

## **A glimpse of women's writing with reference to Toru Dutt, Anita Desai and Namita Gokhale.**

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### ***Abridge:***

*Women are natural story tellers even when they don't write or publish. In the world of English literature in India, women writers have made their own significant contribution in the field of literature. India is a basically patriarchal type of society where man occupied dominant role. Though in this situation women writers shown up their tenacious ideas through their writings. This article mainly concentrates on role of women novelist in Indian Literature with the selected feminist writers like Shashi Deshpande, Namita Gokhale, Anita Desai and Shobha De.*

***Key words: Literature, women novelist, patriarchal, feminist ideas***

### **Introduction:**

Traditionally India is a country of patriarchal society. That consists of male dominated type of organized society and individual relationship. Though in this long control of men, women have tried their best in all fields especially in the literature field they have made permanent mark and gained national and international fame and also received awards with their writings. Today women enjoying freedom and equal status as men in the society and gained equal respect as much men in every field of the society. This is not easily gained fruit by women, but it is the

result of many fictional feminist-based writings of female writers in India. Their tenacious writings made new consciousness among men and women on traditional thinking to matured thinking by the society about women.

Before knowing about modern women novelists in India, let's glance about ancient and old female writers in India. Ancient India has a long tradition in the world. In the period of Vedas women enjoyed equal status as men and had freedom of learning in Gurukulas. Many ancient women scholars have contributed Indian ancient literature like in Rig Veda contains hymns written by 27 women scholars. Of these, the prominent Brahnavadinis are Lopamudra, Ghosha, Gargi and Maitreyi. Time and again from ancient days women has shown their capabilities in social registers. There is an interesting story in the Puranas that narrate how Anasuya had the opportunity to become the mother of Trimurtis.

### **Toru Dutt's as novelist:**

Toru Dutt an Bengali writer considered as the first Indian English novelist/poetess both written in English and French. During the period of Toru Dutt, English litterateurs extremely criticized Indian writers, but her writings not only appreciated and also republished. Although she died at the Age 21 in 1877. Toru Dutt (Torulata) wrote both French and an English novel. She had also her limitations, her understanding of romantic love was largely drawn from literature. Her writing has prominent place even today in Indian English Literature. When she turned to the writing of fiction, it was natural she should draw upon the limited fund of her own experience. In the result, both her novels – *Bianca, or The Young Spanish Maiden* and *Le Journal de Mademoiselle: d'Ainrvers*- became inevitably, at whatever remove, autobiographical projections. The unfinished *Bianca* appeared posthumously in the Bengal Magazine, in 1878; *Le Journal* was published, also posthumously, in France, and in 1963 an English translation by Prithwindra Mukherjee came out serially in the *Illustrated Weekly*. The story of Bianca and her sister Inez and the story of Marguerite and sister Veronique are two separate attempts to tell the same inner tragedy sisterly love and bereavement. But superimposed on this theme, there is in both novels the romantic love motif also. Toru was no Françoise Sagan- but her integrity is beyond question. Marguerite in the French novel is Bianca a little grown up, a little less naïve, but no less resigned to her fate. Although Bianca is supposedly a Spanish maiden and Marguerite a French girl, they are both in resignation. One of the best writings of by Toru Dutt:

*“A funeral procession was winding slowly up the path; two mourners followed the coffin; the church yard was in a lonely place; so there were no half-curious, half-sympathising people following. It was the daughter of Alonzo Garcia a foreign gentleman residing in England, his eldest daughter and his most loved; the youngest was by his side, Bianca.”*

## **Anita Desai's as a novelist:**

Anita Desai originally born as Anita Mazumdar, is prominent women novelist during 20<sup>th</sup> century. In her two novels-*Cry, the Peacock* and *Voices in the City*- Anita Desai has added a new dimension to the achievement of Indian women writers in English fiction. Anita Desai's two novels, includes the inner climate, the climate of sensibility that lours or clears or rumbles like thunder suddenly blazes forth like lightning, is more compelling than the outer weather, the physical geography or the visible action. The first impression on reading Anita Desai's novels may very well be that the contortions are too many and are often the result of excessive cerebration on the author's part and not always determined by the movements in the consciousness of the characters. Nevertheless, Anita Desai's is an original talent that has the courage to go its own way, and her two novels carry a burden of rich promise as well as the marks of present achievement. *Cry, the Peacock* is Maya's story, the story of her married life with Gautama; almost the entire story is "remembrance of things past" by Maya herself. The one of the writings in this novel are:

*"Looking down at his thin face, grey and drawn upon the white pillow, it seemed to me that I was climbing a mountain form the top of which could be seen the entire world....while he, because he did not care for walks, or views, was tired from reading too much and had matters to think out within the confines of his brain, remained behind in the dusty, enclosed cup of the small plain down below. Were I to force him to follow me, he would follow unseeing..."*

Anita Desai has found out that it is necessary to explore the inner as well as the outer climate, and to disperse the narration in the flow of several sensibilities. What wants is the controlling art that contains and gives form and unifying impression to the pressures of dispersion. In *Cry, the Peacock*, the sharp Maya-Gautama polarization and the double force of prophecy and the symbolism of the peacock's love-death cry manage admirably to hold the novel together. *Voices in the City*, on the other hand, lacks such controlling forces, and the novel, for all its powerful articulation, leaves an impression of incompleteness behind, of action and characterization, idea and symbol, not being fully integrated into artistic form.

## **Namita Gokhale as a Novelist:**

Namita Gokhale Delhi-based writer, assimilated twin influences of politics and literature. However, she chose literature as her profession instead of politics. Namita's keen observation of the people, places, events and things makes her novelist. Namita Gokhale has added new dimensions to the Indian novel in English. Namita Gokhale's novel *Shakuntala: The Play of the Memory*, tries to retrace the history of Indian society through ages, employing a women character called Shakuntala. It is about the conflict between two major religions of India – Hinduism and Buddhism. And Shakuntala is the site on which the battle between these two titans if fought. The

novel intends to study the specific terms and concepts of Namita's employs in order to communicate a sense of Indian-ness in the novel.

*“The story of Sita lifting the Shiva dhanushya, which it takes 5000 servants to fetch for Rama to break (Bala Kanda, sarg 66), signifies the onset of puberty. Yet, if we are to take this literally, we have to ask what happened to this strong woman after marriage that she let herself be abducted by Ravana without a fight.”*  
— Namita Gokhale, *In Search Of Sita: Revisiting Mythology*

In order to convey her them, Gokhale judiciously uses character, situation, dialogues, and other elements in relation to the plot. The theme serves as the skeleton incorporating the whole life perspective of Gokhale through situations. Namitha Gokhale writes not for publicity, but to mirror the society as she observes it. She is least bothered about name and fame. Gokhale's authorial self is often plagued by a deep sense of her isolation doubly so because what she writes is out of tune with the main stream of writing.

### **Conclusion:**

Women stand against all the complications which are enforce on them in order to get basic harmony which is needed to solve problems related to socio-cultural situations. In order to represent the mental agony of Indian women there emerged in India, a new group of women novelists under the title Indian women writers in English. They have taken the international language as their vital tool, not only to exhibit their skill but also to serve as the representatives of the entire female community. These three women novelists Toru Dutt, Anita Desai and Namita Gokahle have added new dimensions to the Indian novel in English. In the contemporary scenario there are many writers, who through their writing have been successful in projecting feminist, perspectives in their works

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