her tales of love and adventure to delay death are the most amusing parts of the novel. In this retelling of the 'Thousand and One Nights', the main protagonist is Scheherazade – here renamed Shahrzad – who each night staves off execution through the power of her stories. Her fantastical tales are told as part of a power game with her husband the Sultan Shahryar, a battle in which she is joined by her sister Dunyazad. Hariharan's novel subverts the escapism of her sources by reminding us of the political context which is essentially a feminist reworking of the sources, whilst also presenting us with a range of stories that are dark, poetic and witty. Past and present, reality and fantasy are blurred, with richly evocative prose and a large

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dose of "magic realism".

A novel is about storytelling and storytellers, especially female, typically powerless ones. Hariharan takes the myth of Shahrzad and begins after it ended, with her sister Dunyazad returning to Shahrzad's palace to help her husband construct her tomb. Dunyazad and a scheming maidservant with a peculiarly hairy mole meet and share stories, including many of a hair-covered woman who was eventually ostracized by her community, revolving around the possibility that Shahrzad escaped and they can too, from the entrapments of the old 1001 Night story and the present concerns of their lives. 'When Dreams Travel', is a curious, meandering novel, beautifully written.

Githa Hariharan's last novel 'In Times of Siege' (2003), specifies her angst for fundamentalism and extremism. She boldly comments over the betrayal of the secularist vision that can shape the nation. The novel chillingly reflects the realities of contemporary India. Sometimes it seems exciting but it is often moving. It is stark contemporary narrative, which unfolds the story of ordinary life besieged, of men and women struggling to make sense of hatred, ignorance, love and loyalty individual's ideas and notion. It focuses our gaze at the increasing gulf among people who love peacefully co-existed for centuries together. It emphasizes the general apprehension about the future of India a pluralist society. Various characters surrogate to unveil their identity from unusual circumstances of their lives. While talking about the inspiration for 'In Times of Siege', Hariharan mentions,

More than inspiration, I would have to talk about compulsion. Both in India and elsewhere, we are living in times that allow less space for debate and dissent. As for as specific incidents are concerned when I was midway through the novel. There was actually a case in India of two by rightwing watchdogs. This was not so much inspiration for me as a

strange parallel track being taken by both the reality around me, and the fiction I was writing. (Luan, via e-mail).

'In Times of Siege', covers the span of two months (late August – October, 2000) in the life of Shiv Murthy, a fifty-two year old professor of History at Kasturba Gandhi Central University. It's an odd academic setting, with the students, an Open University, where Murthy is no longer teaches students; as his Department head likes to put it, he coordinates resources for his educational clients as a correspondence course.

Two events unsettle Murthy's settled life. He is the 'Local guardian' for Meena, a student at one of the other Delhi Universities whose mother had asked him to watch out for her while she was in Delhi. He has barely done anything for her since she arrived, but when she breaks her knee in an accident she calls on him and he takes her in until she can walk again. Murthy's wife is in America, where their daughter has just gotten a job, and so he's left pretty much to deal with Meena alone. The trouble explodes around some material he prepared for one of his B.A. History courses. Murthy wrote about Basava (Basavanna), the treasurer of a twelfth-century Hindu city, Kalyana. Basava has classless ideas that threatened the order of the day, undermining the caste system, though he was ultimately not able to overturn it. This version of history did not appeal to certain Hindu fundamentalists, and reading it in Murthy's lesson they raise a reek.

He has hurted the sentiments of a Hindu watchdog group, and things must be put right again. But Murthy isn't willing to give in so easily, and he refuses to apologize. The militant fundamentalist make a lot of fuss, the media takes as interest, people inside and outside academia choose sides. Hariharan nicely allows the dispute to unfold. This is a novel about politics and political correctness and academia, but her focus on Murthy, who often remains a bit on the edge of

events, and his day to day life prevents the book from bogging down in petty politics alone. Meena enthusiastically takes up Murthy's cause, and is of great help in enlisting help and organizing. The relationship between guardian and ward also becomes a more complicated one, also nicely handled by Hariharan. It all remains an episode, two months out of his life, but it brings with it change and some understanding. Murthy's is coming to terms with his own father's disappearance many years earlier that was a freedom fighter. The novel could have done with a bit more specificity and solidity; more fleshed out scenes, more explanation.

The lyrical luminous and sharply perceptive, the novel 'Fugitive Histories' is perhaps Githa Hariharan's most mature work to date. While deft at the weaving of political events into private lives, Hariharan has often been accused of structuring a somewhat cerebral narrative, and some critics hold that she is better at the art of short story than at a longer narrative structure. Yet this work is clearly a deeply felt one, even though the reader may sometimes wish for a loosening up of the tightly held characterization that is the writer's trademark.

Practically in her life, Hariharan has been a social reformer and an idealist. All her novels are a great experiment of her point of view on various issues of the society. She is staunch follower of feminism. She believes that woman has her own individual identity, which has been suppressed in Indian society. Hariharan fought in Supreme Court and won the case of mother as natural guardian of a child. Almost all her novels have revealed the fact and the point of view that every woman has a self-identity, which ignores patriarchy.

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## **Alienation at Home and Yearning for Freedom in Manju Kapoor's 'A Married Woman'**

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Manju Kapoor is one of the most accomplished and highly acclaimed contemporary Indian English women novelists, The main focuss in her novels is on marital bliss and women's role at home and away, particularly in the culture where individualism and prate are always referred as alien. The women appear in her novels go through various struggles in their lives and the deep monitoring of their lives under the dictatorial mechanism of a closed society are the primary in the writings of Manju Kapur. In an interview Deepa Didi says that ,”Yes, I am a feminist writer in the sense that my works are woman centric .My novels focus on the needs and desires of women from different backgrounds and in different situations. Women yearn far recognition for their work, particularly since domestic labour so often goes unappreciated. They want concern and sharing of responsibilities.” There are two important things in every individual's life .One is home and other is identity. Despite

the fact that people as immigrants live in an alien culture, they're very much connected to their conventional and cultural identities and also to their respective homelands.

**Keywords** -Alienation, identity, displacement, liberation, domestic confinement.

Manju Kapur's *A Married Woman* (2002) stands as one of the most significant feminist narratives in contemporary Indian English fiction. The novel presents the inner life of Astha, a middle-class Delhi woman, as she navigates between the traditional expectations of wifedom and motherhood and her own emotional and intellectual desires for freedom. In portraying Astha's gradual alienation from her home and her yearning for liberation, Kapur exposes the subtle mechanisms of patriarchy embedded within the Indian family system. The novel becomes a site of resistance where the female self seeks identity and meaning beyond domestic confinement.

This chapter explores the themes of alienation at home and the yearning for freedom as central to Astha's journey. It analyses how Kapur weaves these ideas through Astha's relationships, her domestic duties, her creative impulses, and her eventual turn toward activism and same-sex love. The narrative embodies the tension between the individual and the institution, between conformity and rebellion, that characterizes women's lived experiences in postcolonial India. In the novels of Manju Kapur feminism can be traced out in different perspective in the so called age of modernity . Through her novels she focuses on the life of female characters . Her central characters struggle for their own identity and survival .With the help of education the protagonists are become aware of their self reliance. It also help them to walk on new horizon. They have considerable liberty of expression and thought .In each and every field they not only compete with men but also work efficiently like their

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male counterparts.

### **The Home as a Space of Alienation-**

At first glance, Astha's home appears to be a place of comfort and order — a microcosm of bourgeois respectability. Her husband Hemant, an ambitious and practical man, provides material security, and her children give meaning to her domestic routine. Yet, beneath this apparent harmony lies a profound emotional and psychological alienation. Home, instead of being a nurturing space, becomes a site of estrangement. Astha's sense of suffocation arises from her inability to align her personal aspirations with the rigid domestic expectations imposed upon her.

Kapur's narrative subtly critiques the gendered division of space and labour. The Indian middle-class home, often glorified as the epitome of virtue and stability, is shown as a patriarchal enclosure that silences women's voices. Astha performs the duties of a wife and mother meticulously, but these duties rob her of spontaneity and self-expression. Her creativity, once visible in her youthful interest in painting and literature, withers under the weight of routine and conformity.

Kapur's portrayal of Astha's alienation echoes Simone de Beauvoir's assertion in *\*The Second Sex\** that "the woman who is confined to the home becomes an appendage to man's existence." The domestic space, while physically secure, becomes emotionally barren — a place where the self disintegrates in endless cycles of care and obligation. Astha's growing indifference to her marital life is not the result of personal weakness but a response to the emotional vacancy created by patriarchal norms.

### **Marriage as a Structure of Confinement-**

Marriage in *\*A Married Woman\** is portrayed not as a partnership but as a structure of control. Hemant's modernity is limited to the economic sphere; emotionally, he remains rooted in patriarchal privilege. He expects Astha

to fulfill her role as an obedient wife who adjusts to his career ambitions, family expectations, and social appearances. When Astha expresses restlessness or intellectual curiosity, Hemant perceives it as a threat to domestic stability.

The novel reveals that even in urban, educated families, the ideology of female sacrifice remains powerful. Astha's mother repeatedly advises her to tolerate discomfort for the sake of marital harmony, reflecting a generational perpetuation of patriarchal conditioning. This constant suppression of self-desire leads to Astha's emotional numbness — she becomes “a woman with a heart full of unspoken words.”

Marriage thus becomes a symbol of gendered alienation, where emotional needs are subordinated to social respectability. Hemant's indifference to Astha's inner life reinforces her sense of invisibility. Kapur's critique is nuanced — she does not vilify Hemant but exposes the structural imbalance that renders genuine companionship impossible within conventional marriage.

#### **The Yearning for Freedom: Awakening and Self-Realization-**

Astha's encounter with Aijaz, the theatre activist, marks the beginning of her emotional awakening. Through her involvement in street theatre and political performance, Astha discovers a voice long suppressed. The public sphere of activism, though temporary, provides her with a sense of purpose and participation beyond domestic boundaries. Yet, when Aijaz dies in a communal riot, Astha's renewed spirit is redirected inward — toward introspection and later toward her relationship with Pipeelika, Aijaz's widow.

In the novel *A Married Women* the author deals women's problems in the modern context. It is a seductive love story of love, passion. It also deals political issues of that time.

Kapur's portrayal of Astha's relationship with Pipeelika

transcends conventional definitions of sexuality. It represents a quest for emotional authenticity and mutual understanding. Through Pipeelika, Astha experiences intimacy that is empathetic rather than possessive, creative rather than restrictive. The relationship symbolizes an escape from patriarchal authority and a movement toward an autonomous female self.

Astha's yearning for freedom is not limited to physical or sexual liberation; it is an intellectual and spiritual hunger. She desires the freedom to think, to feel, to express — to live a life of meaning. Her relationship with Pipeelika, though fraught with uncertainty, becomes a metaphor for resistance against gendered confinement. Kapoor's narrative thus aligns with the feminist call for self-definition beyond socially sanctioned roles.

**Freedom and Its Limits-**

Despite her acts of defiance, Astha's liberation remains partial. The social and familial constraints surrounding her are too powerful to be completely dismantled. The novel's ending, where Pipeelika leaves to pursue her academic ambitions and Astha returns to her family, underscores the cyclical nature of women's entrapment. Kapur avoids a simplistic conclusion; instead, she presents liberation as a process rather than an outcome.

Astha's alienation does not disappear; it transforms into a quiet awareness of her limitations. She learns to negotiate her desires within the boundaries of her world. This ambivalent resolution reflects the condition of many modern women — educated, aware, yet bound by invisible chains of duty and expectation. The yearning for freedom persists, sustaining her inner self even within the cage of domestic life.

**Symbolism and Narrative Technique-**

Kapur employs a realistic narrative style infused with

psychological depth. The domestic space becomes a metaphor for entrapment, while public spaces — theatre, protests, travel — symbolize freedom and awakening. The juxtaposition of the two worlds highlights the tension between duty and desire, self and society.

Recurring symbols such as the house, mirror, and painting reflect Astha's inner fragmentation. The mirror scene, in particular, symbolizes self-recognition — Astha's realization that she has been living a borrowed identity. Kapur's restrained yet evocative prose allows the reader to feel Astha's inner turbulence without overt dramatization.

**Conclusion-**

Manju Kapoor's *\*A Married Woman\** offers a poignant portrayal of a woman's journey from conformity to self-awareness. The themes of alienation at home and yearning for freedom encapsulate the dual struggle of modern Indian women — caught between tradition and transformation. Astha's life embodies the silent rebellion of countless women who seek meaning beyond their prescribed roles.

Kapur's novel thus becomes more than a domestic narrative; it is a feminist statement that challenges the myth of the "ideal wife" and questions the sanctity of patriarchal marriage. Through Astha's alienation and search for freedom, Kapur exposes the emotional cost of social conformity and illuminates the quiet resilience of the female spirit.

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