

A Study on Aspects of Women English Writers of India towards Feminism

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Abstract – The woman empowerment program and the subsequent development of New Woman has turned into a widespread event. The woman who is made mindful of her entitlement to be acknowledged as an individual and to be dealt with equivalent to man is restoring from the cinders of the traditional Indian woman as the New Woman of India, as another incarnation of Shakti. This new woman is exceptionally decisive, independent and solid willed and subsequently, again her predicament proceeds for the independent presence and personality in this male overwhelming society. Her present quandary is to dispose of the article of clothing of tradition and to get modernized. Man exploits this internal battle of woman and proceeds with his predominance over her though woman proceeds with her battle grabbing amongst tradition and innovation to pick up equity with man. All things considered, the rise of the new woman connotes the enlivening of woman into another acknowledgment of her place and position in family and society. In this we learned about the view purpose of female English scholars towards the idea of feminism.

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INTRODUCTION

Shakuntala Rao Sastry sees ladies in the book *Women in the Sacred Laws*, "Where ladies are regarded, there the Gods are satisfied, however where they are not respected, no sacrosanct ceremonies yield rewards". In any case, the society is merciless towards the more pleasant sex. It is extremely amazing why the ladies are known as the more pleasant when the society is most unreasonable to them all. The man-made religions and social set-ups have made woman into a vulnerable target of wrongdoing. On the off chance that a young lady gets prodded, on the off chance that she is spooky and hassled and in the event that she gets assaulted, wherever the society accuses the young lady for welcoming the issue. More finished the delineation of woman as a ready slave of men's impulses and likes has made her life into an unending story of oppression, mistreatment and misuse. A lot of importance is perused into a woman's conduct. Her 'no' and her dissents are 'yes' for the male centric society. With sell's eyes men are holding up to go after her. In this round of chasing and chased, woman turns into the casualty dependably. And every one of these treacheries are done to her since she is a 'woman'. All the violence and wrongdoing towards ladies are sexual orientation based; and the 'sex' is a social development (Sastry, 1960).

The deep rooted idea of Indian woman is rich in Indian qualities. The pith of womanhood was made more observable when her picture was characterized

as the exemplification of forfeit and administration, as the landmark of tolerance and dedication and as the sacrificial provider of adoration and friendship. The society utilized model from the Hindu mythology like 'Sita' who experienced fire test (agni parikshan) to demonstrate her virtue according to the guideline of her significant other Lord Sri Rama and 'Savithri' who reestablished her better half Sathyavan from death through her commitment, as the encapsulation of womanhood, and forced their characteristics on Indian woman to form her into the picture of a goddess.

Man and woman have just a single organic contrast; that is sex. The sexual orientation discrimination is made and forced by the society. It was the society that made marriage the predetermination of a woman. Once a young lady tyke is conceived, her goal and aspiration was to get hitched, generate kids and to spend whatever remains of her life serving her significant other and youngsters with most extreme commitment and devotion. Any deformity in satisfying this reason for her introduction to the world can be addressed and smothered at any measure by her lord, the purported spouse who furnishes her with asylum, security and nourishment. He could even dispose of her through a separation and could claim another in the event that he is feels disappointed. This state of mind of men made the guardians more watchful. They raised their female youngster under strict control. Imparting all the traditional female ethics, they prepared her into the most

alluring commodity available to be purchased in the matrimonial market.

Woman, the more attractive sex of the world has now turned into a defenseless target of wrongdoing and torment. In spite of the fact that she was made equivalent to man in all angles, she has been marked as the 'weaker sex' by the different socio political and religious components of a male centric society. While a woman falls prey to a substantial number of exploitations from her better half, in-laws, guardians and relatives inside the four dividers of her family, she is subjected to increasingly embarrassment, torment and misuses inside the four dividers of this world on the loose. All over, regardless of whether it is a street, office, and vehicle or even in a social occasion, woman is tormented by man straightforwardly or in a roundabout way. On the off chance that she dissents, she turns into a fool; on the off chance that she stifles, she ends up defenseless for more abuse and wrongdoing. In spite of the fact that made on equality with man in each regard, the deep rooted mental feelings of trepidation and subjugation have smashed her certainty. Unfit to express her inward sentiments and being uninformed of her idle potential, she stays anchored in her own particular mental trips.

Literature is dependably a mirror to the society. What's more, that is valid with the Indian English Literature too. The Indian English authors of pre independent India had demonstrated more enthusiasm to delineate the traditional picture of woman in their books alongside their standard subjects on social shades of malice. Some challenged to depict ladies characters marginally straying from the respected temperate track; however influenced them to experience discipline for their backwards nature and return to the track set for them. The ladies journalists of this period were viewed as second rate because of the triviality and gentility of the points they dealt with in their compositions. Ladies of that time could compose just about the encased local space, and ladies' impression of their experience inside it.

In the post independent India, the developing interest for social changes and the scan for character, both that of the individual and the country, made it important to have another viewpoint at the status of woman. Women's activists went to the scene to inspire woman from the mayhem of her defenselessness. Education, the socially denied major right of woman appeared to be the most effective intends to elevate her. Education was opening the entryway of flexibility to this oppressed one. The more she breathed in the quality of opportunity, the more she found herself. Her actual personality wound up clear to her like sunshine. In this way developed the new woman, confident, independent and liberated in nature.

The Indian English literature, when limited to the ladies authors from the God's own particular nation, demonstrates a more grounded feministic suggestion. In spite of the fact that this place that is known for backwaters and coconut palms is well known for its excellence, one of a kind culture and tradition, and the centum education, it's notorious for the tragic predicament of its ladies. The force of the scholarly and passionate problems looked by the ladies of Kerala is extremely stunning. Despite the fact that informed, they effortlessly fall prey to the exploitations of the male society. At home, while voyaging, in the workplace and wherever she goes, she is being abused and deceived. Be that as it may, the effect of education was extraordinary. **Promilla Kapur** in her book titled *Love, Marriage, Sex and the Indian Women* opines, "Ladies' education, her privileges of citizenship and other lawful rights or more all her productive business and financial freedom have colossally affected her point of view toward matrimonial relationship and state of mind towards marriage" (Kapur, 1976). The informed ladies complimented with the soul of modernization set out to battle for equity with that of man. Man is upbeat about woman going for work and acquiring however is absolutely troubled about her dismissing the traditional duties and developing out of the traditional Sita-Savitri pictures as an independent and confident person. Despite the fact that the male society advocates the inspire of ladies, it is troublesome for them to acknowledge and process the new ladies with their changed thoughts regarding their place and position in the family and society, which subsequently prompt the modification issue amongst man and woman, strife amongst tradition and advancement bringing about dissatisfaction, strain and mental anguish. The cutting edge Indian spouse endures all these passionate problems. Relocation to outside grounds drives these Indian ladies to new problems like social conflict and a feeling of loss of personality bringing about intense passionate, scholarly and spiritual problems.

KERALA WOMEN WRITERS

Kerala women writers in English could independently take up these issues concerning women. With excellent insight and thoughtful discernment, they investigated and examined the enthusiastic universe of woman and influenced her to seem alive in their writings. They prevailing with regards to presenting, as Meera Bai sees in *The Novels of Indian Women Writers* "sensitive women surrounded by rough and horrendous circumstances reacting neurotically to the existentialist problems", on the grounds that it was the fair portrayal of a similar ordeal and battle experienced by these female writers. Anita Thampi, a rumored artist from Kerala says that writing is the statement of the individual. So the way is simpler for a male to exceed expectations in the field. Women writers were viewed as inferior because of

their lighter topics and bias on dialect capability. At this crossroads, when there is a general pattern to disregard women writers in the commentators' displays and the writers' stages, Kerala can be glad for her fair and intense women writers: Lalitambika Antharjanam, Kamala Das, Anita Nair, Meena Alexander, and Arundhati Roy who have put the southern province of Kerala on the anecdotal guide.

The society remains preferential about the women writers; still the inner clash and strain smothered by the cutting edge Indian woman found a striking and genuine articulation through the women writers from Kerala, the precursors of the feminist development. Their huge exertion in making the society mindful of women's requests and in providing a medium for self-articulation and, along these lines, re-writing the History of women of India has agreed them an extremely famous position in the Indian literature in English.

Das who trusted "womanhood is a certain aggregate encounters... feelings of longings and misfortune, very typical to any woman crosswise over time; and these encounters and feelings ought to be shared and talked about" ("*Kamala Das*") [www.sawnet.org/books/authors.php? Das+Kamala](http://www.sawnet.org/books/authors.php?Das+Kamala)) continued her legitimate investigation of womanhood, love and personality, however she was buried in a whirlpool of contentions and reactions about her sexually charged writings. She has never distinguished herself with any rendition of feminist activism yet hers was a 'gut reaction' to the male impression of woman as a sexual being and treating her as a sheer commodity to man's preferences. Be that as it may, an Indian woman neglects to express her inner feelings as well as confine them as her private wretchedness (Das, 1978).

ANITA NAIR

Anita Nair's *Ladies Coupe* is a daring investigation of the insubordinate inquiries: Can a woman remains single and be glad, or does a woman require a man to feel finish? Here Nair introduces Akhila, Akhilandeswari, her representative and Akhila takes the perusers to the strange corners of woman's life, to the most private snapshots of the lives of five women from the diverse strata of the society. As the train they travel drifts through the Indian wide open every woman reveals to her own account of youth, marriage, lost freedoms and unfilled love highlighting the grime circumstances she lives. There isn't a general upbeat story in the pack. There is a composition of women's dilemmas in fragile living creature and blood. It is evident that the status of contemporary Indian women is the focal point of this book and of general worry to Nair. This composition gives a recharged out look to women about their lives and furthermore renders a hit to male chauvinism.

AKHILA

The hero Akhila, an income-charge assistant is a disappointed spinster of 45 who has never been permitted to carry on with her own life. She generally has been the little girl, the sister, the close relative and the supplier until the point that the day she gets herself a restricted ticket to the ocean side town of Kanyakumari. Finally, she loads up the train to Kanyakumari wonderfully alone without precedent for her 45 years of life, determined to break free and to find her personality. In the intimate environment of the women roadster, Akhila becomes acquainted with her kindred voyagers: Janaki, a spoiled spouse and a confounded mother; Margaret Shanti, a - 65 - science instructor wedded to an insensitive despot excessively self-consumed, making it impossible to perceive her needs; Prabha Devi, the ideal little girl and wife changed for life by a look at a swimming pool; fourteen-year-old Sheela with a momentous capacity to see what others can't; and Marikolanthu, whose innocence was obliterated by one night's desire. They don't have anything in like manner spare their sexual orientation: some made upbeat relational unions; some were not glad; one was assaulted and delivered her retribution, and another tempted men significantly more youthful than herself. As Akhila tunes in to their stories, she is drawn into the most private and individual snapshots of their lives to the concealed want and desires of their genuine selves and to the working of their inner minds. It has been a startling insight and disclosure to her of womanhood actually. In this manner *Ladies Coupe* depicts a scene of the feminine world where such a significant number of and shifted women of various strata are found in fragile living creature and blood as the casualties of male-lip service, abuse and violence.

MARIKOLUNTHU

Marikolunthu turned into 'the cook's little girl' when her mom turned into the cook in a rich vendor family, the Chettiar house following the passing of her dad. It was with the innocence, interest and fervor of a nine year old young lady she goes into the Chettiar house with her mom. She was intelligent studious; still she needed to put a conclusion to her schooling keeping in mind the end goal to accommodate the education of her two siblings. The whole expectations and desires of guardians are on their children since the conviction is that whatever is improved the situation the young ladies won't return; it will go to the in-laws. In Arundhati Roy's *The God of Small Things* Ammu's want for school education was blocked when her dad "insisted that a school education was a pointless cost for a young lady" (38). In the meantime her sibling Chacko was taught in Oxford. Her mom subtly pawned her gems keeping in mind the end goal to send cash for him.

MEENA ALEXANDER

Meena Alexander, the well-known Indian English essayist is a casualty of various migrations. Having Born in India, instructed in Sudan, took her Doctorate from Nottingham and settled down in New York City with her family Alexander was crisscrossing over the four Continents and furthermore within the continents. With each transitory development she needed to stand up to the difficulties of the new culture restricted by the pains of uprooting and outcast (Alexander, 1997). These continuous migrations had made her battle a great deal to produce a feeling of personality. As a young lady from India, Alexander was frequently anticipated that would fit in with the traditional ways; however the English education and the section into the western culture made her a casualty of culture conflict. She depicts in her life account the effect of a past brimming with moves and changes on her individuality as tails: "I am a woman broke by different migrations. Evacuated such huge numbers of times she can interface nothing with nothing" (Fault Lines, 3) Alexander hunt down her own character and self-creation in the midst of a world that endeavors to define, recognize, and name individuals.

Education has changed women a ton. It has enabled a decent number of the more attractive sex to oppose the weight of traditional standards and traditions of the society. Pioneer education has really instilled the soul of opportunity in women. Thusly, they attempt to live as independent substances with free thinking. Sandhya despised the custom of orchestrated marriage. She jumped at the chance to find a man without anyone else; and she was very cheerful, substance and sure of her marriage with Stephen, an American Jew, by the Special Marriage Act composed by the British. She was extremely glad for showing her folks how competently she masterminded her own particular marriage against the traditions.

SANSHYA'S MANHATTAN MUSIC

In the novel Manhattan Music Sandhya's demeanor towards marriage is exceptionally basic among the young ladies now-a-days. Her mom Sosa could in any event urge and exhort her little girl recommending organized relational unions; yet the present guardians appear to have neither any opportunity to prompt their girls nor the girls have any tolerance to tune in to such great words. They want to wed individuals whom they know exceptionally well and whom they feel certain to live with. To abstain from getting befooled before the general population, the guardians wear an all-agreeing blessing their face. In any case, the sad incongruity is that a large portion of these independent love relational unions don't keep going long. The 'separation' barely influences the accomplices involved. There likewise the guardians

get puzzled. The up-coming age of women isn't willing to respect any traditional or social traditions unless or else they like it by and by. This emerging state of mind of women has its own particular effect on the traditionally maintained family estimations of India (Sanzgui).

Sandhya's movement toward the West on a deliberate outcast accompanying her better half to his country is a turning point of changes throughout her life. It was with full fervor she moved to the lala land. She thinks, "Stephen had hitched her and conveyed her to America. She would live here, she would figure out how to overlook", yet once when she settled in New York, she began experiencing the pains and violence of separation. Her dim hair and dark colored skin, her complement, her peculiarities and her Indianness reminded her of her distinction in the new land. When she encountered stoning, the taunting of the locals addressing her "Indian, Indian", and the marginalization by the dominant culture since she is an Indian immigrant divided her Stephen who a liberal vision had needed his significant other to take America head on and sent her to the New World with the Green card. The certainty that Stephen had in his Indian spouse and his regard and affirmation of her feelings and herself is a commonplace element of the western culture which the male society of India wouldn't like to recognize. It is this part of the Western culture that sent the principal start of - 129 - feminism in India; and it is extremely surprising that men were the main feminists from the Indian male centric society. Rammohun Roy, the originator of Brahma Samaj starts things out in the rundown of the nineteenth century social reformers worried about improving women's status (Sastri, 1960). History specialists call him "champion of women's rights" and a feminist. Afterward, Pandit Iswar Chandra Vidhya Sagar, Swami Vivekananda, Mahatma Gandhi; and numerous prominent identities contemplated over the inquiry "by what method would women be able to be modernized?" And the appropriate response was to teach women; and obviously whatever change that has come in the status of women till-date is through education. Sandhya's grandma advised her saying, "Utilize your mind, and after that you can carry on with your life" (Showalter, 1977). Those days Sandhya couldn't make out what it implied; yet later she comprehended that once a woman knew how to peruse and compose, the world was available to her into bits. Each immigrant goes over this violence of disengagement in the Diaspora.

Purkayastha, Bandana in the audit of the book Women in Society-India by Vijaya Ghose says "A woman in India has no personality other than that of some man's little girl, spouse, mother, or grandma" (Singh, 2001). Indian woman whose identification has been quiet suffering and who is an upholder of Indian culture institutes different

parts: of a mother, a spouse, a little girl and a sister – a gear-tooth in the family machine yet never an individual claiming her life to be her own, wherein she could look for individual delight and self-satisfaction. Be that as it may, the advancements and changes in the cutting edge society have reinforced women to leave their sequestered lives spreading their wings to fly into the statures of accomplishment. They have made extraordinary accomplishments in those fields which were entirely of man's restraining infrastructure (Singh, 2007). They have discarded the shackles of stereotyped Indian women and have taken up professions other than being spouses. As spouses they need uniformity in treatment from their husbands. This awakening of woman into a new acknowledgment of her place and position in family and society connotes the rise of 'New Woman'. Being aware of her individuality, the new woman has been trying to attest her rights as a person and is determined to battle for fairness with that of man. The rise of the 'new woman' is a worldwide marvel (Sultana, 2002).

CONCLUSION

The profile of woman anticipated by Kamala Das, Anita Nair and Meena Alexander is a genuine impression of the woman of contemporary India. The different countenances of womanhood squashed, spun, shaped and even damaged in the female horse of the social set-ups in the genuine find articulation in their works. Anita Nair's sensitive investigation of the intimate feelings of her women characters in *Ladies Coupe* gives an intriguing look into a little gathering of contemporary Indian women of various ages. Nair through this delicate story indicates incredible understanding and empathy for all women and for the decisions and second thoughts they can't keep away from. She stands extraordinary in exploring and analyzing the enthusiastic universe of woman with praiseworthy insight and thoughtful discernment revealing a significant understanding of feminine sensibility and also brain research. Her female characters are the two sorts and individuals; and are realistic to the point that one can feel just as they are the well-known faces in the group. The stories of trouble described by every female character open an entryway each to the sorts and nature of misuses and quandaries met out with woman of various status. The Indian Diaspora and the pickles of the Indian immigrants got comfortable to the Indians by the Indian ostracize essayist Alexander. Her delineation of the Indian women immigrants in fragile living creature and blood with their quandaries; and the genuine worry with which she interrogates every one of the practices, traditions and traditions that are antagonistic to women's freedom makes her novel *Manhattan Music* diverse in relocating women with self character, into the New Woman. According to Alexander, every one of the torments and encounters she went over in the outside land since she was an Indian are the

principal sufferings of the women of Indian diaspora. The few Kerala women writers in English could substantiate themselves as the voice of the Third World women and their issues. They have indicated praiseworthy understanding of the problems and the difficulties of the women. They have endeavored to dive deep into the powers that condition the development of a female in the male centric society. They uncover the variegated aspects of women in current India and furthermore mirror the completely stirred feminine sensibility. In spite of the fact that the Western feminists make an awesome shout on sexism just as it is the main genuine feminine issue to be managed, these women writers from Kerala feature the diverse issues of women with a compassionate mind.

The whole history has demonstrated that men won't change. Whatever planet they originate from, men can't quit controlling and dominating women. Likewise the history additionally demonstrates that women who hone infidelity in affection pay for it. They won't have true serenity and will be torn by feeling of remorse at some phase throughout everyday life. It is the oppression under the male abuse that influences woman to rebel against them in various ways. Past these entire clamor for opportunity and acknowledgment, home still remains for her the main shelter. There is an inherent soul of bargain with respect to woman, the novel nature of Indian woman which empowers her to shield her family under her wings from any whirlwinds. It is this uniqueness that keeps the Indian woman - 215 - over grandness.

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