

Inscription of Women and Associated Aspects by the English Novelists in Literature

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Abstract

Through the decades, women's positions in writing have changed, but up until recently, most published authors were men, and portrayals of women in literature were undoubtedly slanted. The fact that literacy was severely constrained in the ancient world and that men made up the majority of individuals who could write must be held responsible for a large portion of it. Women's contributions to oral folklore, including in folk songs, storytelling, poetry, and literature in general, cannot be taken for granted. Here is a look at how women have been portrayed over the ages in literature. Jane Austen's novels are a model for exquisite love and marriage. The most common human preoccupation is marriage, and she takes it up in its diverse forms as essential to all adolescent young men and women. An ideal relationship being the chief concern of Jane Austen, she brings out, in the third chapter, the different aspects of relationships basing on one's own choice of suitable companion in marriage which would decide their destiny, an important point in the whole thesis. Compatibility of partners in one's marriage is fundamental, as incompatibility leads to marital disharmony and consequential upbringing of children. To explore the different types of relationships we

come across various types of marriages in relation to the parents of the protagonists and the effect of such marriages on the psyche of their children. Attention is given to this aspect of marriage when each of her novels is discussed individually. Most of the parents' marriages are based on physical attraction of beauty and youth, while those of the siblings, the protagonists, are based on love and esteem for their partners in their search for ideal and best forms of marriage.

Keywords : Women Characters in English Novels, English Literature and Women, Women and Literature Coverage

Introduction

The place of women in society was a constant topic of discussion during the Victorian era. While the majority of the time's writers portrayed women as naïve, physically weaker, and nothing more than domestic commodities, Edwardian poetry spoke about feminism, women's rights gaining significant attention, and women leaving their homes during the war.

The complexity of man-woman interactions, particularly in the context of marriage, as well as the suffering of a turbulent adolescence are topics covered in Shashi Deshpande's works. She has authored numerous novels, but some of the most well-known ones include: It suggests that men and women are cooperating to develop a mature and balanced gender interaction. Indian novelist Shashi Deshpande is well-known and has received numerous honours. She was born in 1938 in Karnataka and received her education at Bangalore and Bombay. She won the Sahitya Akademi Award for her book "That Long Silence." She has also authored books for youngsters. Shashi Deshpande's artwork presents a social environment that is full of complex relationships.

In her paintings, many men and women coexist, moving through life in their varied age groups, social classes, and gendered roles. When the worlds of tradition and modernity intersect, unanticipated gaps and upheavals occur inside the family. Her books address how modern Indian women feel uncomfortable with societally imposed patriarchal norms. This viewpoint on how present societal realities influence women is used by Shashi Deshpande. Presenting the world through the eyes of dads, kids, and husbands also entails portraying the dynamic between men and women as well as between women themselves. She argues that a positive change in women's social status cannot happen without first bringing about a change in women's thinking, even if she acknowledges the seriousness of the Indian woman's situation and the generational struggles that have led to it.

Deshpande's feminism, which is positive and humanistic, is best exemplified in her works by the female protagonist's growing engagement rather than detachedness in her surroundings. Both her male and female protagonists are not the villains or the victims in her stories. In reality, the strong women who lead her stories are conscious of their rights and speak out against sexism and male dominance. Her writings tackle a range of issues relating to women and their place in society. Shashi Deshpande examines the difficulties and issues faced by contemporary middle-class women. Her protagonists are sharp, tender, and driven by their careers. She joins Anita Desai and Nayantara Sehgal in striving to understand and offer remedies in addition to exposing the miserable lives of Indian women. She is a feminist and a humanist. Her ideas are more in line with the contemporary, no longer radical, feminist ideology. Her depiction of women's life is believable, true, and realistic. The ladies of Shashi Deshpande face formidable challenges in restoring their rightful position in society.

In "A Matter of Time," her sixth book, Shashi Deshpande goes into the metaphysical realm of philosophy for the first time. The main focus is on three women from different generations of the same family and how they handle adversity. Gopal, Sumi's husband, deserts her, and she bravely and stoically endures her humiliation. Manorama weds Kalyani to her brother Shripati in order to prevent the land from transferring to another family. Deshpande has therefore brought to our attention the concerns, setbacks, and compulsions of three generations of women from the same family. In "A Matter of Time," the pursuit of a feminine identity is a key theme.

Donne's Indian lovers create their own world as a couple. Without the other, neither is whole. No religious rite in a Hindu family can be carried out by a spouse alone. Even when a man and a woman become complementary to one another through marriage, there is no assurance of their shared love for one another. Nirad C. Chaudhuri's jocular observation that "marriage between a man and a woman is like the relationship between a shirt and tie- either a good contrast or matching" has some truth to it (1994:7).

The ego is wholly devoted to the self, which is "the centre and entirety of existence"? As a child grows, his ego develops and drifts further and further away from the self as a result of the experiences he acquires through coming into contact with conscious reality (unconscious). Children's mental development requires the gradual development of their ego (conscious), under the constant and protective direction of themselves. Mother is the earliest representative of the Self, which governs ego, and Self is "deity" (conscious). Mother, the initial archetype, is absent, and this loss of self-control over ego causes "ego-inflation."

The Webster's dictionary describes the inflationary state as: "inflated with air, unreasonably enormous and important relative to one's actual size; as a result, being conceited, pompous, and arrogant Presumptuous." In other words, going beyond healthy human boundaries is a sign of ego-inflation, which manifests as fits of rage and various forms of power drive. rigidity of the mind, libido, and an extreme, unrestrained sense of Watering The most natural form of ego-inflation is anger, protest, or resentment. An angry outburst is typically a response to dissatisfaction.

The fate of Kay, who is bright, vivacious, and attractive, is far worse. She marries a young playwright with potential, but he struggles in his profession and drowns his resentment in alcohol and sex. Her husband comes off as cold and conceited. He admits to Kay's classmate Lakey, "I've never loved a woman," and his callousness and brutality against her cause her to commit suicide.

Marriage, in short, leads to heartbreak for a woman and so to stay: single may be better. Some Indian women writers also appear to take a dim view of marriage. Vineeta, the heroine of Jai Nimbkar's *Temporary Answers* (1974), is suddenly thrown into a world of men after the sudden death of her husband. She distrusts most of them, but finds affection and understanding to some degree from Abhijit, a college professor and playwright. She does not hesitate from establishing physical intimacy with him, but recoils when he becomes over-protective. “

A characteristic feature of feminist writing is not only to articulate to save the house, the family and to bring order, fails to assert herself and becomes adulterous and tainted. The masculine world recedes in the background. Despite this the woman in her remains still oppressed in more than one way, although castration complex and penis-envy

make her overt sexually, now not the motivated but the motivator who sees man as an object of her desire. Her sexual attraction to Naren is an example of this. What is traditionally believed as natural to woman is reversed. Nor is she a narcissist: she. Condemns or seems to shy away from the gossipy film magazines that irk Old Uncle. Attached to a women's magazine she often writes through the eyes of a man. As part of feminist strategy all these are important, but she wants to be seen by others in another gendered form (a George Eliot complex). Moreover, woman can be bitextual in that "a denial of her ...femininity", as Sandra Gilbert says (Showalter 1989:4), is not uncommon. As Craig Owens argues, "In order to speak, to represent herself, a woman assumes a masculine position; perhaps this is why femininity is frequently associated with masquerade, with false representation, with simulation and seduction".

While this type of female writing calls for the emancipation of the author, the disclosure of her sexuality to create a reality that women are familiar with, and not the falsification of Henry Fielding, Charles Dickens, or D. H. Lawrence (who is also guilty of misrepresenting women in his novels like *Sons and Lovers*), there is another feminist position whose emphasis is on the text, with a French origin and a focus on structuralism, psychoanalysis, and deconstruction. This begs for revision and brings into question the connections between the author, the text, the reader, and society. It is necessary to remove all signs of clearly defined traditional past and approach the text using an interdependent methodology. This amounts to saying (quoting Wynne-Davies): "Today literary criticism is concerned with the way different histories can interlock to generate ideas, with different reading communities, and most importantly with the complex conditions which determine the reception of individual texts, rather than exclusively with either essence or background" (Wynne-Davies 1990:35). The world's

sociopolitical environment and literary history are related. It won't be out of place to simply refer to the postcolonial world scenario, where all colonial or imperial power authority borders vanished with the arrival of new options that replaced the once-dreaded and jealously guarded (what Alastair Niven calls) "Eurocentric precision of focus" It is a hybrid world culture in which formerly disparate cultures have since converged, and so forth. Elleke Boehmer has stated the following in an attempt to draw parallels between postcolonial and postmodernist theories:

Since the entire universe serves as the writer's text and context out of which the critic develops his theory, all theories, including critical ones, lose their vertical orientation and become more amorphous. In its knowledge of the Derridan difference—which is not founded on binary opposition but rather on multiple states of multiplicity and plurality—and in its deconstruction of patriarchy, feminism is comparable to postcolonialism and postmodernism. Therefore, the goal of feminism is to dispel the stereotypically masculine "image" that may be seen in Virginia Woolf's "looking glasses," which display a man's appearance at twice his actual size. In contrast to Freudian psychoanalysis, Lacan's psychoanalysis projects the signifier as being more powerful than the subject, who fades and undergoes castration, to represent the phallic power. The symbol for the exiled subject is "absence." However, feminist writing exposes the "autonomy of the signifier" (Foster 1985:59). According to Julia Kristeva, phallogentrism is the symbolic order in Lacanian psychoanalysis and is language that is "connected with the Law of the Father," which represses and censors in order that "discourse may come into life." She continues, "Woman is the unconscious silence that comes before dialogue. She represents the "Other," who is on the outside and poses a danger to the conscious

(rational) order of discourse (Selden 1989: 15). As a result, the gendered human subject (woman), the defile of the signifier, enters the symbolic order, implying a resistance of the subject that is the barred subjects, barred by the signifier. This resistance gives rise to a representation by the repressed subject, and this representation is now the feminine discourse.

Therefore, the feminist stance aims to undermine the symbolic order known as the "Law of the Father," denoted by the signifier of the phallus and the, and to deconstruct the linguistically genderized view, "he" or "she." The loss of sexual distinction is the goal of the castration complex.

As a way for women to express their worldview, feminism always challenges inviolable masculine values. It became established that the feminine form is indicated by a suffix or another variety, whereas the masculine form is generic, universal, or unmarked as a result of this enacting a social system based on discrimination and demarcation (Showalter 1989:1).

Out of this kind of social construct, the "master-narrator" ideology, which views women as subjects in the representation of the unrepresentable, essentially arose. Since literature for a long time was a mirror of a "process of domination and subordination," this portrayal was characterised by its advocacy of the superiority of man over women (Wynne-Davies 1990:550). Virginia Woolf, one of the early feminist writers, wrote: "Until very recently, women in literature were the creation of men. Men's magnified stature was achieved at the expense of women." (Woolf 1958:82) Virginia Woolf was reacting to the lowering of woman to an extremely low social status, merely as a tool at the hands

of man who associated her with childbirth and childbearing. She said, "Women have served all these millennia as gazing glasses with the mystical and delectable power of reflecting the figure of man at double its natural size." in the same sentence (Woolf 1975:37). Man's attitude toward woman was no better than that of a second citizen, equivalent to something "edible" or something that caused unusual feelings of amazement when encountered as if one saw, instance, an aeroplane. However, living together under the same roof and sharing a bed with man was a fact.

Because men used sexism and biology as tools to oppress women and rob them of their rights, this inclination toward cultural colonisation within one society was more arbitrary and less genuine. Men had "selected amnesia," a tendency to ignore the fact that every culture is pluralistic and eclectic, allowing for the existence of others as well. Supporting a philosophy like essentialism, which blindfolds women socially and culturally conditioned to be accepted by women without resistance as their tots, is far less true. Gynocritists and feminists alike are vehement in their rejection of the social construct of "femininity" imposed on women. By drawing inspiration from Simone de Beauvoir's denial of the social construct that "one is not born a woman but one becomes one," Toni Morrison proposes her theory: "In this sense, biologism is the conviction that such an essence is biologically given. However, believing that there is a historically or socially predetermined essence of femininity is not any less essentialist.

Since the 1980s, gynocriticism—described as the "feminist study of women's writing" (Showalter 1989:2)—has drawn increasing attention from academics as a way of rediscovering women in opposition to modernist concepts like uniqueness, universality, and centrality, which all assert the canonization of masculine faculty for the universal. However, feminist criticism and writing focus on the pressing need to champion the

voice of the once silenced and marginalised woman in order to challenge the phallogocentrism of the dominant literary tradition. The uniqueness of that tradition is discounted in favour of establishing "a genre of textual output that can be referred to as 'feminine,' which exists below the level of masculine discourse and only sometimes disrupts 'masculine,' language" (Wynne-Davies 1990:478).

Again, some radical French female writers like Luce Irigaray, Helene Cixous, and Julia Kristeva have pushed this foundation of feminine criticism. It stems from their unlawful behaviour. position on literature from a literary and analytical perspective. According to Roger Poole, "écriture" is used to demystify and demythologize the bourgeois belief that everything that exists is natural (Bullock et al. 1988: 253).

All that can be said about feminist writing is that woman should. Rewrite her story, subverting, in Derrida's words, a whole, dense, enigmatic, and heavily stratified history" (Hutcheon 1989:151) and dissolve the old antagonism between theory and practice, and deconstruct the binary oppositions of the male and female so as to derive a meaning out of the "free play of the signifier" (Jefferson and Robey 1986:212). Feminism, thus, claims women's loss as writers in the face of socio-economic factors facing them, as indicated by Virginia Woolf, who demands a room of one's own and some writing material, the latter involving money and some economic freedom. This stiff opposition to patriarchal authority culminates in the formulation of a characteristic feminine style. As Dorothy Richardson writes in her preface to *Pilgrimage*,

Since all the novelists happened to be men, the present writer, proposing one such philosophy is Buddhism. In the preachings of Gautama Buddha evil appears in the form of Mara as the following extract evidences:

Shashi Deshpande also ponders over the question as to what can be done to keep people away from wrongdoing. Prasad maintains: "And yet, the truth is that all of us carry this potentiality for evil within us. We have to struggle against it all our lives." He seems to suggest that one can keep oneself away from sin if one struggles against evil all one's life and keep one's evil desires under control by making conscious efforts to achieve the goal. Struggling against the evil inside oneself is not a new concept in India.

Conclusion

History of Literature has witnessed and noted the advancement of women's careers over the centuries. They dealt with The Excursion of Women of Yesterday's harsh criticism, contempt, and reprimands with poise and perseverance. Despite all the research, women persisted in going on their dangerous adventure. Women today have gone a long way, emerging as a powerful fraternity. The report that goes with it looks at the advancement of women from the prehistoric era to the most recent super modern era. The study looks at the opportunities for women, their concerns, and how those concerns are expressed in writing by women who work in those positions. It also discusses how different female creators have portrayed modern women. In the past, women were expected to be accommodative, quiet, and often accused of being glib. Due to their inferior standing to males in a culture where men predominate, women have been forced to measure up to men's expectations for a very long time. In actuality,

it must be noted that in the past, men made up the bulk of the published journalists, and representations of women in literature were undoubtedly prejudiced.

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