

13  
**A ROOM OF THEIR OWN: A PANORAMA OF  
 INDIAN WOMEN WRITERS OF POSTERIOR 1990'S**

*S. Bernath Carmel, Research Scholar, National College, Trichy*

**Abstract:**

*Indian women writing in English has subjected to humpty number of changes after 1990's. These women journalists are researching the predicament of women with new measurements. Really they have meandered through new skylines through their heroes with the end goal to demonstrate their spunky presence. Scholars like Manju Kapur, Kiran Desai, Arundati Roy, Sudha Murthy, Namitha Gokhale, Gita Hariharan, Shobha De, Chitra Banerjee Divakurni, Anita Nair have settled on situation and stresses faces by the women has their unmistakable topical examination. These journalists indexed the whole universe of women with incredible realism. They have their one of a kind voices which gives the looks of the nonneandered female mind thus, this paper tense to investigate the previously mentioned authors, with the end goal to draw out their surprising images.*

**Key Words:** *Corporeal, Audacious, New Woman, Substantial.*

Gita Hariharan (b.1954) is a women's activist writer, she depicts the changing image of woman in the cutting edge and the post current period through her not all that ordinary women characters. Convention, change and innovation are the three phases, which the women in Hariharan's books go through. Women in her books appear to be the representations of 'new women' who have been attempting to divert from the weight of hindrances they have conveyed for a very long time. Antonia Navarro-Tejero, a Spanish author and academician, while looking at Arundhati Roy and Githa Hariharan says:

*Roy and Hariharan are engaged in different degrees with social reforms, and this is what makes them writer- activists, as they are sensitive to gender and caste experiences. They are not demagogic or prescriptive, but offer alternatives instead of victimizing the oppressed (Tejero, 41).*

Githa Hariharan's women characters remain as an encapsulation of the changing pictures of Indian women moving far from customary depictions of continuing, generous women to confident, self-assured and yearning women compelling the general public mindful of their requests. Githa Hariharan's ladies question the framework, as well as they are bowed after clearing new ways and breaking new grounds lastly they make a world for themselves where they look for the sidekick ship of another woman. This female bond supplanting the man and woman bond is universal in the entirety of her books. The moderate however slow change that has been seen in the mind of twenty-first century Indian women reflects in the depiction of Hariharan's mom girl relationship. In her first novel, *Sita*, the mother of the hero comprehends her wedded little girl's choice to come back to parental home.

She is very much aware of the various characters that are credited to an author in India as the English essayist, the local author, the woman author and even as the youngsters' author. As an author she has been a sharp spectator of social issues. She trusts that Well-being does not come piecemeal, for rights exist together, and suppression in one zone won't leave different regions unaffected (Hariharan, Interview with Kala Krishnana Ramesh). It was hence basic for her to lawfully test the encroachment of her rights as a mother. She has been associated with some way or the other in the exercises of women gatherings, mainstream social gatherings, and against atomic gatherings and every one of her works speak to her job as

an author cum social dissident with duty. She considers herself to be a "drawn in native" (Hariharan, Interview with P.Anima)

Another noticeable author Shobha De (b. 1948), she involves a noteworthy place in the historical backdrop of Indian books in English. She has likewise composed stories, letters, expositions and a collection of memoirs. In India marriage is the start of another lifestyle. It is considered as a devout bond among man and lady. Be that as it may, by depicting the cutting edge freed ladies Shobha De has smashed every customary thought with respect to the organization of marriage. Her ladies never falter to wander out for their own satisfaction. Shobha De delineates the separating of the foundation of marriage. The new idea of marriage in Shobha De's setting is to visualize finish sexual opportunity with no thought of devotion. As per De, alluring and self-assured women reclassify the idea of marriage. In it man and woman don't end up one in marriage; rather they simply move toward becoming accomplices in matrimonial joy. Sexual opportunity is the nature of the vast majority of her women. The minute their relational unions come up short, they include in additional conjugal relationship. Shobha De in her books looks at the aggravated mind of the advanced Indian women. Shantha Krishnaswamy watches:

Her women characters try to strike a balance between instinctual needs and intellectual aspirations. Deeply exhausted by this trapeze act, they are further bewildered when the existential absurdity of life is unmasked before them, when they face loneliness and lack of communication and community and we finally brought to mental crises when masculine and institutional pressure are added to exacerbate them further (Krishnaswamy, 67).

Shobha De portrays the pressure emerging out of the disappointment of Indian women in managing the circumstance, rising up out of a conflict among conservatism and progressivism. She additionally extends in her books certain issues, for example, the rejection of the freed woman by the Indian culture. Along these lines she varies significantly from her counterparts since she has faith in an exceptionally straightforward portrayal of episodes and receptiveness. Nothing is held in her fiction. Accordingly, the customary individuals in India censure her for her open discourse on sexual issues. Yet, she gives no significance to what others will think about her. Truth be told, all classes of peruses in India as well as everywhere throughout the world make the most of her fiction. Some of the time because of the unavoidable conditions in their lives, women are pushed into the net by their defenders while at different occasions their high aspiration and will to state their opportunity imperil them. Shobha De's women don't have faith in enduring tamely. They battle energetically to achieve the pinnacle of euphoria and accomplishment in man centric culture. They revolt and shape their fate by living for themselves and truly challenge subordination. About her artisanship and style Sheela Rani Khare observes in her article, '*Inner World of A Film Star: Shobha De's Starry Night*'

Shobha De an eminent modern novelist and journalist have focused in most of her works on the marginalization of woman in Indian Society. As a feminist novelist, she has marvelous understanding of the psyche of woman and therefore female dominates her novels. Women struggle hard in their lives and break patriarchal order, pretend against male dominance and at last come out in fixing colors in their quest (Rani Sheela, 54).

Once First Indian woman I.P.S. Kiran Bedi met her, she opined,

Here's and extraordinary woman with a compelling presence who has the charisma and media savvy to be in perfect contact of her public image. She is aware of the hold she has on the public imagination and uses it to the tilt. De is a smart woman who has understood the changing needs of our confused times, she knows she represents this change and capitalizes on it as a symbol of a new woman. She more than anyone else, is in a unique position to establish herself as a role model for a generation of Indian women who look up to her as someone who has made it in a male dominated profession (Sodhi, 98).

Namita Gokhle has composed six books, an accumulation of short stories and numerous works of

verifiable surprisingly to this date. They are - *Paro: Dreams of Passion* (1984), *Gods, Graves and Grandmother*, *A Himalayan Love Story*, *The Book of Shadow*, *Shakuntala* and *The Book Of Shiva*. In her ongoing book *Priya: In Incredible Indya*, she has remembered the character of her first novel *Paro*. She was analyzed by tumor in thirty fifth year of her life as it were. Her composition style was influenced because of this difficulty in her life.

Namita Gokhle conceptualized the International Festival of Indian Literature, Neemrana 2002 and furthermore The Africa Asia Literary Conference, 2006. She is an organizer executive of the Jaipur Literature Festival alongside the creator, William Dalrymple, which began in 2006. She is likewise celebration counselor to Mountain Echoes, A Literary Festival in Bhutan and the Kathmandu Literary Jatra, or, in other words its kind writing celebration in Nepal. Remarking on her short-story accumulation entitled *The Habit of Love*, she says in her meeting to IANS.

The stories speak of a woman's need to love, rather than the objects of love. Women love passionately, deeply, often angrily. Real love is not about sexual conquest, it is not a triumphant place, but a space of surrender. (Interview - IANS)

Namita Gokhle, who has been at the forefront of several global projects to carry Indian writing abroad, is now working on a new novel, *Things to Leave Behind*.

**Arundhati Roy** (b.1961) is an Indian author and social activist. She became popular with the publication of *The God of Small Things* (1997) which won Booker Prize for Fiction in 1998. Again in same year she won Man Booker Prize for Fiction. Her other important works are - *The End of Imagination* (1998) *The Cost of Living* (1999), *The Greater Common Good* (1999), *The Algebra of Infinite Justice* (2002) and *Listening to Grasshoppers: Field Notes on Democracy* (2009).

Arundhati Roy's *The God of Small Things* is a wonderful prosecution of man controlled society and the bad form and in addition mistreatment looked by women in the male ruling society. The tale is a contention for and against the great and malevolence in the public arena with uncommon reference to women. The tale tosses light on some essential things of life like how love is generally related with trouble, how a man's youth encounters influence his/her point of view all in all. The tale exhibits the appalling side of individuals and society all in all, a striking depiction of the dark and snide world particularly identified with ladies that lives around us. It likewise features the consistent battle of women against their misuse in man centric culture. The tale presents three age of women. Every one of them was conceived and raised under various conditions. Beginning from the most established age, there is Mammachi, at that point the second era of Ammu, and the most youthful age is Rahel. These women were following the overall traditions of Hinduism to live. Susan Wadley and Doranne Jacobson properly feels, 'As indicated by Hindu culture, there are double perspectives on ladies. To begin with, woman is viewed as kind and gave, second view is that, woman is forceful, malignant and a destroyer.'

In *The God of Small Things*, Arundhati Roy, through the character of Ammu has depicted, that the female sex is totally ignored in the public arena. At the point when Ammu makes the physical association with a distant man Velutha, their relationship surpassed to a degree that it came to be marked as unlawful. In this novel, it is discovered that both male and female are dealt with contrastingly as Chacko, taking care of business, lives joyfully even after separation yet then again, Ammu, after separation, endures in the entire novel. It indicates distinctive social states of people in the general public which is exceptionally unequivocal. This tale was a progressive endeavor with respect to Arundhati who attempted to open the eyes of Indian people group towards the hardness of regarding women as items. Ladies accordingly treated are viewed as cruel creatures, sub-human and toys for men. This irregularity in the public eye clarifies a great part of the despondency winning in our families and the battered existences of kids who are presented to this exceptionally fractional and out of line perspective of life. The final product is an incapacitated society unfit and reluctant to develop.

Arundhati Roy with her very certainty, comic soul, unexpected vision and a limited Ayemenem

foundation gives us an assortment in the portrayal of women. She has depicted women mostly from the Indian perspective. She anticipates them fundamentally as women with all their trademark characteristics and inborn shortcomings, the fluctuated choices accessible to the cutting edge Indian women, from conventional parenthood to man-less way of life - all are given nearby home and shading by Roy in her novel. In fact, a woman in her fiction is a powerful vehicle for the exposition of the author's perceptions and she cannot be ignored or bracketed together with other minor characters. Woman here plays an important role, sometimes passively and at times aggressively, in a believable network of family, religion and society leading to relatively normal codes of behaviour and discourse and following recognized patterns of growth, courtship and transfer of power from one generation to another.

**Anita Nair** (b. 1966) is a fulltime writer and lives in Bangalore. She has written many novels and children's books. Some of her novels are *The Better Man* (2000), *Ladies Coup* (2001), *Mistress* (2005), *Lessons in Forgetting* (2010) and *Cut Like Wound* (). Her books have been translated into thirty Indian and foreign languages. She has also published a collection of poems, *Malabar Mind*; a collection of essays, *Goodnight & God Bless*; two plays and the screenplay for the movie adaptation of her novel *Lessons in Forgetting*, which won the National Film Award in 2013. She was awarded the Central Sahitya Akademi award in 2013. Her new novel *Idris* will be published shortly. She examines man and woman relationship in all her major fictional writing which is also marked for its representation of the South Indian culture.

Anita Nair in her novels focuses only on the marginal section of society. Her characters revolt against the social set up of society. They manipulate and negotiate for propagating the middle class values. During the course of this journey, a subtle cultural transformation has been captured. Her first novel *The Better Man* has placed her among the most self-conscious Indian English novelist. Her second work *Ladies Coup* is a novel that basically deals with female sensibilities but in no way does it show women as bettered, bartered and abandoned on the shoals of low self-worth. In fact it is a triumphant flowing against the tide; it shows us different facets of a woman's life in which she shows that inherent strength of a woman that makes her rise against all odds and to be able to reconstruct her life. Perhaps that is why Anita Nair herself has referred to it in the acknowledgement as "*This novel about ordinary women and their indomitable spirit*" (Acknowledgement, *Ladies Coup*)

In *Ladies Coup* Anita Nair scores as it attempts to deal with the age-old question whether a single woman could be happy without a man. This question gains a special relevance in the Indian context. To answer this question, Anita Nair narrates the stories of various women, very different in their age, social status and position but all are Indian women. Yet all over the world, life of women is same to same with little bit variant in it. Woman is a mother, a wife and, a daughter. She is expected to be the same compassionate, caring and affectionate yet women have it in them to be mighty, vindictive and erosive when it comes to a matter of their identity. When *Ladies Coup* came out it was described as an important work of feminism by many popular publications. Anita Nair denied it categorically. She is unhappy with the term feminism.

Well, firstly, it is outdated. Secondly the word feminism implies a striving to be equal, desperation almost to get equal with men while what is important is to know that you are equal and exercise that equality. To experience that equality knowing it is yours, naturally (Interview with Chandaraju).

*Ladies Coupe* is the tale of six ladies who meet in a prepare venture, just by possibility. Akhila, the hero tunes in to the tale of five other ladies in the compartment and gives her as well, looking for in them an answer for the inquiry that has vexed her for her entire life: Can a lady remain single and be cheerful or does a lady require a man to feel finish? The story changes over from past to present and present to past and consequently, even other than the five ladies in the compartment, we are appeared of specific ladies who are embarrassed and downgraded. Toward the end, through this magnificent range of female experience as related by her co-travelers in the women overthrow, Akhila finds the quality to rise up out of the jail of her



old self. May be nothing will have changed when she returns externally yet she has developed unmistakably on a psychological level. She has diverted from her hindrances in the women upset where five ladies shared a portion of their life's close minutes with her about their youth, their spouses, their children, and their darlings. The book endeavors to manage different issues like assault, homosexuality, and ladies' instruction. Anita Nair can pass on the problem of her characters with a freshness and appeal that makes her story something other than a women's activist lesson. It is an understanding into the desires for Indian ladies, the decisions they settle on and decisions made by them. Every story has the seed of a dull novel in them. There is a solid message of expectation through change in them and even the consummation resembles another start.

Chitra Banerjee, a post-modern group of Indian writing in English, mainly deals with issues and aspects of female experiences. She concentrates more on harsh humiliating accommodation and assimilation. Her novels *Arranged Marriage* (1997), *Queen of Dreams* (2005), *The Mistress of Spices* (1997), *Sister of my Heart* (1999), *The Vine of Desire* (2002) bring out struggle for individualism, quest for identity and assimilation and adaptation. Through her *Queen of dreams*, *Mistress of Spices*, Divakaruni portrays the trouble of immigrant women and their struggle for fearless existence. They are struggle to preserve their identity is only for their safety amidst their inner sorrow the author has brought out a struggle against the odd, in fact the world around them never changes wherever they go. Her novels *Sister of My Heart* and *The Vine of Desire* has also brought out the humiliating experience of women. Anju and Sudha fight strongly and they try to overcome the dominance of men. They also move from place to place in search of better life. It is clear the women characters of Divakaruni prove to be trapped but liberated, timid but rebellious, traditional but modern, dependent and independent. So the readers are aware of the fact that they are not subjugated, secondary and marginalized in a male dominated world. Divakaruni envisions the ideal women who have consciousness about her status and freedom. They always grappled with old and new ways of life as a result have female protagonists undergo growth change and a psychological development in themselves.

### Works Cited

1. Hariharan, Githa. Interview with Arnab Chakladar. *A Conversation with Githa Hariharan*. Another Subcontinent. Sep. 2005
2. Hahiharan, Githa. Interview with Kala Krishnan Ramesh. *Close To The Bone*. The Hindu. 24 April. 2003.
3. Hariharan, Githa, Interview with P. Anima. *Going Strong After Decades of Witing*. The Hindu. 19 March. 2007
4. Nair, Anita. 'Acknowledgements'. *Ladies Coupe*. Delhi: Penguin India: 2001. Print.
5. <http://www.sawnet.org/books/authors.php?Gokhale+Namita>
6. [http://www.telegraphindia.com/1120406/jsp/entertainment/story\\_15339376.jsp#.VedQOJcnIgs](http://www.telegraphindia.com/1120406/jsp/entertainment/story_15339376.jsp#.VedQOJcnIgs)
7. De, Shobha. *Snapshots*. New Delhi: Penquin Books India, 1995. Print.
8. Tejero, Antonia Navarro. Gender and Castein The Anglophone-Indian Novels of Arundhati Roy and Githa Hariharan: Feminist Issues in Cross-Cultural Perspectives. Lewiston: The Edwin Mellen Press, 2005. Print.
9. Nair, Anita. Interview with Aruna Chandaraju. Literary Review. *The Hindu*. Dec. 02, 2001. <http://timesofindia.indiatimes.com/city/kochi/Women-need-to-strike-the-right-balance->
10. Divakaruni, Chitra Banerjee. *The Mistress of Spices*. Great Britain: Doubleday, 1997. Print.