

Relation of the personal life of women writers and their content writing

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ABSTRACT

The academic discipline of Women's Writing as a discrete area of literary studies is based on the concept that the experience of women, historically, has been shaped by their gender, and as a group worthy of separate study. The study of women's writing developed in the 1970s and since. Many writers who remark on women as a group or in general assume women take up a twofold position in the definitions given by governing forces. They are both part of culture in general and part of women's culture in particular. The position of women in society is no exception to the phenomenon that the personal life of women writers relates to their content writing. The status of women all over the world particularly in India has been undergoing a rapid change in recent times. Woman defined, as the center of culture, but actually imprisoned in the walls of the family and shackled by tradition, now looks upon herself from a different angle. The Indian women writers have voiced their feelings through their sensibilities, their awareness about feminine problems. The ever-changing reality of life inevitably reflects itself in it literature. This paper includes the life experiences in the form of their works of Famous Women Indian English writers –Jhumpa Lahiri, Bharti Mukherjee, Shoba De and Anita Desai.

INTRODUCTION

Is an author's private life helps us in understanding his or her work? Some would say that we should disregard it completely while others argue that if you have some basic information it will help you for deeper grasp. It also makes you enjoy a novel or poem thoroughly. You can't enjoy and grasp its full meaning without knowing about its writer. Indian – English authors have made their presence felt in the literary galleries throughout the world. Earlier Writers like Rabindranath Tagore, Sri Aurobindo and Toru Dutta exhibited their talent in poetry. Then came great fiction writers like Mulkraj Anand, R.K. Narayan & Raja Rao who took the literary world by storm. The trend set by these doyens has been through many decades successfully and today there are a large number of Indians who use the English Language as a medium of creative exploration and expression of their experiences of life.

The aims and activities of organized women are mainly attended by politics. Politics is a strong tool to alter the status of women. The issues of education, social transformations and women's rights plea only to a section of the society. Any movement requires mass sustenance from all classes, communities and ethical groups. At the time of freedom struggle, the national leaders purposefully cultivated linkages with rural women as well as women's organizations. These linkages harnessed and validated mass support for the cause of freedom. Women were astonished to find approval for political participation from men. This changed women's perception regarding themselves. Involvement of women in the national movement molded the mission of women in this country to a great degree. Their participation legitimized their claim in sharing the responsibility of governance of India. Education has always been an instrument of enlightenment. The very concept of Women education and empowerment shows that society as such has given a raw deal to women writers. Traditionally, the work of Indian Women Writers has been undervalued due to patriarchal assumptions about the superior worth of male experience.

The factors contributing to this prejudice is the fact that most of these women writers have observed no domestic space. The Indian women's perceptions of their aspirations and expectations are within the framework of Indian social and moral commitments. Indian Women writing in English is now gaining ground rapidly. In the realm of literature, it has foreshown a new era and has earned many achievements both at home and abroad. Indian women writers have started questioning the protuberant old patriarchal domination through their writings. The majority of novels written by Indian women writers depict the psychological sufferings of the frustrated homemakers. This subject matter is often considered superficial compared to the depiction of the replaced and oppressed lives of women. A major development in modern Indian fiction is the growth of a feminist or women centered approach, that seeks to project and interpret experience, from the point of a feminine consciousness and sensibility. Many Indian women novelists have explored

female subjectivity in order to establish an identity. The theme is from childhood to womanhood-developed society respecting women in general. The upcoming of women writers in English in India brought the woman at the focus leaving the man on the edges.

Anita Desai, Jhumpa Lahiri, Bharti Mukherjee are in no way second to their counter parts as novelists. They have tried to explore various hidden & hitherto unexplored aspects of human behavior in their own ways and therefore, have been acclaimed both at home and abroad.

RELATION OF PERSONAL LIFE AND CONTENT

Jhumpa Lahiri

In this series of Indian- Englishwoman writers, a fresh signature has been registered and that too, in the most elegant and emphatic style. With the publication of her maiden collection of short stories "Interpreter of Maladies" in 1999, Jhumpa Lahiri took the literary world by storm and in 2000, she became the first ever author of Indian origin to be bestowed upon such a prestigious award as the Pulitzer prize for fiction. Born in London of Bengali parents and grew up in Rhode Island U.S.A. Jhumpa Lahiri is like a bright, rising star in the galaxy of literary world. Under this category, fall writers like Rushdie, Seth who were born in India but later on settled in the West. Such authors are truly diasporic as they "write from their own experience of hanging in limbo between two identities: non Indian & Indian. Their writings, in fact belong to the diaspora tradition. Jhumpa Lahiri, like Shauna Singh herself, is a third generation Indian who is neither born in India, nor does she live in this country.

But being born of Bengali parents, she has "strong ties" with India, the country of her parents' origin. As such, in her stories, the diaspora tradition becomes more acute & poignant. In spite of the fact that she is connected with India only indirectly, her understanding of its rich social and cultural heritage is in no way less striking to that of any first generation Indian- English writer. She, in fact, transcends the limitations of any phrase such as "inside outsider" and "outside-insider" - to use a phrase from Prof. Shahane and could be called both an "inside outsider" and "outside-insider" - from the Indian as well as European viewpoint. It is largely because she exhibits a keen understanding of both the cultures - the original and the Occidental - and in her collection of stories, these entirely different cultures seem to meet, interact and sometimes, blend. In the present study "Interpretation of Maladies", a humble attempt has been made to examine and analyze the collection from perspective of two major thematic concerns - human relationships and cross-cultural interaction.

In "Mrs. Sen's", the reader comes across, perhaps, the most poignant case of Indian immigrant in America, it is "striking story that stands by itself" Mrs. Sen after marriage is taken to America by her immigrant husband who is a professor of Mathematics there. But she cannot accept America as her "home". To her, the word means India where she comes from. She refuses to shed her Indianness and is terribly nostalgic for her native land. In order to come to terms with the American Society and culture, she makes some attempts, which remain half-hearted. She babysits Eliot, an American boy of eleven, and tries to learn driving; but due to her terrible homesickness, these half-hearted attempts do not bring her comfort and she remains an outsider in the American society till the end. Eliot's withdrawal from Mrs. Sen's custody by his mother, marks the end of Mrs. Sen's attempts to get assimilated in the western milieu.

Jhumpa Lahiri focuses on the dualistically structured lives of the diasporic people in two cultures, which led to an absence of belongingness as she says at a press conference in Kolkata in January 2001, "No country is my motherland. I always find myself in exile in whichever country I travel to, that's why I was tempted to write something about those lives in exile."

If Lahiri's works state a despondent disposition of diasporic women, then Bharti Mukherji's works also do the same though she makes a distinction between the 'immigrants' and 'expatriates'. Chuen-Shin Tai says about Bharti Mukherjee that Searching for and defining a new identity is a central question for immigrants living in a foreign land. The confusion this causes them pushes them into an identity crisis. Also "The finding of a new identity the painful or exhilarating process of pulling yourself in another culture" is the aspect that is most important to her and therefore her works focus on this aspect of the (wo)man kind. This "unhousement & rehousement," to use the phrase by Clark Blaise, is the theme of her works such as Darkness, The Tiger's Daughter, Jasmine, Wife, Days and Nights in Calcutta, Desirable Daughters and Leaves it to me.

Bharati Mukherjee

Bharati Mukherjee, was born July 27, 1940, Calcutta India - died January 28, 2017, New York, New York U.S. Indian born American novelist and short - story writer whose work reflects Indian culture and immigrant's experience. Mukherjee was born into wealthy Calcutta family.

In the novel 'Desirable Daughters', the main character in the form of TaraLata struggles with the major themes of self versus Society, the main theme of DD is the conflict arising from native and foreign cultures. The main characters struggle with the challenge of obliging the American feminist culture into their Indian traditional. Tara Lata initially was married to a tree as to alleviate her horoscope's malefic aspect. As was told/announced by an astrologer (Hindu) that her married life will not be lasted for long because of this malefic aspect. On the other hand, American's scientific knowledge would never believe of such practices in the name of orthodoxy. Tara Lata and her sisters confront the sorts of conflict, throughout the narrative text.

In her first novel, 'The Tiger's Daughter', Tara Banerjee, the main story teller entered into the wedlock with David Cartwright, struggled with the disjointed community. Tara is a Brahmin girl who has gone to America for her studies. In order to adjust herself into her new surroundings, she marries an American as Mukherjee did. Tara Banerjee calculates her life and ethics with that of her husband's. Her sensitivity for her another country is scattered when she faces the reality. Tara is an immigrant 'sandwiched between personalities' woman and faces the conflict and duality of her American life. Tara feels a loss of her identity.

According to Ramesh Kumar –In "woman is a consciousness" Woman is always a centre of Infinite energy. She is an indestructible light, she is an embodiment of grace, sweetness and love. She is the source of all wisdom, gracefulness, sweetness, tenderness. She carries in herself the graces and beauties and splendors of infinite Intelligence and Consciousness".

Shobha De

Popularly acclaimed as the 'Queen of Indian Fiction', Shobha De staged a notable appearance on the Indian literary scene in 1989 with her best seller *Socialite Evenings* followed by yet very interesting and popular novels, incidentally all beginning with 'S' – *Starry Nights and Sisters* (1990), *Strange obsession* (1992) *Sultry Days*(1994) *Snapshots*(1995) and *Second Thoughts*(1996). *Selective Memory: stories from my life* (her autobiography) in 1998, De received her primary education in Delhi. Her father's transfer to Bombay in 1958 made this megacity her home which exercised a powerful impact upon the psyche, activities and life of Shoba De. The passion for liberation was sprouted in her when she arrived Bombay.

She started enjoying liberty resulted in the strong passion in young Shobha De Bombay made deep marks and impressions on her mind & intellect which can be clearly observed in her works. She got merged with the city & its inmates. As a result she successfully presented/ explained a perfect picture of this city, its inmates and women in proper terms. If we analyze De's 'Selective Memory', it represents a feministic viewpoint and feminine issues of women are raised in general and precisely exploitation of women in the film industry. Not only her family is covered in the chronicle, but also the celebrities of film industry and their life styles.

Generally, Shobha has been reflected a glamorous person lacking in the commitment to social cause. *Selective Memory*, favors De, leafing through the book. She emerges as a new woman possessing a impish charm and massive capacity to judge and understand other people. Here she has been proposed as courageous daughter, a homemaker wife and a worried mother. She is at her best in portraying the bonds of human relationships.

Shobha de has raised the issues pertaining to the new woman of India with the courage of conviction in a very impressive language. People are essentially hypocrites and love to lecture about morality, but they love to read about immorality. A beautiful young lady can write about a heroine whose clothes keep coming off and labeled the resultant consequences in detail. People are shocked but people love to be shocked. If one will notice and analyze the novels carefully, it is found that most of the sex books written by attractive women whose photographs look very seductive on the dust jackets are the stories that sell in the big figures.

Her treatment of the new woman obviously belonging to high status, their problems values and life style is excellent. We see in her novels the categorical emergence of the new woman since she is inclined to defy the moral code prescribed by the orthodoxy and institutions governed and controlled by the patriarchal social system. Her new woman has her own notions about marriage, sex, values of life, economic independence immorality and power sharing in her own independent way and certainly not in tune with the prescription as laid down by the patriarchal system, well aware of her sex potential, De's woman is capable enough to dictate her own terms in various affairs of life.

Anita Desai

Anita Desai was born on 24 June 1937 at Mussoorie, is an Indian novelist . She grew up speaking German, Bengali, Urdu, Hindi and English. She first learned to read and write in English and as a result English became her "literary language". At the age of seven, she began to write in English and published her first story at the age of nine. She was a brilliant student at Queen Mary's Higher Secondary School in Delhi and acknowledged her B.A. in English literature in 1957 from the Miranda House of the University of Delhi. She married Ashvin Desai in 1958, the

director of a computer software company and author of the book *Between Eternities: Ideas on Life and The Cosmos*. As a writer she has been shortlisted for the Booker Prize three times. She acknowledged a Sahitya Academy Award in 1978 for her novel *Fire on the Mountain*. She also won the British Guardian Prize for *The Village by the Sea*. She is a fellow of the royal society of Literature and though she lives in Newyork, each year she spends time in India and Cambridge UK. Anita Desai confesses that while she 'feels about India as an Indian,' she thinks about it 'as an outsider'. Desai perhaps imitated this point from her German mother, whom she pertinently describes as carrying 'a European core in her which remonstrated against certain Indian things, which always sustained its independence and its separateness.' Her fiction has enclosed themes such as women's subjugation and mission for a fulfilling identity, family relationship and contrasts.

The Eurocentric and social biases that are sometimes detected in her fiction may be more effectively read as the result of the author's focus on uprooted and disregarded identities. Though some critics detect a Western contempt for Indian social customs in her fiction, eventually Desai's literary world is not abruptly divided along Western and Eastern lines. On the contrary, ever since her novel *Baumgartner's Bombay* (1987), East and West have been treated as mirror images of each other. The protagonist, Hugo Baumgartner, is a Jew who escaped from Nazi Germany to India, only to find that he cannot be fully accepted by Indian society either: he is first interned in a camp for Germans during the second world war, and then remains a firanghi, a stranger, in post-independence India. Lastly, he escaped to India is pointless as he is killed by a German drifter whom he is trying to set free from drug addiction.

The origin of her stories, is itself embedded in images: 'there are so many images that remain in the mind but they time and again are also forgotten, they pass through one's life and then they be wiped out. But there are certain images, certain characters, certain words that you find you don't lose, you remember, they halt with you and sooner or later these come together, you begin to see what the connection is between them'. Thus, the stillness and frustration of the central female character in *Clear Light of Day* (1980), Bim Das, asuperficially independent woman who is hostage of her past memories, are transported by whizzing in on several details of the house where she lives, signifying decay and dullness. Bim's sister Tara, who is visiting her in the putrefying family mansion in Delhi during the crucial days of Partition, observes that 'the dullness and the boredom of her childhood, her youth, were stored here in the room under the worn dusty red rugs, in the bloated brassware, amongst the dried grasses in the swollen vases, behind the yellowed photographs in the oval frames - everything, everything that she had so hated as a child and that was still preserved here as if this were the storeroom of some dull, uninviting provincial museum'. Her novels have the undercurrents – of being there and yet wanting to have a life of their own.

As Desai herself acknowledges, her novels are not occupied by heroic characters, whether male or female. Her central characters are discernible by certain passivity and have been criticized as being detached away by historical and social forces rather than being able to face and control them. Yet, she claims that 'my characters who appear like losers, victims show a kind of heroism, of survival. One can come through the experience of life with the heart and mind intact.

The women writers depict present the neo-rich aristocrat women observed with the complexes particularly their own. They try to redefine the role of family and marriage and feelings like love, sex and emotions with great difference i.e. from the new woman's point of view. The new woman faces frustration and defeat aimed the luxurious show of power and position. This makes clear that the Indian Society does permit the violations of some codes only up to a permissible limit. Therefore, whenever these limits of concepts or philosophies are crossed by someone, he has to face various mental, moral and spiritual ailments which make them realize that the best course of life is to seek the path of balance.

CONCLUSION

My study takes me to the conclusion that deeper study of women authors' autobiographies unravels the hidden secrets of their lives. Consciously or unconsciously their own experiences that mingled with the words of their writings. They broke their silence and emerged out with all their inner feelings without thinking of their social images. They expressed fully their emotional state by taking help of words. They portrayed the dilemma of Indian Women through their protagonists intentionally or unintentionally through their own perspective. Since the last two centuries, the woman writer and women's writings have gone through some substantial changes. Gradually, women gained more rights and subsequently more freedom of choice. During the First and Second Wave of Feminism women fought to be treated on an egalitarian basis compared to men's privileges. Today in the twenty-first century the question of identity still remains. All the women writers that are mentioned display keen observation and fine sensibility of intuitive insight into life, and put forth their strong points in writing their novels. Though hailing from the upper middle class, affluent and urban educated families, these writers are deeply and sensitively alive to women's predicament in a patriarchal society.

Views of Indian women writers show the women's problems from psychological perspective. They study the Indian women's problems from psychological point of view. The solutions presented by them may be muted or oblique at times but the importance of their efforts can hardly be denied. Hence, a comparative study of Indian woman as

wife, mother, daughter, sister etc. studied from different points of view by the women writers in their novels, gives a complete picture of Indian women in the society. The above study shows that women writers have gone up from difficult to tribal and rural areas too, but all of them have expressed their concern for women and their problems. The variety of subjects, they have touched upon is a great contribution in creating awareness for the modern women all over the globe.

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