



**USE OF MARGINALIZATION AS A MULTI-TASKING SITUATION
REFLECTED IN ANITA NAIR'S SELECTED FICTION**



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Research Paper :

Introduction :

What is the Marginalization?

Through the context of Indian literature, it is a representation of various different aspects and diversities. So in India there are so many points which show the marginalizations. As like Dalit, Female, Tribal and gender bias or other works has based on the class, caste and language difference. These were not reflected in main stream of society. Sometime it had maintained but not their point of view, therefore Anita Nair who has depicted the problems of women in her works. Through her writing, she shows that women have not

equal respect as men in society. She is always stereotypical, but she has also some specialty of her own which does not belong to men. So, only a woman writer can write on woman condition perfectly. *Suniti Babu Chatterji* has surveyed that some tribal languages and their culture have been losing because they don't have their own script.

A society that labels certain people as outside the norm -weird, scary, hateful, or useless - marginalizes those people, edging them out. Native or aboriginal groups often end up in this position, and so do people who are poor, disabled, elderly, or who in other ways are seen as not quite fitting in. It is a socio-political concept, takes into account the power politics that aims at defining the social space of some individuals by the dominant groups and also controlling the behaviour pattern of the marginal.

Marginality indicates a positionality that is best defined in terms of the limitations of an individual's access to power. It can be observed that people are sidetracked by the mainstream on the basis of race, gender, age, culture, religion, ethnicity, occupation, education and economy. Hence marginality invariably is to be studied in societal and spatial context of the problematic.

The perception and description of experience as "marginal" is a consequence of the binaristic structure of various kinds of dominant discourses such as patriarchy, imperialism and ethno-centrism. Which imply certain forms of experience are peripheral? Although the term carries a misleading geometric implication, marginal groups do not necessarily endorse the notion of fixed center. Structure of power that are described in terms of "center" and "margin" operate, in reality in a complex, diffuse and multifaceted way. The marginal therefore indicates a positionality that is best defined in terms of limitations of subject's access to power.

Role of women in Indian society and iconic image of the female in India have continuously passed through an evolutionary process and literature has always been the principal medium to create and articulate this feminine

image. The image of Indian woman has appeared to be as an activist, dissident and resistant. It is surely not a sudden eruption; nor can it be called an instantaneous emergence consequential to sudden political transformation. Family is a platform to experience and analyzes the gendered practices.

Women writers' aim :

It is probing deep into the causes of women inequality and social injustice and contends that inequality between the sexes is caused by the cultural constructions of gender differences. Inequality of the sexes is neither a biological phenomenon nor a divine mandate rather a cultural concerns in regard.

1. Desired to demolish certain concepts related to women which were more/less universal in nature as they served vested interests.
2. They contrived to restore a female perspective by extending knowledge about the experiences of women and their contribution to culture.

Women are bound by certain other factors such as her individual circumstances; society's expectations related to age, creed, race, etc. Thus each woman's experience of life is different and therefore UNIQUE.

Elaine Showalter has rightly concluded that 'the female literary tradition comes from the still evolving relationship between women writers and their society, she adds further- "I am intentionally working not at an innate sexual attitude, but at the ways in which the self awareness of a woman writer has translated itself into a literary form in a specific place and time span."

Reflection of Marginalized/ Feminist view in Anita Nair's writing :

About the theme of her books, is there a favourite one she hates to repeat herself in terms of theme? There is one recurrent theme that is buried deep within the warp and weft of the narrative. Namely that in the relationship between individual and society, she has always stood up for individual happiness rather than societal acceptance. That, if there arises a conflict

between individual happiness versus social acceptance, individuals ought to be strong enough to put their own beliefs first." She adds,

"My biggest source of inspiration has always been life. Human beings must be the most fascinating creatures on earth. Everything we do, we say, how we live, whom we love and hate, why we go to war, what instigates violence, what inspires kindness – everything is a source of inspiration for me."

As she writes; the plot or the main theme of the story progresses. The crux of the story is always there in her mind, but the story is evolved. The first draft is always by hand. Then, of course, her publisher reads it. "Well, does this popular writer have any favourite authors herself? So there isn't a favourite book, the list is long and uneven but to give us a quick run. Through generally what she draws to a book is the story telling rather than how lyrical the telling is. If a writer marries both, then writer is his or her slave for the rest of their reading life. How has the writer evolved with each book that she has written? Over the years what she has discovered is that with each book she feels the need to raise the bar and make sure that she doesn't get stuck in a comfort zone of writing. Hence with each novel I have sought new territories to locate it within."

This also has made her work in different genres from poetry to literary essays to plays and now, even a screenplay. On the trend of popular books being adapted into films in India these days, Anita says that while some work very well, the others are utter disasters. "I suppose that there is a combination of reasons. The average film audience is no longer willing to accept formulaic films and need to be enthused about what is going to be presented before them as a film."

On the personal front, Anita says that her parents, brother, husband and son mean the world to her. In fact, says the doting mom, "I learnt from my son to trust people only judiciously and to be less naïve." The multifaceted Anita also loves music, films, gardening and gastronomy.

Anita Nair has presented in her novels, modern Indian women's search for revival of relationships that are central to women. Her own struggle as a writer is equally symptomatic of the resistance to feminist expression that prevails in India in the middle of the twentieth century. As a women writer her dilemma was either to give voice to women's concern and be branded as a women writer: removed from the mainstream of literary scene: or, to deny her feminist and write like a man either with male name or male narrative voice. Anita Nair reveals that her concern is with the exploration of human psyche. Anita Nair the author gave a deeper analysis about women in common and the characters of her novels in particular. It was quiet happy for the researcher to extend her ideas on the aspects of her writing as well as the realities in her writing.

Marginalization reflected in Anita Nair's works as follows :

Ladies Coupé:

The novel narrates the life stories of six women travelling in a Ladies coupe, each of them describing their life to Akhila, the protagonist, who is travelling to find out what she really wants in life. Akhila is a scapegoat for her family, as she has taken all the responsibility of her mother and siblings when her father died. Even though she is an income generating source, most of the time she is not receiving social independence. Aged forty-five and the background demanding her to be a spinster, she feels lost without having a companion and getting exploited by her sister. The novel roams through the memories of Akhila, interconnected by the story telling of fellow passengers and their empathy towards each other. The Coupe becomes a platform for them to express themselves and support each other. A bond of sisterhood is suddenly created among the women from different caste, class and age. The story of Marikolanthu, a Dalit woman, remains unique and reveals the multiple layers of exploitation she has faced in her life by being a woman, minor, Dalit, and poor. Akhila finally decides to resume her old romantic relationship and takes a bold stand in her life.

Mistress:

The novel roams around the contradicting and complimentary life situations of travel writer Christopher Stewart, a Kathakali dancer whom he meets in Kerala named Koman, and the niece of Koman, Radha, who happened to be locked up into the traditional housewife's role. Stewart's and Radha's affection for each other, perplexed situation of Radha's husband Shyam and Kaman's life story and his relationships, are slowly revealed in the story. The novel repeatedly questions paternity ranging from Stewart to the unborn child of Radha. Written against the background of Kathakali, repressed emotions of characters are unveiled through Navrasas or the nine emotions of Kathakali in the novel. Simone de Beauvoir in her famous book, *The Second Sex*, analyzes the social identification of women as the 'Other'. The title of the novel 'Mistress' itself states the dubious status of a woman who is opted out from the prime position.

The three major female characters in the novel namely Saadiya, Angela and Radha who belong to different time and space, yet connected to one another, as they can be roughly introduced as Kaman's mother, Chris mother/Kaman's ex-girlfriend and Kaman's niece/Shyam's wife respectively, are getting affected by the shift of environment from their natal place to marital life. But they deserve their distinctive identity that is not essentially attached to these titles in the novel. While defining them, it is crucial to comprehend how their identity as 'woman' in the society, devoid of space and time, is inevitable in analyzing their actions and reactions. Saadiya was too young and capable of opting life to death. Angela managed not to lose grip out of her life, because she was emotionally and intellectually balanced. And Radha never cared for society or anyone else. She married Shyam just to get away from the memories of her old love. But her education, experiential wisdom with age, and comprehension of self-actualization, enable her not to take life as it comes. Here, Radha's individuality overpowers her female 'insecurities' constructed by society.

Cut like Wound is the story of first night of Ramadan. At Shivaji Nagar in the heart of Bangalore, a young male prostitute is killed and burnt alive. It would have stayed as yet another unsolved murder, but for Inspector Borei Gowda, the investigating officer. As bodies begin to pile up one after the other, and it becomes clear that a serial killer is on the prowl, Gowda recognizes a pattern in the killings which no one else does. Even as he negotiates serious mid-life blues, problems with his wife and son, an affair with an ex-girlfriend, and official apathy and ridicule, the killer moves in for the next victim...

Steeped in the lanes and atmosphere of the city of Bangalore, *Cut like Wound* introduces to the reader a host of unforgettable characters and is a brutal psychological thriller unlike any in Indian fiction. It shows woman as inferior to the man.

Eco-feminism describes movement and philosophy that link feminism with ecology. The term have been coined by the French writer Françoise d'Eaubonne in her book *Le Feminism ou la Mort* (1974).

Eco-feminism connects the exploitation and domination of women with that of the environment, and argues that there is a connection between women and nature. Eco-feminism believes that this connection has illustrated through the traditionally 'female' values of reciprocity, nurturing and cooperation, which are present both among women and in nature.

CONCLUSION :

In the society everyone has their own status and identity. Though self, the result of human's awareness of the individual as a separate entity in the social environment, enables humans to regard their emotional experience and their own integrity and identity in relation to their past, present and future. Self and society are interconnected and this is a kind of web, the construction of which is partly under guidance from self and partly under the guidance from the prevailing social pattern. The subtle by-play between society and the individual by which the individual develops a sense of self through participation in social interaction, and yet possesses a feeling of separation

from others, is a fundamental social process which perpetuates culture and society. Literatures of all ethnic groups around the world deal with the issue of relationship between self and society in many ways. This becomes part of the socialization process. Indian Writing in English is no exception to this situation.

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