



Vociferous Expressions of Indian Women Authors In Indian English Literature.

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In this present article, I am constrained to articulate my views on the marginalization of the women in the arena of the Indian sub-continent. There are sizable poignant women exponents of this kind in Post-Colonial Literature. Anita Desai's 'Cry the Peacock'; Kamala Markandaya's 'Two Virgins'; Ruth Praver Jhabvala's 'the Nature of Passion'; Nayantara Sahgal's 'A Time to be Happy'; Shashi Deshpande's 'Small Remedies'; and Arundhati Roy's 'God of Small Things' profoundly abound the varied themes on the subjugation of women.

Maya, the protagonist in Anita Desai's 'Cry the Peacock' is the embodiment of all the excluded women globally who confront the psychologically storms, her husband mirrors the most of the unresponsive and irresponsible husband globally. In Cry, the Peacock, the symbol of the Peacock's cry fits into the negative aspects of Albino prophecy. Peacock not only represents an emotional and ideal love but it is symbolic of life in death and death in life. The images and symbols in this novel are traditional but they are functional. In this novel, the theme of marital relationships and dissonance are present. This novel shows

the real cause of disrupter in marriage of Maya and Gautama.

The novel is about Maya's cry for love and relationship in her loveless wedding with Gautama. The peacock's cry is the symbolic of Maya's cry for love and understanding. The marital discard results from the temperamental disparity between Gautama and Maya. Even Maya's childlessness exaggerates her agony of loneliness, which she feels in spite of being married. She becomes highly sensitive as a result of it. Maya wants to enjoy life to utmost. The dance of the peacock has an intimate personal significance for Maya as the peacock destroys each other though madly in love. Her longing for love forces her to kill her husband first and then herself. Maya's other causes of sufferings are her marriage to Gautama, a man of her father's age, who is detached and reserved even to an extent of not fulfilling her physical and emotional needs.

The reason for Maya's 'neurosis' is the apprehension of the future as the Albino Astrologer predicts about the deaths either of her or of the husband. Maya feels bored for she lacks the love of the husband. Gautama's name on the other hand symbolizes asceticism,



agnosticism and detachment from life. When she listens to the cries of Peacock in the rainy season, she realizes that she would never sleep in peace. She is caught in the net of inescapable fears. Finally she moves towards insanity. She is unfreedomed in all the angles. Thus Anitha Desai has highlighted the female predicament in various aspects. She particularly excels in elaborating the miserable position of highly sensitive and emotional women tortured by negligence and loneliness.

Binod Mishra in her article 'Resurrection of self: A study of Anitha Nair's Ladies Coupe' says, "*Desai novels depicts the mental conflicts coiling their heroins*"¹ Maya is the sensitive, poetic, intuitive and unstable type of personality that appears consistently in Desai's fiction. She is extremely sensitive to the beauty around her- the flowers and fruits in the garden, the trees and plants, the sky and the seasons, her pets and other animals whereas her husband, Gautama is her opposite. He is insensitive to transient beauty, a pure rationalist and is only concerned with absolutes. The characters' names themselves epitomize their irreconcilability. Maya means 'illusion' and Gautama is the name of the Buddha, who was able to rend the veil of Maya. As Maya revels in the world of the senses but Gautama rejects it entirely.

KR Srinivas Iyengar says, "*over the whole narrative in Cry, the Peacock, which is really Maya's effort to tell her story to herself, to discover some meaning in her life, even to justify herself to herself, over the whole narrative there hovers an uncannily oppressive sense of fatality*"². In India apprehensions of women have the vein of conventionality. In our country, the superstitious beliefs are a dime's a dozen like vain

enchancements; the multitude of sorceries; astrology; stargazers and monthly prognostications etc. It is indeed humiliation to pause and resume while travelling when a widow is confronted. If the widow is confronted, it is believed that some bad omen will befall but in case of the widower, it is ignored. In all the auspicious occasions, the widows are actively ignored. Thus we see active exclusion in general in India and in particular in rural India.

'Sati' practice is one of the highest kind of exclusion in 4th century B.C. Sati is an obsolete Indian funeral custom where a widow immolated herself on her husband's pyre. Though this physical brutal practice was proscribed, irony is that psychological exclusion of women still persists with its pace. In India women believe by perambulating round Tulasi plant that it works out for the longevity of the husband. Though she thus does a lot in favour of her husband, she is treated as thing and is kept at a distance in financial matters as Maya. One of other reasons for exclusion is child marriages. Child marriage is an informal union entered into by an individual before reaching 18. Maya's marriage is not a child marriage but she weds a man of her father's age at the behest of her father at which her husband, Gautama angers blaming that she is more akin to father, without whom this marriage is impossible, than she is to him

Maya, the representative of all suffering women is excluded from all benefits thereby she develops a sense of antagonism, a recondite evil and kills the husband and kills herself.

Kamala Markandaya writes novels with lucidity about her native India. The novel 'Two Virgins' is set in one of those impoverished little villages. In this novel, two sisters Saroja and Lalitha symbolize



ways of life that women live. Saroja and Lalitha are poles apart. Saroja's life is uncomplicated and conventional whereas Lalitha's is complicated and unconventional. Lalitha's beauty is exposed to danger with her passions and she is arrested by the fascinating lures. Both are brought up in the same scenario. But the choice has pushed one into blessing and another into bane. Lalitha who is more beautiful than Saroja has chosen short-lived happiness. She is proud of her blue eyes, her personality, her study in Miss Mendoza's expensive school and of her maypole dance. She is often bloated that she belongs to elite society.

She has been attracted by the glamour of film industry for which she has been highly ambitious. Kamala Markandaya with acute observation says how the young girls get attracted to hallow and fleeting luxuries of film industry. Around India, we see a number of Lalithas who spoil their lives by building castles in the air. Lalitha ignores the advice of Aunt Alamelu who warns her about the consequences of film industry. But Lalitha pays deaf ear to her exhortation. Aunt Alamelu criticizes the modern youth who pays no attention towards the advice of old, experienced and traditional people. Lalitha's dream is fulfilled when she gets a role in a film on village life. Lalitha comes across Mr. Guptha, a film director. She becomes famous overnight. But it remains short-lived. Mr. Guptha is a cunning director who seduces her and sexually exploits and makes her pregnant. Lalitha cannot face the people of her village. She tries to commit suicide. She runs away from the village and never wants to return like Lalitha. Saroja abhors the life of the city and escapes the sexual temptation of Devraj, the assistant of

Guptha. As Lalitha embodies the reckless women, Saroja embodies the orthodox and the proverb everyone is architect of their life is proved in the characters of Saroja and Lalitha. In the novel, Kamala Markandaya has depicted rural and city pictures and the clashes between the western liberalism and Hindu orthodoxy.

Ruth Praver Jhabvala's 'The Nature of Passion' has won much critical acclaim for the comic depiction of Indian societies and manners. She is often compared to Jane Austen for her microscopic studies. It is a novel of human passions and conflicts of traditional and modern human values. A self-made contractor and indulgent father, Lanai has everything that money can buy. Like his womenfolk, he senses that much of his security comes from adherence to traditional Indian values and has notice for the western fads and fashions that are the new status symbols of New Delhi's super-rich. But his children, Viddi and Nimmi grow up with different aspirations. As modern and unethical women prefer Routine to Romance, Viddi avoids the family business. Nimmi on the other hand is pretty, delicate, graceful. She always longs to be the modern and independent. She is free to love and marry the man of her choice. Ruth Praver Jhabvala clearly speaks of rebelliousness of youth and how the modern girls choose to love and marry against their parents' wishes. When it happens, they are socially ostracized and debased.

Nayanatara Sahgal is one of the most significant voices among women writings in the contemporary Indian writings in English. Sahgal in her novels vividly describes how women are exploited over during the modern times by both the individuals and the society in the disruption of relationships. In Sahgal's "A Time to be Happy" Maya is not comfortable in her relation with her



husband. Maya tries to submerge her unhappiness and dissatisfaction in social work and religion. Lack of Communication between Maya and her husband lead her in emotional irritation in marriage life. Sahgal is deeply concerned with the failure of marital relationships and the convenience of living. In a Time to be Happy; Maya and Ammaji suffer because they are unable to accept the relations with males of family submissively. Ammaji and Maya are the representatives of the older generations and transition period respectively. Sahgal says how modern women are marginalized and remains frustrated in their relations like Maya and Ammaji.

In the novel, 'Small Remedies' Sashi Desh Pande has portrayed her protagonist in a fettered existence in a male dominated Society. The realistic delineation of women as wife, mother and daughter and their search for identities and sexuality as well is disclosed in 'Small Remedies'. Savitribai's father lives with his unconventional ways as many fathers live now in the society before their daughters. He is widower. He brings up a daughter on his own with a male servant at home. He is neither inclined to rituals nor to religious rights. He openly indulges in one or two every evening before his own daughter. Sashi Desh Pande tries to unfold the ashamed disposition of many a father in India. It is quite evident in the hook and corner of India. His evil disposition never welcomes any censure or disapproval from society. Savitribai feels fettered in home. She finally elopes with a muslim a tabala player and who gets a child from him and It becomes uproarious news in Society. Even Savitribai's father in law is no exception. He too gets away of his life without any censure or disapproval from society. He has a mistress who is well known Tumri Singer. He chooses his own

wife from his own class and a mistress from another and is quite acceptable. But it is treated scandalous and unacceptable in case of his daughter-in-law when she chooses her career in classical music. Women in society like Savitribai are glaringly discriminated. Savitribai is a woman who has left her husband's home and has been considered as an immoral woman. Like her father and father-in-law, She also has a most unorthodox and obnoxious life as many women by mimicking become thus.

Meenakshi Indorekar, her daughter is no exception. She leads the life of a disowned child and is unhappy and ashamed of her existence. She is a child born of her mother's association with another man. She dissociates herself from Ghulam Saab, rejects him as her father and later does the same to her mother. The traits of the mother seem to have been passed on to the daughter. The proverb As you sow, so you reap seems to be truly fulfilled in the life of Savitribai. 'Small Remedies' takes into account the Indian composite culture, the structure of the novel encompasses the plurality and diversity of this culture, Savitribai treats her remedy as a small remedy as she wills to escape from father's house, she falls victim to the husband and the father-in-law in the house of the father-in-law. Thus Sashi Desh Pande describes how the women in India have Small Remedies only.

'The God of Small Things' profoundly displays the inner struggles of the suppressed woman Ammu, one of the women characters in the novel 'The God of small Things' who is globally the embodiment of all the suppressed women. Mammachi, Baby Kochamma and other family members detest Ammu for she falls in love with Velutha, the



subaltern in the novel. Ammu feels as an untouchable within the family inmates. She is physically and psychologically tormented as many women undergo the same sort of traumas and discrimination in and around India. Maya's dissatisfaction, Lalitha's fancy world, viddi and Nimmi's revolt, Maya's and Ammaji's unhappiness in relations, Savitribai's small remedy, Ammu's suppression are rampant at increase in India. I hope that the good spiritual standards can transform pandemonium like society into paradise like society.

References:

- 1) Binod Mishra and Sanjay Kumar: Indian writing in English, (ed.) Atlantic publishers and distributors at Nice Printing press, Delhi, P. 101.
- 2) KR Srinivasa Iyengar: Indian writing in English, 2005, Sterling publishers Pvt. Ltd; P. 465.