

CHALADO WOMAN IN THE ATICO: A STUDY OF FEMALE LANGUAGE IN SHOBHA DE'S *STARRY NIGHTS*

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Abstract:

The emergence of women's writing in India during the last quarter of the nineteenth century is of great significance, in the sense that it makes the birth of an era which promises a new deal for the Indian women. Distinct feature of the creative writings by women during the last two and a half decades has been one of increased awareness of the abuses which the women are subjected to. This sensitivity among the writers can undoubtedly be attributed to the influence of the Feminist movement. Feminist criticism has shown that women readers and critics bring different perceptions and expectations to their literary experiences. Elaine Showalter draws attention to this critical revolution in words: While literary criticism and its philosophical branch, literary theory, have always been zealously guarded bastions of male intellectual endeavour, the success of feminist criticism has opened a space for the authority of the woman critic that extends beyond the study of woman's writing to the reappraisal of whole body of texts that make up our literary heritage. (The New Feminist Criticism: Essays on Women, Literature and Theory, 3).

Key words: *New Woman, Insurgent, Audacious, Substantial.*

French women's activists append a great deal of significance to the frantic woman. As indicated by French women's activists Gilbert and Gubar the frantic woman does not speak to the suppression or disappointment display in women. She is a portrayal of women as they have been compelled to remain. The madwoman speaks to the 'otherness' and the language of the distraught woman is a selective female language. Her power is great rather than the androcentric culture.

Christian Makward, a rumored reporter on French women's liberation depicts the female language as incomplete, open, divided and as managing the oblivious. The women who share this thought are Helene Cixous and Lucie Grigarary. The two were prepared as psychoanalysts by Jacques Lacan. From one viewpoint these journalists wrote in the 'female language'. Then again, they attest that such a 'female language' never existed. This language was not utilized by, "socially marked women" in light of the fact that such women are not valid. If we somehow managed to utilize a deconstructionist approach, we would comprehend that in spite of the fact that there is an 'interesting female language', scholars don't utilize the language they advocate, since this 'female language' has solid connections with the androcentric language. Women at last wind up utilizing the conventional 'men's language', in this way making the 'female language' frail and insufficient. Indeed, even women who are open figures throw away the 'female language' in this way thinking of it as "a first class side interest".

In 'Sexual Linguistics', Gilbert and Gubar express that twentieth-century women writers' battle against the misogyny of the male scholars. In any case, men feel a more noteworthy feeling of 'tension' when they understand that the mother is the essential factor the extent that phonetic procurement is considered. In alternate words, it has dependably been the 'first language' and not the 'father tongue'. In this manner, Nina Baym feels that it isn't ladies journalists yet men essayists, who experience the ill effects of 'nerves of creation'.

Numerous women have the fixation for 'the female dialect' and are the same as male pioneers.

Emily Dickinson, for example, has been considered by numerous faultfinders as a forerunner of innovation. As per Nina Baym, the woman writers should focus on her thoughts and not to be secured to the possibility of 'the female dialect'. In any case, when scholars purposely advocate a 'dialect of sex distinction' (femlang), they just power women into shapes and pictures that are unnatural and illogical. In such cases, what is the utilization of hypothesis on the off chance that it isolates women journalists from other women?

'We are all living in a society where women are oppressed and where roles are defined. When you do get men and women together in a group you find that the roles are taken on almost subconsciously. You find for example that there are five men and they apparently speak for more than 50 per cent of the time even though there were thirty women. People just fall into the roles. They just listen to the man' (32).

One method for review innovation is in this way by considering, it to be the requirement for a "female language". Another method for survey innovation is by examining it as the final product of conceited independence. Numerous women scholars in the nineteenth century thought about this thought of independence as being "manly", in light of the fact that it was controlled by narrow minded intentions. Against such 'thought processes', nineteenth Century American woman scholars formed a "female ethic". By this "female ethic", they need to pick up section into the general population circles and rebuild the social set up. To do as such, dialect was totally essential. Along these lines Shobha De demonstrates that privileged women communicated their perspectives on sexual distinction all the more emphatically in a blazing dialect. This was on the grounds that they composed letters and journals normally, subsequently keeping away from the demands of "women's activist artistic hypothesis".

Shobha De's novels expedite like hot cakes as they have sexually express substance. "She takes down from the bottom of her heart with a hard headed analysis and a new morality regarding sex affairs of the modern world." She detonates the myth of mystery about sex. She introduces another woman and uncovers, uncovered and opens it for dialog. Every one of the ladies characters in her books is aware of the free play of sex in their lives. While they appreciate sex to satisfy their own interests, in the meantime they utilize it as a weapon against men to keep them. If there should arise an occurrence of De's women they talk and enjoy uninhibitedly in sexuality.

All the books of Shobha De feature characters both men and women experiencing this sex-hunger madness. Her women characters utilize men to climb the stepping stool of achievement or simply for satisfying their sexual craving. Her books depict the universe of sexually beguiled individuals with unfulfilled desires. In De's self-help book for Indian women, 'Surviving Men: The smart woman's guide to staying on Top', she gives similar advice and suggests that in order to "train a man to any level of competence, women should use a) food (b) sex (c) food and sex."

De influences her female characters to break sexual taboos and set forth openly what they generally feel yet perplexed and hindered to appear. While a large portion of the Indian courageous women are made to look unadulterated, untouched and wrapped in white silk saris, there is a stunning reality behind their appearances. Shobha De stays into the want of distinction and sparkling universe of Bollywood. She features the pietism of the form world and rich urban India and conveys to fore its appalling underbelly. Her books display life of people who have a place with rich and capable high society of present day Mumbai, an unmistakable Asiatic city which is socially at standard with its Western partners like London or New York. Shobha De herself has a place with this shiny hover of the ultra-rich metropolitan culture and ventures photo of the general public that is clearly in view of prominent women' fiction and cleanser musical shows of the west as opposed to on the Indian reality. She uncovered numerous lovely and obnoxious insights about the ways of life of some of its delegate individuals. Individuals who have a place with this set-up are rich, capable and popular. They lead wild and rash lives. They are normally top administrators, business magnates, movie makers and executives and the stinking rich individuals from

this fabulous high society. The depiction of present day women of this quick world is interesting as they are autonomous, savagely eager and very self-retained. They are recklessly determined twisted to pulverize each current govern and question any standard which subordinates women to men and turns out to be an obstruction in the satisfaction of their desire.

De uncovered the astonishing and the captivating and in addition despicable parts of this general public with its ladies having abnormal state of flexibility, opportunity from a wide range of obligations and between individual relations that stance confinement on them. The present section plans to center around the treatment of 'Sexism and Sexuality' in three of the significant books of Shobha De-*Starry Nights*, *Snapshots* and *Strange Obsessions*. '*Starry Nights*', Shobha De's second novel, is the tale of a cutting edge liberated lady, Asha Rani who ascends as a popular courageous woman oblivious and evil universe of Mumbai film world.

She develops as an unrivaled on-screen character of incredible excellence with a voracious sexual desire. She enjoys aimless unbridled issues with the notables of the movie business makers, performing artists, executives, cameraman, business magnates and individuals from non-film world-lastly goes into a lesbian relationship. Asha Rani's mom 'Amma' (Geeta Devi), keeping in mind the end goal to profit and get fame, pushes her little girl into blue film world and to prominent people. At a place she says to Kishenbhai, a little film maker "I don't mind your sending baby here and there, I know it's all a part of business. I trust you but what about her health? These men, are they all right? Do you know if they are diseased? We must take baby for proper checkup."

This demonstrates cash, name and notoriety are most importantly different things. She has no compunction or wavering in offering her little girl's body for cash. Accordingly the desire for all extravagance, starry name and distinction drives Asha Rani in the realm of porn motion pictures. At first, when she wavers to do as such and says "Amma, please don't. I'm so scared, that horrible man. How can I takeoff my clothes in front of all strangers?"

Amma has released her pincer-like grip on Asha Rani's arm and said patiently-

Think of it like going to the doctors. Don't you allow him to examine you? Haven't so many doctors seen your body? Examine it? These people are the same they see bodies all the time. It doesn't make any difference. Besides that man won't do anything. I mean, it is all right. You just pretend and follow the director's orders. Close your eyes and think of other things. Think of your poor sister and your Amma struggling to make you a big star.

On her mom's demand Asha Rani devotes herself to others whosoever is by all accounts a stage to go up and this has proceeded as a correct craftsmanship to get fame and accomplishment in the cine-world. For Asha Rani the street of fame implies controlling numerous a men appropriate from the level of Assistant Producer to black market wears and industrialists. She lays down with Kishenbhai-a film maker to find the opportunity in a film,

Kishenbhai had propped her up on a pillow and said- you're beautiful, just look at your breasts. Beautiful works of art, perfect'. All the men I meet these days want to touch them, Aasha Rani had said tonelessly, with a jealous leap he had covered her body with his and entered her. "Never left them, do you understand?" you are mine, only mine, All mine.

Asha Rani, the focal figure is one among the individuals who don't delay to deal their body, soul and brain for their extraordinary wants and outrageous opportunity. She shares her body and psyche as a stage to bring high up throughout everyday life. To end up the ruler of Bollywood she turns into the ruler of evenings, she is prepared to serve her body wherever she is inquired: "Just then the man with surma in his eyes had come up to Kishenbhai and said, "Chidiyataiyarhai?" Kishenbhai had come over swiftly to Aasha Rani's side and said softly, "M.D. has room here upstairs, go with him nicely. He can help your career. Don't create a scene or anything. All you have to do is... is... what you do with me...bas"(SN 9).

Aasha Rani tells Kishen Bhai, "All of you are just the same, but wait, I will show you, I will do to men what they try to do to me. I will screw you all- beat you at your own game" (SN 8). Along these lines, 'beating men unexpectedly' is the methodology that Asha Rani embraces all through the novel. Realizing that nobody in the film world can get by without the gift and support of a rich legislator and a womanizer Sheth Amirchand, Aasha Rani feels favored to be brought over to Amirchand's place. She makes expound game plans for setting herself up to be displayed to Shethji.

This time Asha Rani had decided against a saree. She wanted to look youthful and different. The salwar-kameez she chose was a flattering one with a snug bodice that showed curves to advantage. She wore heels... she calculated that Sethji would get impressed... She grabbed a stick of disco-dust and rubbed some sprangles between her breasts ... Perfect. She could take on the Sethji... and half a dozen others (SN 59).

Aasha Rani, when reaches to Seth Amirchand's house- "She is served an intoxicating drink, not alcohol and she feels transported... into a hallucinatory world. She was weightless and floating. Her head was fully of colours and sounds. Her senses had been heightened to an extent that she experienced no pain even when the Shethji entered her savagely from behind and whipped her with a small leather thong. She was far away in some distant world, listening to bird calls and looking at the dozen rainbows" (SN 61).

By giving such sort of depictions about her hero Asha Rani, Shobha De is essentially demonstrating here a hostile to women's activist. Here Asha Rani isn't a casualty of male bullheadedness rather she is putting forth herself to be deceived. By utilizing her body as a weapon she is attempting to attack men like Seth Amirchand, who can be her supporter to get another part in the following film. Woman's rights goes for finding the reason for female mistreatment and put solutions for it yet here Asha Rani isn't an abused one rather she is very much arranged for her end by Seth Amirchand thus numerous others to satisfy her fantasies and wants. After this Asha Rani gets various movies and she comes to at the highest point of her calling. She gets an opportunity to work with Akshay Arora-the whiz and their "Fortunate Pair" turns into the primary decision of the lenders. Asha Rani, lures Akshay Arora, a wedded man to keep her vocation thriving. To make him cheerful in any case she goes up to his room and- "With that Asha Rani mounted him and pouring a palmful of divine smelling oil over his erection, had slowly begun massaging him between his thighs. She moved like a lithe dancer; her hair falling over his chest, her breasts moving above his face, her nipples occasionally brushing his lips. You sexy woman, from where did you learn all this?" Akshay had groaned surrendering himself to her ministrations" (SN 29).

Akshay's wife Malini who hates Asha Rani for disturbing their married life, accuses her of being a sex maniac- "Malini screamed, "SEX! That is all you have-SEX! That is what women like you use. Cheap bitches, part your legs and let any man in. Sex, Sex, Sex dirty filthy sex! Perverts! You must be a pervert" (SN 264).

After her dismissal by Akshay Arora, she gets included with Amar a co performing artist, just to demonstrate to him that she could get another darling a considerably more youthful one. After this brief period issue she moves to Abhijit Mehra, the child of an industrialist and utilizes him as stop-hole course of action amid the period when she is off Akshay. Baffled in her want for satisfaction in adoration, Asha Rani ends up enjoying a lesbian association with Linda, a film magazine columnist. With Linda, she encounters full delight and finish rapture. She cherishes it and feels extraordinarily satisfied: "There was no resistance left any more, Asha Rani's entire body was floating - her mind was adrift. She let her arms drop to her sides as Linda's warm thigh wedged itself between her and her hand moved between Asha Rani's legs. 'Close your eyes, let me do to you what no man could have done... My hands, my mouth, my tongue, my thighs will set your body on fire... Enjoy it'" (SN 136). Linda starts Asha Rani in the secrets and delights of lesbianism. The novel depicts relatively every sort of sexual conduct; lesbianism is one of them and it is proposed that from multiple points of view it is better than hetero contact. Despite the fact that it is Asha Rani's first lesbian experience, yet she loves it when Linda pulls her down on the quaint little

inn her on the lips- "It was a pleasant feeling Asha Rani thought. No rough bristles scraping her face, just smooth cheeks and soft lips over her own" (SN 135).

Shobha De is quite explicit in presenting details of their amorous relationship and further writes- "Asha Rani groaned with pleasure. Linda refused to stop. She'd become more aggressive now and her hands pummelled Asha Rani's body, exploring every inch of it. Unexpectedly she grabbed the bottle of brandy and poured some between Asha Rani's open legs. 'The only way to drink it', Linda said and placed her mouth over the dampness, licking each drop as it trickled. The sensation was unbelievably arousing" (SN137).

By such introductions and accurate points of interest of Asha Rani's unlawful connections, Shobha De is just double-crossing the reason for women. What does Shobha De need to pass on by giving such portrayals of sexual experiences? What sort of mindfulness does she need to acquire the Indian Society? Is it true that she is instructing the insensible Indian women about various systems of Sex play? When Asha Rani's fleeting lesbian association with Linda gets over, she moves to New Zealand where she weds an outsider, Jamie (Jay) Phillips. Jay adores her profoundly and genuinely however for her 'Jay had been an out for her, an escape route' (SN 191).

In any case Asha Rani feels obligated to Jay, for giving her the status of a spouse which in her conditions would not have been conceivable in India. No man of high class in Indian culture would wed her. She lives in this state for a long time and brings forth a girl Sasha. Following five years of cheerful matrimonial life, Jay induces her to return back to India. Her mom too makes a solid recommendation that she would need to remain in India in the event that she needs to continue her acting in films. Subsequent to returning to India, Aasha Rani joins the film world by and by however not in driving parts but rather as co-specialists. She comes to realize that her sister Sudha Rani has turned into a fruitful and built up courageous woman. This builds up an expert despondency in her which is trailed by individual misery. She gets herself forlorn and completely separated.

The novel ends with Aasha Rani's imagining her daughter's return to India to become a popular actress. Despite all the lust, exploitation and deceptions she faces as a film actress, she still dreams of her daughter joining films and making a name as famous actress - "Aasha Rani suddenly imagined her daughter's fresh, innocent face gracing movie- hoardings and gossip magazines. Sasha had the makings of a star. An unforgettable star. The Golden Girl of the silver screen! oh yes, Sasha would be tomorrow's Lover Girl!" (SN 401)

The novel represents the truth of Mumbai film world. Shobha De's nearby colleague with the Mumbai film and the universe of demonstrating; makes her to reflect the shattering human estimations of this sparkling society. Her women characters speak to a genuine photo of the cutting edge Indian ladies who don't delay to utilize 'sex' as a stepping stool for their prosperity. They enjoy sexual exercises to get that 'power window' through which they can satisfy their waking dreams and fulfill their insatiate self. Centering the truth of Bollywood she says- "The industry was full of bhooka, sex starved men. Who had chidiya like Aasha Rani for breakfast. She was lucky, she found him (Kishenbhai) and he helped her. Had he forgotten that? Most of others just fucked and forgot. No notes, no nothing" (SN 14).

The above lines uncover that Aasha Rani to appear her fantasies, is a dim courageous woman and leaves no alternative untested and untried. Roused and driven by her incomparable want of getting great name, distinction and future, she barges in her own opportunity of activity and experiences a ton of melancholy and disappointment in her life. Shobha De's next novel *Snapshots* demonstrates the universe of women where woman start to take a gander at things from their own particular perspective. They truly and allegorically play with men and now and then are played with by men.

When feminist critics were hacking at the so-called traitors who represented woman as the weaker sex, Shobha De strongly held on to a different view; she believed that critics must look at the texts from the mind frame of the time period they were created in. these women 'traitors' truly believed that "men and

women were essentially different” and “they saw themselves as disadvantaged compared to men”. Throughout their stories, the woman did end up finding “a strong conviction of her own demands and inevitably, the changes in herself had changed the world's attitude toward her”. Shobha De saw that “there was much in (these stories) that was progressive and feminist in a less obtrusive way not a hidden feminism, again, but an unspectacular feminism’. Shobha De showed how to examine these texts in a different way. While the author “espoused a so-called ‘*cult of domesticity*’,” it was not in a traditional sense. Shobha De did not argue that these women did not see their lives as only domestic. While Shobha De did not argue that these are great literary texts, she did not show their importance to women in that period.

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