



PSYCHO-SOCIAL IDENTITIES OF WOMEN: A STUDY OF SELECTED NOVELS

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ABSTRACT:

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KEYWORDS:

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PAPER ACCEPTED DATE:

26th July 2024

PAPER PUBLISHED DATE:

30th July 2024

The role of the proposed research

The issue of the contemporary woman's existential battle to build her own identity in order to develop her uniqueness appears rather frequently in the books of Indian women authors of the post-independence period. This can be observed in the works of Kamala Markandaya, Ruth Praver Jhabvala, Anita Desai, and Nayantara Sehgal, amongst others. Indian literature has been given a new depth as a result of the contributions of women writers from India. The development of Indian literature written in English has taken place over a period of time, and writing in English did not begin on a single day. To achieve the current stature and distinction that Indian English literature has, it took a significant amount of time and the contributions of a number of notable individuals. Novels are merely one type of literary work that may be found in Indian literature; poetries and short tales are also included. A number of female authors were responsible for the composition of songs, short tales, and short plays prior to the advent of novels. Many people continue to retain the belief that women are the ones who preserve the rich Indian legacy of stories, storytelling, and other forms of narrative. Beginning in the middle of the nineteenth century, an increasing number of women began to write in the English language.

There have been a number of shifts in the writing styles that have occurred in English literature throughout the course of time. There has been an impact on the cultural and linguistic patterns of Indian literature as a result of the incorporation of reoccurring female experiences into the writings of female writers. By doing so, they have introduced a pattern that is styled into the overall framework of Indian writing. The anglicised books that are

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STEPS OF THE PROPOSED RESEARCH

Alongside the Reform Movement, which was ultimately responsible for the birth of the modern Indian woman in the twentieth century, there were also significant changes that occurred in the lives of women in India. Venu Chitale's *In Transit*, which is a picture of India on the move; Zeenuth Futehally's *Zohra*, which thinks about Hyderabad in the Gandhian age; Shakuntala Shrinagesh's *The Little Black Box*, Lotika Ghose's *White Dawns of Awakening*, and Bani Ray's *Srilata* and *Sapna* are all examples of remarkable women writers who have written in post-independent India. All of these works are examples of exploratory writing by women that deserve to be mentioned. *Sunlight on a Broken Column* by Attia Hossain, *Ambapali* by Vial Riana, *Six Faces of Eve* by Tapati Mookerjee, *Red Hibiscus* by Padmini Sengupta, *Serenity in Storm* by Veena Paintal, *Too High for Rivalry* by Muriel Wasi, *The House of Ramiah* by Hilda Raj, and *The Fire Worshippers* by Perin Bharucha were among the works that were published during the

decade of the 1960s. In point of fact, the 1970s were the decade in which women such as Nargis Dalal, Raji Narasimhan, Mrinalini Sarabhai, Rama Mehta, Uma Vasudev, and Anita Kumar experienced a rise in their compositional output. It is clear from the sheer number of novels that were published during this time period that the fiction written by female journalists had a surge in popularity throughout the latter half of the 1970s and the middle of the 1980s. These are just a few examples: *Remember the House* by Shanta Rama Rau, *Karmayogi* by Veena Nagpal, *Temporary Answers* by Jai Nimbkar, *Children of God* by Shanta Rameshwar Rao, *Roots and Shadows* and *The Dark Holds No Terrors* by Shashi Deshpande, *Paro: Dreams of Passion* by Namita Gokhale, and *Alphabet of Lust and A Doll for the Child Prostitute* by Kamala Das. They are just a few examples. If one were to embrace an insightful investigation of Indian English fiction mostly from a topical perspective, one watches that the greater part of Indian fiction in English has been composed principally in light of such verifiable encounters as the Gandhian development, the majestic govern, the Independence battle, the Partition, the rise of 'New India' and India's relations with the West and her prompt neighbours.

SIGNIFICANCE OF THE PROPOSED RESEARCH

Literature has hundreds of strings that can be woven together to create a beautiful piece of art. In the creative endeavour, each string has its own unique importance that is uniquely its own. In a similar vein, there are certain various narrative tactics that may be utilised when depicting literary works. Realism is a literary method that, among the various narrative techniques, is an approach that makes an effort to describe existence without romanticising or sentimentalising the subjectivity of the protagonist. Furthermore, despite the fact that realism is not limited to any one century or group of writers, it is sometimes associated with the abstract growth that occurred in France throughout the nineteenth century, notably with the French authors Flaubert and Balzac. The concept of realism was introduced to the United States by William Dean Howells, whereas George Eliot was the one who introduced it to England. Realism has been primarily worried about the commonplaces of regular daily existence among when it comes to spectacular confusions in literature, the middle and lower classes, where character is a product of social factors and condition is the important component, an approach that returns from an inquiry of reality as far as normal capacities are concerned. There is a type of composition known as realism that creates the sense of capturing or 'reflecting' a genuine lifestyle in a consistent manner.

OBJECTIVES OF THE PROPOSED RESEARCH

A compassionate representation of Indian femininity is presented in the books written by Shashi Deshpande, who never appears to take a defensive stance towards the situation. Despite the fact that she has stated in one of her interviews that she does not have any particular aim as a

writer and has refused the label of a woman writer, the themes and motifs that she uses in her writing are solely centred on the lives and issues that women face.⁸ At first, Deshpande was adamantly opposed to being categorised as a feminist writer; nevertheless, she eventually surrendered to the designation. The reason for this is that the majority of Deshpande's works have a background that was created by women who have been victims of such harmful sexism to themselves. Because they were unaware that protesting was a viable option for bringing about change in their environment, these women have been forced to endure the horrors committed by males without speaking out or making a protest. The inner agony, emotional resilience, and relational bondage of her characters have been juxtaposed in a provocative manner against the frantic fight of her protagonists to identify and attain a sense of self-hood. In virtually every society around the globe, women are faced with a situation that is, for the most part, identical to the one described above. According to Simon de Behaviour's description from the 1960s, the situation of women is still the same as it happened then:

FINDINGS OF THE PROPOSED RESEARCH

When it comes to adjusting to life in the United States, Desai and Mukherjee both make a place for themselves among the initial immigrants. Moving beyond Desai, however, Mukherjee regularly refers to India in her fiction as a place that is devoid of trust and does not have a forthcoming future. In addition, she has been criticised for her tendency to overlook inescapable barriers of rank, education, sexual orientation, ethnicity, and history in her narratives of people who have survived a society that has been "squandered." The overall descriptions of recorded events are exaggerated in order to accommodate her motive, and she is noted for providing her characters with a greater amount of opportunities than their social circumstances would properly let them to have. Mukherjee deconstructs a linked together and concrete concept of the self by suggesting that the very classes that we use to produce personality are themselves uncertain. Character in these writings is malleable and uncertain, but Mukherjee suggests that the very classes that we use to form personality are themselves uncertain.

Additionally, the meaning of sexuality shifts when contrasted to the numerous ideas that are associated with race and ethnicity to consider. In point of fact, culture, which is considered to be the most fundamental aspect of the diasporic encounter, is not a predetermined component. As the women in these works navigate between the disparate communities of India and America, it becomes apparent that culture itself is just as complicated and debatable as the women themselves. Taking everything into consideration, Mukherjee displays the mind-boggling awareness of the South Asian Diasporic woman and her process of character development in terms that are twisted and complex. In the novel *Jasmine* by Mukherjee, for example, the character is as liminal as the space in which Jasmine lives; her personality steadily

shifts as Jasmine's geology and love life shifts. In *Desirable Daughters*, on the other hand, the character's personality is constantly shifting, just as social associations are lost and found in the diasporic encounter, resulting in the formation of identities that are unending in their potential outcomes and uncertain in their potential outcomes. This is a typical example that can be seen in all of her works.

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