

# Feminized Continuum of Women in Indian English Fiction

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## ABSTRACT

The role of females in literature is typically very wide in spectrum. Ladies are writing in India after thousand BC. Women are portrayed as secondary characters as per the literary heritage is concerned. Among the different writers of Indian English fiction, Anuradha Roy, Amitav Ghosh and Usha KR have gained an unique room for her specific interest towards the plight of social injustice and females. Her sensitive understanding and portrayal of intrinsic human nature can make her writings relevant to current interests. This chapter is going to discuss the representation of females within the contemporary literature written in English by Indian female writer. It's an effort to evaluate the dynamics and placement of the contemporary Indian females portrayed in the novels of theirs like the folded earth, an atlas of impossible longing, monkey male & sea of poppies. Females characters portrayed in this particular novel depict the changing role of females in Indian postcolonial literature. The battle of theirs to conquer the submissive stereotyped characteristic qualities required by the patriarchy is produced naturally within the novel.

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## 1. Introduction

The role of females in literature is typically very wide in spectrum. Ladies are writing in India after thousand BC. Women are portrayed as secondary characters as per the literary heritage is concerned. Among the different writers of Indian English fiction, Anuradha Roy, Amitav Ghosh and Usha Kr have gained an unique room for their specific interest towards the plight of social injustice and females. Her sensitive understanding and portrayal of intrinsic human nature can make their writings relevant to current interests. This chapter is going to discuss the representation of females within the contemporary literature written in English by Indian female writer. It's an effort to evaluate the dynamics and placement of the contemporary Indian females portrayed in the novels of theirs like The Folded Earth, An Atlas of Impossible Longing, Monkey Man & Sea Of Poppies. females characters portrayed in this particular novel depict the changing role of females in Indian postcolonial literature. The battle of theirs to conquer the submissive stereotyped characteristic qualities required by the patriarchy is produced naturally within the novel.

The females characters depict their desires, love, and yearning in extremely subtle way. They suffer silently. The Indian fiction authors examine the issues of training, ambition and independence; she also tackles the continuing problems that even a somewhat independent female faces in a patriarchal society. Additionally they depict it obviously that females can't show their expectation and needs since it's just the patriarchal culture and society that determines the lifetime of females. The majority of the female characters in most novels are some sort of a specific society that is different to each other.

## 2. Women Who Follow The Codes

### Deeti

In Amitav Ghosh's *Sea of Poppies* Deeti, is a striking character who undergoes suffering in her conjugal life and

under the memshabis. She emerges as a sad, befuddled, good hearted women robbed by the fates. She is a simple and ordinary village woman. From her birth, she is a prey to the commotion and has never experienced bliss in her life. She is married to an opium addict Hukham Singh without her consent. As marriage has become a business the price, she pays for her husband by thatching the roof of her husband's house. This shows the prevailing dowry system in India. Dowry remains an obstacle in many young women's life. Deeti plays the role of mother, wife and nurse and shoulders the burden of house work. A hard hitting incident in her life is that she is unaware of the father of the child that she begets. Even her mother-in-law, inspite of being a woman is also responsible for this. This mirrors the mistrust, gloom and violence caused by a woman to another woman. To trace out the culprit, Deeti drugs the food of her mother-in-law to know the fact. Her mother in law refers Deeti as 'Draupati' who bears the children of brothers. Her inner turmoil is so bitter that she is unable to speak them out and remains silent.

Deeti is a regular village female. She's among the prominent figures in the novel. She is suffering from gender bias after the youth of her in the novel. Within the very first chapter of the novel it's informed that because of colour of the eyes of her, she's called as chudaliya, dainiya like she have been a witch: but Deeti had just turning her eyes on them to produce them scatter and also run off(5).She is married to Hukum Singh who served in similar battalion as her brother Kesri Singh of British army. The marriage of her with Hukum Singh is repaired without the consent of her as this proposition is viewed as much better compared to marrying to a male considerably much older than Deeti. Hukum Singh got injured on 1 of the leg of his while he was in British regiment as a result of which he can't walk effectively but this's viewed as small issue in the marriage of her with him. Her dowry plays a role in construction of top of his husband's home. He is great within an opium factory in Ghazipur. Her dreams are shattered over the 1st evening of the marriage of her when her husband

can make her inhales opium and she's raped in a state of unconsciousness by the brother of her in law Chandan Singh with assistance of her uncle Bhyro Singh. It's but later on while she's travelling on Ibis that she becomes conscious that her uncle Bhyro Singh had also been accountable for the rape of her by the brother of her in law. She actually starts to question about the husband of her after he begins ignoring her just after the very first night of her and she gets pregnant. Her mother-in-law says that she's as Draupadi. She gets certain that the mother of her in law knows almost everything about father of the kid of her and also to disclose out the truth from her mother-in-law, she starts giving the opium of her. 1 day under the influence of opium in state of unconsciousness, she confesses that her daughter's father is the brother of her in law. The tendency of Deeti's mother in law shows exactly how a female is blinded in love of the son of his that she can help individuals to violate honour of a female. While her opium addict husband is in the death bed of his, she's actually assaulted by the brother of her in law and also in order to get rid of him she says. Listen to me: I am going to burn on my husband's pyre over provided myself to you.(154) after her husband's death she's obligated to do sati and also to perform this she's granted opium to ingest and in such a state of unconsciousness, she sits on the pyre, and the brother of his in law states having a sati inside the household is likely to make us famous. We'll establish a temple for yourself and grow rich on the offerings. (155)

#### **Heeru**

In Amitav Ghosh's *Sea of Poppies* character of Heeru has attempted to depict plight of females left by their husband as a result of several illness or maybe failure to provide male heir to the family.. She's left by the husband of her in a fair because of the illness of her of forgetfulness. She agrees to marry on the ship with among the indentured labour who's considerably more mature compared to her since she's told that females will likely be torn down in Mauritius because there are very few females in comparison to males. Her marriage is designed for protection to lead a peaceful existence not aware of the hardship in Mauritius.

#### **Maya's Mother an ideal wife**

Anuradha Roy in *The Folded Earth* deploys religious consciousness which prevails in the Indian culture and just for the benefit of religion Maya is disowned by the loved ones of her. Maya's mom plays the job of a submissive mother who could not overcome her husband's order; she's split between the well-kept words of the husband and the love of her for her child Maya. She'd to meet up with her secretly without the expertise of her husband "My mother was very intimidated by him to perform much more than take out there for unexpected trysts with me at a temple" (eleven) whereby Anuradha Roy highlights the incapability of Indian females who is still helpless and voiceless under the influence of the husband of theirs. The females are constantly denied of being self, personality or maybe an identity within the patriarchal world.

#### **Meera, a widow**

In Anuradha Roy's *An Atlas of Impossible Longing* Meera is a widow whose life is severely restricted. She cannot wear what she wants, eat what she wants or live where she

wants, and at the time she comes to Songarh, it seems the best life she can hope for is as an overglorified servant in a distant relative's home. When she and Nirmal grow closer, he opens her eyes to new possibilities, allowing her to draw, to find companionship, to eat at least one mouthful of fish, even to find love, but in the end none of that matters. Nirmal thinks to himself how impossible their relationship is, "What was he thinking? Why had he come? It was ridiculous. She was a distant relative, a widow; if she sniffed a trace of longing in him she would be offended and shut him out. If anyone in his family or neighbourhood got to know, there would be turmoil. Meera would certainly be ostracized, and perhaps he would be too". While he might be ostracized, her fate was a certainty. Once Nirmal's brother Kamal approaches her in a suggestive manner, she knows she must leave the house and becomes frantic to escape. With a real relationship with Nirmal an impossibility and the looming horror of being pursued as a sexual plaything by Kamal, Meera is forced to cast herself out into the world with nothing.

### **3. The Independent Women**

#### **Pushpa Rani**

In Usha KR's *Monkey Man* You will find truly 2 characters that truly stand out. The 2, Bali Brums - the hot shot RJ and also Pushpa Rani, who leaves a short-term Government job to operate in a call centre - are each intended to be representatives of the emerging brand new model, with fresh ideas about lifestyle and career. Bali Brums' arguments with the parents of his over not completing his engineering and learning an unsteady job etc - are a little familiar. Pushpa Rani is a significant character, in the feeling she is made by a disadvantaged financial class, excited to prove the worth of her and enhance the station of her in life. But perhaps several of her portions involving her family seem somewhat long drawn.

Pushpa Rani by contrast, is a character whose real life counterparts are so incredibly recently developed from the primordial slime of India's social inequalities that the foot of her as still a bit of webbed, a bit unknowable. Not any individuals has sufficient info about what is in the world of all of the Pushpa Rani's growing up through the slums plus shanty towns of Indian towns and in that sense a literary character produced from the clay of her could be molded to suit nearly every job. Neela is much more recognizable, the petty bureaucrat within the starched cotton sari, though she's a few unforeseen flourishes too. She's of mixed Hindu Christian parentage and for that reason is neither wholly good or wholly pariah. She's that stock figure-of-fun, a card carrying fellow member of the Spinster Party who'll nonetheless permit one pulse beat of indiscretion to rattle around the veins of her for the majority of the organic life of her.

#### **Deeti Becoming Aditi, an Inspirational Leader**

In Amitav Ghosh's *Sea of Poppies* the procedure of narration, Deeti's character is created as something of its circumstances and/or roots; is as well a procedure of self invention. Furthermore, the 2 elements are integrally related regarding the recognition and building of identity. According in order to Singh "Though Deeti assumes another title and caste thus erases her caste identity, she's distinctly familiar for hereditary caste characteristics." The significance of her brand

new name 'Aditi' suggests to a mythical Hindu goddess which releases from sin to someone with a strong internal drive to work with the skills of her in leadership and also to get private independence. The leadership traits which Deeti possess may be connected to Bass' transformational leader which creates considerable change in the lifetime of individuals. The supporters of such a leader feel trust, admiration, respect and respect for the leader that provides an inspiring vision and also provide them with an identity. Towards her fellow individuals on the ship, Deeti's conduct is typical of reputable leader and a considerate. Eventually she comes being recognized as bhauji and for several she's a friend, confidant and protector. It occurs naturally, as she requires responsibility and also speaks for justice and truth. Even Deeti shoulders the duty of guarding the females as Munia, Heeru and also Sarju throughout their journey to Mauritius.

The dilemma of Paulette comes almost to an end after a shocking turn of incidents in the story. When her dad dies, she resorts to her own personal resource to acquire the thread which is frequently broken between herself and also the desire of her. She enhances her mind sufficiently to satisfy the drive of her but unlike her grand aunt she passes for the average Indian female with ghungta as a way of concealment.

...she had also disguised her appearance in a number of other ways: her feet were lacquered with bright vermilion *alta*; her hands and arms were covered with intricate, henna designs that left very little of skin visible; and under the cover of her veil, the line of her jaw was obscured by large, tasseled earrings... (359)

#### **Mukunda**

In Anuradha Roy's *An Atlas of Impossible Longing* being casteless certainly has disadvantages. Mukunda doesn't really belong anywhere, and anyone who wants to can assume he's Untouchable, as does the priest who visits the house when Mukunda is a child (pp. 9396). Mukunda promises himself, after his treatment by the priest, "I'm going to be better than all of them. One day I won't need them any more. One day it'll be me giving them shelter" (p. 96). He seems more aware that as an orphan he must rely on other people's charity than he is that as an orphan of unknown origins he doesn't belong to any particular caste.

At school in Calcutta, Mukunda starts to realize how big an advantage he has over the other boys: "Among parentowning boys, I began to feel a new sense of freedom as I grew up: they had a hundred things forbidden them, I had none. I could make myself as I pleased. I was free of caste or religion, that was for the rest of the world to worry about. I felt released from the burden of origins, from the burden of belonging to anywhere, to anyone" (p. 179). The reader actually knows more about Mukunda's origins than anyone in his life after Amulya's death, and indeed, he may have been lucky not to know where he came from. As the child of an unmarried tribal girl and a married Hindi man with a large family (we don't know much about his situation except that his father works for Amulya and that he claims to have "eight mouths to feed and one salary" [p. 22]), Mukunda would not have had many options in life. Indeed, the man trying to convince Amulya to

help the child claims everyone involved will be murdered if it can't be hushed up (although whether he's saying that because it's true, or whether it's some unrealistic fear of the tribal villagers, or some exaggeration calculated to convince Amulya to help, we can't know) (p. 22).

Some luck actually comes to Mukunda specifically because he's casteless. His friendship with Arif, the other outsider at school (although in Arif's case it is because he is Muslim) leads him to boarding at the house of Suleiman Chacha. And while no one would be willing to overlook his caste if he were a known untouchable, the Brahmin Barababu is willing to arrange a marriage between his daughter and Mukunda because with caste removed as a consideration, Mukunda's property and prospects are the deciding factors

#### **Ama, an Elderly Village Woman**

In Anuradha Roy's *The Folded Earth* she has characterized Ama an elderly village woman. She is the grandmother of Charu who plays an important role in the novel. Anuradha Roy elevates Ama's role by depicting her as a strong character. Though she belongs to a downtrodden community, yet she holds self dignity and honour. This illiterate woman proves herself to be independent even at the age of sixties. She has disown her younger son, Charu's father because he is drunkard and always picks up quarrel and fight with his family and neighbours. His intolerable behaviour made his wife put an end to her life by leaving her only daughter Charu under the care of Ama. Roy characterized Ama as the most beautiful woman in Ranikhet and "she was not afraid of anything or anyone" (18). She courageously disowns her son and supports the family with her single income to raise Puran and Charu. Though she has two sons, no one is supporting her even Puran remains as a half witted person. Ama doesn't lose hope, she does all sort of work to give food for her dependents.

### **4. The Religious Women**

#### **Guru Ma**

In Amitav Ghosh's *Sea of Poppies* the character of Taramony as guru ma of Baboo Nob Kissin is additionally really exciting. She's the wife of the uncle of his who marries only six years before the death of his to be able to get a male heir though results in failure. She's much younger compared to the uncle of his. His uncle's last wish is leaving her in Brindavan to lead a life of widowhood that is filled with adversity and struggling. As she's around the era of Baboo Nob Kissin, he's amazed by the religious information of Taramony plus her devotion towards her God Lotus eyed Lord which is lord Krishna. His thoughts have been same as her for lord Krishna "You is my Krishna also I'll be your Radha" (162). They begin residing in a little home in Ahiritola waterfront community of Calcutta. Generally there was absolutely no scandal on a female living with the niece of her and a tiny group of devotees and supporters called the Ma of her and also gave spiritual directions to them. She dies of fever but tells him that she is going to come back and get into the body of his to satisfy the goal of theirs. It's under the influence of guru ma that Baboo Nob Kissin is definitely prepared to assist females be it Elokeshi, mistress of Paulette or perhaps Neel. He becomes sensitives in fixing issues of females. Ghosh has attempted to show state of Upper Class females in Bengal who have been married to males much ancient than the age of

theirs and after their husband's demise, they had been obligated to follow a secluded life of suffering and penance in Brindavan. He's furthermore discussed presence of spiritual love between God and the devotee of his and between a shishya and a guru, and that is spiritual and pure.

### Neela

In Usha KR's *Monkey Man* the character Neela Mary Gopalrao, the female bureaucrat at the Centre for Socio Economic Studies. She's of mixed Hindu Christian parentage and it is not regarded by others for that reason. Though a female of two religious heritage, she climbs up the ladder of power by adjusting her female characteristics. As a consequence of her unidentified life, she vests the anger of her on the powerless subordinate and over the much less resourceful like peons and clerks having a rod of petty cruelties: cheques which will be unnecessarily delayed, interdepartmental letters which won't ever be sent, cutting remarks that will never ever be countered for fear of dismissal. She's secreted a letter intended for another person. If discovered she will lose the job of her.

### 5. Isolated Women

#### Lily

In Usha KR's *Monkey Man* the women characters that are affected to a larger extent because of the materialistic society. The marriage life depicted through Lily, wife of Shrinivas Moorthy and Mani, mother of Neela is a failure. The depiction of the life of Shrinivas Moorthy and Lily reveals that they are not on good terms. Though Usha has not completely dealt with Lily's character, yet the sense of failure in her married life is depicted. The martial life of the couple seems to be unfruitful and distracted because of no children. Man perceives woman as a commodity to cater his sexual needs and to undergo the basic role of reproduction and nurturing. This impact of childlessness might have been one of the major causes for the failure in relationships. For instance,

*"I'll see you then, in the evening. I'll be late, don't wait up for me," he called out his usual morning departure, and as always there was no reply.*"(Usha, 2010:10)

Usha points out the psychological condition of Lily who never responds or reacts to his husband's goodbye. The silence shows her unhappy life with him and finds no words to reply to him. The gap in their unsuccessful martial relationship has paved way for isolation and disinterestedness, leaving them with a sense of loneliness and depression. Their relationship reveals that men always tend to have an upper hand over the women than seeing them as their equal partners. The feelings of women are never taken into consideration in the male dominated society. They are left alone to think and think and end up with getting names that make them lose their original identity.

### 6. Conclusion

This study explored the *The Folded Earth, An Atlas of Impossible Longing, Monkey Man & Sea of Poppies* depiction of women and their physical and psychological suppression in the patriarchal society. The women characters in the novels reveal the nature and feminize qualities and the denial of human rights for women. **Anuradha Roy** has deftly characterised the life of Indian women in the present world. She has done a stupendous job by depicting the life of Maya, the protagonist, a "sick-thincoffee-coffee-coloured" Hindu girl and also mukunda as a widowed girl. **Usha KR** represents a modern career oriented girl pushpa rani who left a government temporary job for her dreams and growth. On the other hand **Amitav Ghosh's** Deeti, is a striking character who undergoes suffering in her conjugal life and under the memshabis. She emerges as a sad, befuddled, good hearted women robbed by the fates reply was brought up with all love and luxurious life but her decision to marry Michael shatters the relationship with her parents.

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