

# An Overview on Indian Women Novelists in English

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**Abstract - Presenting an exhaustive political and social change, the novel illuminates starting awareness of the social, psychological, and social inferiority authorized by colonizers, and presentations struggle of subaltern people for ethnic, social, and political independence. Throughout the novel the essayist expressly and verifiably radiates starts or traces of postcolonial principles to show his enthusiasm for depicting the fallout of colonization particularly in a time after the liberation. The article, along these lines, aims to investigate the general structure of the novel through postcolonial approach and gives models from the novel with respect to the application of some postcolonial elements, for example, lack of clarity, memory, creative mind, personality, essentialism, otherness, inner conflict, nationalism, space/place, worlding, diaspora, hybridity, unbelonging, independence... and so on.**

**Keywords - hybridity ,colonial desire , knowledge ,culturally ,power ,feminism**

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## INTRODUCTION

The study of Indian women writers in English covers a large portion of the piece of post colonialism. An endeavor, along these lines, is made to concentrate on the traditional job of lady just as the modern image of Indian women writers, who crossed their national just as social borders and went into new, plural picture in the transnational, worldwide circumstance. During the Indian Renaissance, the status of lady has gotten superior to the previous traditional lifestyle. Breaking the shackles of old lifestyle, these contemporary women novelists in English have gotten fruitful in depicting their image as free yet responsible, capable modern lady.

The journey of Indian women novelist directly from its start up to the current time frame, has outlined, that the novel has experienced extraordinary changes in the nature and extension. This Indian novel in English has crossed the national borders and has gone into the worldwide situation. It later on is known as transnational novel. The Bengali conceived lady novelist, who crossed the national border and relocated to America is Chitra Banerjee Divakaruni. Chitra with the quality of her story expertise catches the essential snapshots of life at the junction minutes got among over a wide span of time energy for the

West and the yearning for East, alongside the contention of tradition and modernity, too. Since, Chitra Banerjee Divakaruni is the piece of the current research work, primary spotlight is on the examination of her novels. The majority of her fictional just as non-fictional work is set in the Bay Area of California. In this way, Chitra Divakaruni, in her work, manages the immigrant, experience. Since 1991, Chitra Banerjee Divakaruni has been the leader of Maitri, a helpline for South Asian lady that especially helps survivors of aggressive behavior at home and other oppressive circumstance. She says that she considers herself to be an audience, a facilitator, a connector to people. Quite a bit of her composing subsequently fixates on the lives of immigrant women, as she herself concedes:

*"Women specifically react to my work since I'm expounding on them, women in affection, in troubles, women in relationships. I need people to identify with my characters, to feel their euphoria and torment, since it will be more earnestly to (be) preferential when they meet them, in actuality."*

(Elizabeth @ Black Issue 18 Sept. 1997)

Along these lines, Chitra Banerjee Divakaruni's sonnets and short stories center around the encounters and struggles of women attempting to locate their own characters. The hero of her novel, *The Mistress of Spices*, Tilo, a supernatural figure, who runs a market and uses flavors to assist the client with overcoming their challenges. Tilo gives flavors not exclusively to cooking yet additionally for the pining to go home and alienation that the Indian immigrants as far as she can tell. In her novels, in this manner Chitra Banerjee turns a crisp, charming story of transformation that is as melodious as it is sensational. The women writers in English have created and dispersed in India as well as abroad. These Indian women novelists adequately got free and have their character in the universal literary field. It is a concise record of the current women novelists in English, its start, advancement and changing job of women from traditional to modern, from national to transnational circumstance and national social to plural and transnational culture. The modern women have voyaged and have crossed national borders.

### SUBALTERNITY

The term 'subaltern' literary methods for, 'inferior position' and in Gramsci's study it fills in as a coded method of alluding to classes, for example, the proletariat and the common laborers, social classes other than the decision class. It is imperative to take note of that Gramsci utilizes the plural structure and alludes to the Subaltern Classes; toward the start of 'History of the subaltern classes' he focuses on that the subaltern classes, by definition, are not unified and can't join until they can turn into a 'state.' To comprehend the significance and definition of the word subaltern, the endeavors of Italian socialist Antonio Gramsci are significant. The term 'subaltern' is taken from Gramsci's paper on the Margins of History and is utilized by the subaltern studies group to recognize a method of verifiable practice that tries to recuperate an indigenous culture which it assumes to be unaffected by colonialism. In such manner Ranjit Guha in the prologue to his work, *Subaltern Studies*, says:

"Corresponding to the domain of elite governmental issues there existed all through the colonial time frame another domain of Indian legislative issues, wherein the central entertainers were not the dominant groups of the indigenous society or the colonial specialists yet the

subaltern classes. This was a self-sufficient domain... .a long way from being crushed or delivered virtually incapable... .it kept on working vivaciously... altering itself to the conditions winning under the Raj." (1982: 4)

### HYBRIDITY

In the postcolonial foundation, the literary structures for the most part are arranged in the multicultural and multinational conditions. Hybridity, being a segment of postcolonialism, can portray and describe contemporary worldwide society, broadly and impeccably, it is an endeavor to characterize and clarify the concept, hybridity. There are two arrangements of definitions, which for example are, hybridity is more customary, country of the blending and cross-treatment of societies, dialects and conventions. The fresher postcolonial and post structuralist approach to intercultural concentrates in which the blending of various fixings to the Hybrid, stew is treated regarding, (a) the processional of ID moves; (b) the re fictionalization of social parameters from one social worldview inside the casing of the other, and in the terms of (c) association and shared, cross impacting subbing among colonial and native customs, especially as influencing the hybridization of the colonizers talk through contact with the native others mimicry of western moves (Bhabha, Homi K. 1994:55).

Hybridity as a colonial marvel must not be just joined on another colonial scenarium for sure, the study of the neo colonial abuse of native societies. The procedure of hybridization that discernible in such situation are more mind boggling than, if uncannily like their colonial forerunners, the second educational program in postcolonial literary investigations is that of post-freedom states which don't loan themselves to another neo-colonial portrayal. India is a noticeable case of such a postcolonial scenarium one, in which there is no constitutive oppression the native culture under the pennant of a patriotism that has received western guidelines of human advancement:

"The third and most regular circumstance depicted in postcolonial writing is that of the migrant, typically an immigrant in western social orders and most usually a scholarly at chances with his own way of life just as that of the host nation." (Fludernik, Monika. 2006:262)

This is great and well-suited meaning of hybridity, in which it covers all the three parts of the postcolonial conditions. The case of this colonial hybridity is E. M. Forster's *A Passage to India* wherein Dr. Aziz is by all accounts a course of run of the mill emulate man. R. K. Narayan's *The Guide* is a run of the mill case of a novel depicting post freedom India. It is a case of a novel in the hybridity in the postcolonial scenarium. To the novel *A Suitable Boy* by Vikram Seth additionally has post-freedom foundation.

Another kind of hybridity is the immigrant hybridity that is well known in the ongoing worry of the contemporary novel. For this situation, there is a connection between past exist and impact the current experience of vagrancy and scholarly discomfort for which the term hybridity fills in as a mainstream representation. On the off chance that one saves Bhabha's request for an incendiary political impact of migrant talk on the predominant western episteme, the most exact shape and quality of migrant's hybridity stays to be resolved. Let us endeavor the following stage in the study of hybridity that covers the entire universe, it is cosmopolitan hybridity. Ostracize Indian writers have moved both to the some time ago colonial host nation, Great Britain and Canada, or the United States. Their literary work much of the time manages their own circumstance of migrancy, exile and alienation from the motherland.

Hence, hybridity is by all accounts the most significant part of Postcolonialism, an endeavor, in this manner is made to clarify the importance, starting point, advancement and the changing situation of national just as transnational conditions. The contemporary transnational circumstance has all the earmarks of being worldwide, that can be analyzed uniquely in diasporic circumstance.

A cross breed is characterizes by Webster in 1828 as a crossbreed or donkey as creature or a plant delivered from the blend of two species. Its previously recorded use in the nineteenth century to mean the intersection of individuals of various races is given in the Oxford English Dictionary in 1861. The word first philological use, mean a composite word shaped, component, the contrast dialects dated from 1862. An Oxford English Dictionary passage from 1890 next the connection between the semantic and racial adventure: the Aryan language presents such signs of Hybridity as would compare with... racial intermixture. In nineteenth century, as in the late twentieth, Hybridity was a key issue or social discussion.

**Homi Bhabha: the pioneer of Hybridity:**

Hybridity alludes in its most fundamental sense to mixture. The term begins from science and was in this way utilized in linguistics and in racial hypothesis in the nineteenth century. Its contemporary uses are spread over various scholastic disciplines and are notable in popular culture. Homi Bhabha characterizes Hybridity as a tricky colonial portrayal that inverts the impact of the colonialist repudiation, with the goal that other denied knowledge enters upon the dominant discourse and estrange the premise of its position.

**Types of Hybridity:**

The types of Hybridity are as follows:

### **1. Hybridity in linguistics:**

Etymological Hybridity and the instance of blended languages challenge the Tree Model in linguistics. Maikhl Bhtin utilizes Hybridity in its philological sense so as to depict something specific in his own hypothesis. It's a typical of sentimental thinking that, as Humboldt puts it, 'it's language typifies a perspective on the world unconventionally its own-a thought that was formed by Boloshimnov into the struggle for the sign.' [64] For Bhaktin, be that as it may, Hybridity depicts the manner by which language, even an inside a solitary sentence can be twofold voiced. What is hybridization? It is a mixture of two social languages inside the constraints of a solitary articulate once, n experience, inside the field of expression, between two distinctive semantic consciousnesses, isolated from each other by an age, by social differentiation or by some other industrial facility. Be that as it may, Hybridity depicts the condition of languages fundament capacity to be all the while the equivalent yet extraordinary. For Bhakin, Hybridity portrays the procedure of the authorial exposing of anothers discourse, through a language that is, 'twofold highlighted' and 'twofold styled'. Hybridity is in this manner itself a mixture concept.

### **2. Hybridity in Race:**

Hybridity is a cross between two separate races or societies. It is something that is blended, and an essentially mixture. As an explicative term, Hybridity turned into a valuable instrument in shaping a fearful discourse of racial blending that emerged around the finish of the eighteenth Century. Pseudo-logical models of anatomy and craniometry were utilized to contend that Africans, Asians, Native Americans and Pacific Islanders were racially mediocre compared to Europeans.

The dread of miscegenation that followed responds to the concern that the posterity of racial interbreeding would bring about the weakening of the European race. Mixtures were viewed as a distortion, more awful than the second rate races, a feeble and diseased change. Hybridity as a concern for racial immaculateness responds obviously to the zeitgeist of colonialism where, in spite of the scenery of the humanitarian time of enlightenment, social chain of command was past dispute similar to the situation of Europeans at its highest point. The social transformations that followed the closure of colonial commands, rising immigration, and economic progression significantly adjusted the utilization and comprehension of the term Hybridity.

### 3. Hybridity in Art:

Eventually, people are immersed in a hybridized domain of this present reality and extended reality consistently, thinking about the augmentation of physical and digital media (for instance print books versus digital books, music downloads versus physical associations). Various people go to exhibitions significance to put a digital record contraption among them and the entertainers, deliberately layering a digital reality on top of this current reality. For artists working with and responding to new advances, the hybridization of physical and digital segments has become a reflexive response to this abnormal division. For example, in *Rooms* by Sara Ludy PC delivered impacts process physical spaces into abstractions, making normal situations and things, for instance, floor coverings, gateways and windows disorientating, set to the sound of a modern mumble. In fact, the differentiation among veritable and virtual space is deconstructed

### Effect of Hybridity:

The utilization of the term has been to believe Hybridity to be a social effect of globalization. For example, Hybridity is presented by Kraidy as the 'social logic' of globalization as it includes that traces of various social orders exist in each culture, thusly offering new media and advertisers trans-social wedges for assembling brimming with feeling joins between their commodities and close by communities. Another promoter of Hybridity as globalization is Jan Nederveen Pieterse, who attests Hybridity as the rhizome of culture. He fights that globalization as hybridization confines sees which consider the to be as homogenizing, modernizing, and westernizing, and that it broadens the specific history of the concept. In any case neither of these scholars has revived the Hybridity hypothesis banter similarly as disentangling

its natural problematic. The term Hybridity stays tested effectively considering the way that it has restricted the tasks of various discourses paying little mind to how it is fundamentally malleable.

### HYBRIDITY THEORY

Homi Bhabha, Edward Said and Gayatri Spivak are the certified supporter of Hybridity Theory, whose work responds to the growing multicultural awareness of the mid nineteen nineties. A key book in the improvement of Hybridity hypothesis is Homi Bhabha's *The Location of Culture* which examinations the liminality of Hybridity as a perspective of colonial strain. His key dispute is that colonial Hybridity, as a social structure, conveyed internal clash in the colonial masters and as such changed the authority of power. Bhabha's arguments have gotten key in the discussion of Hybridity. While he at first developed his hypothesis concerning records of social imperialism, his work in like manner develops the concept with respect to the social legislative issues of migrancy in the contemporary metropolis. In any case, never again is Hybridity related just to migrant masses or border towns it is moreover used in various settings when there is a progression of various social orders and both give and get from each other.

The advancement of Hybridity hypothesis as a discourse of threatening to essentialism meant the height of the popularity of academic Hybridity talk. In any case the utilization of Hybridity in principle to eliminate existentialist thinking and practices (specifically preference) failed as Hybridity itself is slanted to a comparative essentialist framework and thusly requires definition and placement. Various arguments have followed in which advertisers and detractors fight the jobs of Hybridity hypothesis. A great deal of this conversation can be scolded as being exorbitantly slowed down in principle and identifying with some unhelpful battles on the course Hybridity should advance for instance joined to racial hypothesis, post-colonialism, social studies, or globalization.

### COLONIAL DESIRE AND HYBRIDITY IN THE SELECTED FICTION OF AMITAV GHOSH

Colonial Desire and Hybridity has become center piece of Post-colonial literature. Colonial Desire intends to make state and to manage over them. Then again, Hybridity implies the mixture of culture, religion and country and so forth. Amitav Ghosh's *The Glass Palace*, *The Shadow Lines*, *Sea Of Poppies* and *In An Antique Land* are remarkable instances of Colonial Desire and Hybridity. The

Glass Palace additionally depicts three distinct cultures which are the symbols of three countries like India, Burma and Malaysia. It implies The Glass Palace presents an image of Hybridity and Colonial Desire.

The Shadow Lines is a second novel of Amitav Ghosh, which is a story told by an anonymous narrator in memory. As a matter of fact, the novel depends on Kolkata, Dhaka and London. The novel has likewise touches to the hybridity despite three cultures and countries. Many between rank and between religion relationships have occurred. It is a symbol of a mixture of multi-social perspectives. There is no value of position and religion. Thus, where there is no value for culture, there would be events of hybridization. This element should be dealt with by the novelist in The Shadow Lines.

Sea Of Poppies, an ambitious novel, sets incompletely in Bengal. It is swamp and loose, a so called epic with monster topics and right around twelve significant characters, including the child of an American slave (who is going as white), the vagrant girl of a French botanist (who is going as a coolie) and an Anglophile Raja (who has been wrongly condemned to a punitive state on Mauritius). The plot centers around one of these villagers: Deeti, a widow who assumes another name and escapes with her low position lover on the Ibis-a boat. At the survey of this novel, we can discover a mixture of various characters from various cultures, ranks, religions, countries and so forth which turns into a symbol of hybridity. Colonial desire reflects all through this novel.

In An Antique Land is a novel of Amitav Ghosh, which presents a mixture of culture, sex and gender, a saga of flight and interest. This novel places round Abraham Ben Yiji and his Indian slave named Bomma.

## OBJECTIVES OF THE STUDY

1. To study the way of thinking of Colonial Desire and Hybridity.

## CONCLUSION

Ghosh's fiction opens up a new viewpoint in literary analysis. The same number of feminist students of history point out that women have been pushed to the edges or cleared out by male antiquarians. History tends to ignore women and their participation. Anyway it is essential to represent women so as to have a profound and adjusted comprehension of history. Amitav Ghosh is responsive towards the commitments of women characters, who are incredible verifiable

figures as well as particularly ordinary middle class women. His works re establish women's points of view of the past into fictional account, along these lines, remapping their history. Uma Devi in The Glass Palace emerges as a lady who loans her voice to the act of peacefulness for the satisfaction of her treasured dream of political freedom. Homi Bhabha, Edward Said and Gaytri Spiva are the genuine defender of Hybridity Theory, whose work responds to the expanding multicultural awareness of the mid nineteen nineties. A key book in the improvement of Hybridity hypothesis is Homi Bhabha's The Location of Culture which examinations the liminality of Hybridity as a worldview of colonial uneasiness

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