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Post -Colonial Indian Women Fiction Writers in English



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ABSTRACT

There is a clear distinction between the fiction of the old rustics (including the "Big Three" - R.K. Narayan, Raja Rao and Mulk Raj Anand) and the new novel with Salman Rushdie's Midnight's Children (1981) which won the Booker Prize in 1981 and the Booker of Booker Prize in 1993 providing a convenient watershed . women too have written novels of magic

realism, social realism and regional fiction, and benefited from the increasing attention (and money) that this fiction, there being and Arundhati Roy (God of Small Things (1997) a Booker Prize Winner with Vikram S Jetti A Suitable Boy (1993) in terms of Royalties and media attention

RESEARCH PAPER

Kamala Markandya, like her previous novels like *Nectar in a Sieve* (1955), has published. The Golden Honeycomb (1977) and *Pleasure City* Very few women novelists have written about the partition of 1947. It is mentioned in Nina Sibal's *Yatra*, Shauna Singh Baldwin's *What the Body Remembers* (1999), Manju Kapur's *Difficult Daughters* (1998), and Meena Arora Nayk's *About Daddy* (2000), Shashi Deshpande's, *The Dark Holds No Terrors* (1980), is domestic novel i.e. concerned primarily with public events. But her *If I Die Today* (1982) and *Come Up and Be Dead* (1983), have elements of detective fiction. *Roots and Shadows* (1983) presents a young woman rebelling against her authoritarian and traditional joint family. That *Long Silence* (1988) her major novel won, Sahitya Akademi Award. *The Binding Vine* (1993), *A Matter of Time* (1996), and *Small Remedies* (2000) are her domestic novel. Raji Narsimhan's *Forever Free* (1979), *Drifting to a Dawn* (1983), *The Sky Changes* (1992) and *Atonement* (2000) are also domestic novels. Anjana Appachana's *Incanations and Other Stories* (1991) *Listening Now* (1998) are also, examples domestic novels M'Irinial I'ande's *Daughter's Daughter* (190J) focuses on gender bias. But her *My Own Witness* (2000) is best own her experiences in television and journalism. Githa Hariharan's *The Thousand Faces of Night* (1992), one the Commonwealth Writers Prize. Her second novel *The Art of Dying* (1993), her third novel *When Drams Travel* (1999) is a kind of feminist of retelling of the Arabian Nights, Indu K. Mallah's *Shadows in Dram — Time* (1990) is about the social "sati" a widow is qti rcted to in modern India. 13clinder Dhanoa's *Waiting for Winter* (1991) presents a bleak picture of girl's growing of in India. Zai Whitaker's *Up and explained India with coming of multinational corporations, though not East verses West encounter. Jai Nimbkar's novels Temporary Answers* (1974) and, *Come Rain* (1993) present a new version of "A East —West Encounter" a stock situation in Indian English fiction. Ruth Praver Jhabvala lift India in 1975 for the U.S.A. The four novels & written after 1975 have a larger canvas than her earlier work. All her novel till the 1980s (including the Booker Prize —winning *Heat and Dust* (l 975) were set entirely in India, but the recent work makes use offer European Jewish heritage and American experience, though her preoccupation with India continues *In Search of Love and Beauty* (1983), *Three Continents* (1987), *Poet and Dancer* (1993), and *Shards of Memory* (1995), are her letter works. Anita Desai has published six of her eleven novels after 1975 - *Clear Light of the Day*, (1980), *The Village by the Sea* (1982), *In Custody* (1984), *Baugartner Bombay* (I)8. After moving to America iii the early 1990s she pubfisliedJo1 lnrnty to *Ithaca* (1995), *Fasting, Feasting* (1999), which reveal the characteristic of diasporic fiction.

Nayantara Sahgal is the leading practitioner of the political novel India. This pattern continues in the three novels she has published after 1975 - *Rich Like Us* (1985), *Plans for Departure* (1985), and *Mistaken Identity* (1988). There are a few other Women novelists who use public events as backdrop. Nina Sibal's *Yatra* (11987) Urna Vasudev's *The Song of Anasuya* (1978), and Shreya of Sonagarh (1993) are some of the other examples. *Ghat* (1992)

was shortlisted for 1k' Cnninionwealth Prize in 1993., Tar', Lime (1993) by Shama Futehally Zai's sister , is an impressive novel. Another interesting first novel is Sojourn (1998) by K.R. Usha depicts the protagonist, a urban woman. Suniti Namjoshi uses magic realism , fantasy and surrealism in her novels The Conversations of Cow (1985), The Blue Donkey Fables (1988) The Mothers of Maya Diip (1989), St. Suniti and the Dragon (1994). Anuradha Marwah-Roy in her novel Idol Love (1999) also uses magic realism same is the case with Nina Sibal's novel Yatra . another novel we successfully employs magic realism is The Mistress of Spices (1997) , by Chitra Banerjee Divakurni.

The campus novel is not a favoured form with Indian novelists. Prema Nandkumar in Atom and the Serpent (1982) , presents an Indian university Another campus novel, Rita Joshi's The Awakening: A Novella in Rhyme (1992), is written in rhymed couplets, inspired by Vikram Seth's The Golden Gale. The Truth (Almost) about Bharai (1.991) by Kavery Bhatt , M.eena Alexander's Nampally House (1991), Anuradha Marwah-Roy's The Higher Education of Geetika Mehendiratta (1993) and Rani Dharkar's The Virgin Syndrome (1997) are some of the examples of campus novel. Regional fiction seems to be very popular with woman writers. Arundhati Roy's The God of Small Things (1997) which won the Booker Prize received even more publicity (and a bigger advance from the publisher). Seth's A Suitable Boy (1993) is set in the southern state of Kerla on the fictional map. Anita Nair's The Better Man (1999) is also set in a village in K'cila. Kavery Nambisan's The Set of Pepper (1996). portrays a. ii lily district of Mysore . Dina Mehta's And Some Take a Lover (1992) gives us insight into Parsi mores. The foothills of Maharashtra form the setting for The Madwoman of Jogare (1988) by Sohila Abdulali. Life in the Panjab in the decades before Partition is the subject of Difficult Daughters (1998) by Manju Kapur. Yatra by Nina Sibāl , discussed earlier covers 150 years of life in the Punjab. Some women have written about in upper class society. Indira Mahindra's The Club (1984) and The End Play. (1994), Gita Meha.ta's Raj (1989), A River Sutra (1993), Namita Gokhale's Paro : Dreams of Passion (1984), Gods, Graves and Grandmothers (1994) , A Himaiyan Love Story (1996) and The Book of Shadows (1 999) depict the upper class society in India. Achala Moulik is the only Woman who attempts full —fledged historical novels like The Conquerors (1996) , Earth. is But a Star (1997). Circumferences (1994) by Suma Josson is based on a conventional family life Kerla. A Seasoned Couple (1994) by Karnalini Sengupta an officer in the. Indian Administrative Service, depicts the life of Aditi and her husband Ashok Prasad a civil servant. Nirmala Arvind's storytelling in A Video, a Fridge, and a Bride (1995) reminds on of R.K. Narayan or Vikram Seth. Some women have turned to the longer form after publishing collections of short stories. Neelum Sharam Gour's novel Speaking of '62 (1995) offers a sensitive picture of small town India. Deepa Shah's novel The Solitude of Surabhi (1997) is placed at a small Himlayan hill station. Bulbul Sharma's novel Banana

Flower Dreams (1999) is an ambitious attempt to present seven generations of women. Some university teacher of English have tried their hand at fiction.-like ShakUiltala Bharvani's novel Lost Directions (1996), The Wailed (t997 by Easter David, and The Virgin Syndrome by Ram Dharkar, Nirmala Moorthy's Maya (1997). and The Coiled Serpent

(2000) are set in Kerla. Smell (1999) by Radhika Jha is based on her uprooted life in Kenya. Ancient Promises (2000) by Jaishree Misra is the moving story of young mother trying to cope with a mentally handicapped baby. Lakshmi Kannan's Going Home (1999) is based on her Tamil novel . The Gin Drinker's (2000) by Sagarik, Singh is also in interesting novel. There are many women writers based in the U.S.A. and Britan Some like Jhabvala and Anita Desai, are late immigrants , while others like Jhumpas Lahiri , belong to the second generation of Indians abroad. Suniti Narnjoshi already discussed , uses Magic Realism and Bharti Mukherjee are the oldest and most prolific. Bharti Mukherjee's Wife (1975) , Jasmine (1989) portrays the life of immigrant girl Jyoti in the village Punjab, but The Holder of the World (1993), Leave it to me (1997) her completely American. Indira Ganesan The Journey (1990) , Inheritance (1997) are also based on the American experience. Sunetra Gupta's Memories of Rain (1992) won the Sahitya Akaderni Award in (1996), The Glassblower's Breath (1993), and A Sin of Color are all diasporic novel , Meen Alexnder , Nampally House (1991) was set in Hyderabad, but Manhattan Music (1997) is in America.

