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PHALLOCENTRIC HEGEMONY AND PSYCHOLOGICAL TRAUMA IN SALMAN
RUSHDIE'S *SHAME*, ARUNDHATI ROY'S *THE GOD OF SMALL THINGS* AND SHASHI
DESHPANDE'S *THE DARK HOLDS NO TERRORS*

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Abstract

Third world Indian literature epitomizes culture, history, and all other social institutions decisive for the disquisition of mental trauma in the life of the individual. Indian writing in English, during the post-colonial era preoccupied itself in delineating the suffocation, rigidities, and the existential quest of self and ever evolving question 'who am I'. In a terrain of heterogeneity with multiple linguistic variations, religious myths, communities, and cultures, the Indian scribblers transact numerous concerns and controversies. Indian English scribblers of the third generation have exhibited the phallogentric social milieu continuously senses the obligation of regulating and restraining the women's anatomy and intellect consequently women are invariably administered to appropriate ordered procedures. The target of the current endeavour is to expose that the novels of the modern Indian novelists have cognate and expedited entities to modify their panorama by equipping clarifications to obtrusive concerns inside the social milieu. The leading-edge actuality with political bounds fascinates the modern writers of India. This research work scrutinizes the renowned Indian English novels as Indian novelists' augmentation to the third world literature within the context of Indian culture. It eventuates with the presuppose to reflect the psychological trauma with which women have go through to combat her real self. The novels of the selected writers expose the pressure of cultural hegemony on human social evolution by regulating human conduct and identity formation.

Keywords: Phallogentricism, Post-colonialism, Third-world, Gender, Identity, Trauma.

INTRODUCTION

Phallogentricism is the dogma which acknowledges phallus, or male sexual organ as the essential component in the institution of the communal cosmos. In psychoanalytic theory, the phallus functions as the paramount emblem of

patriarchal competency and, concertedly, of women's low status in the society. The term 'phallogentricism' is targeted chiefly by feminist writers and philosophers to typify the pervasive privileging of the masculine within the prevailing structure of auspice. The phrase was initially

contrived by Ernest Jones, a British psychoanalyst, in attributing to the jurisdiction of the phallus in Sigmund Freud's theories. Freud postulates a phallic stage in infancy when carnal dissimilitude is first experienced. At this stage of development, the discreteness amid the sexes is computed essentially through the genitalia, categorically the penis, which Freud amalgamates with the phallus as an emblem of potentiality. In scholarly language the term is defended that a phallogocentric social milieu finds errors with the one who does not stick to its norms, in simple terms, they are assumed to be the lawbreaker of social milieu. The significance of the superiority of patriarchy and their pre-eminence has been an integral segment of Indian social milieu for ages.

Indian culture has exercised a supreme form of dominance with phallogocentrism at its core since the initiation of the unrecognised history. It is based on male supremacy and feminine inferiority. It appreciates the traditional image of women as mother or daughter but looks at her as no more but the constitutional, financial, and fleshly proprietorship of her husband. In a country like India, every aspect of life is dominated by the culture and tradition and to a large extent it conditions all spheres of human life- morals, manners, bonds, and terminology too. Indian women's reaction to the external cosmos is influenced in massive depth by the fabrication of its culture. In words of Jasbir Jain, "Women have been 'frozen' or turned static on account of a variety of reasons, some of which are ignorance, political goals, ideologies and power. The national movement, despite its liberating effect, was also a restrictive influence as it trapped women further in the images of 'custodians of culture', 'motherhood' and 'Devi'" (Jain, 2011). The deeply rooted patriarchal Indian society is one of the strongest shaping influences on women's psyche and on the development of her individual self. Indian ancient culture portrays the divine images of women with the notion of recognizing mother nature as the initial being of the substantial cosmos. It nourishes and helps the entire cosmos to nurture; it reciprocates to external sphere. At the same time, men are recognized as the chief reason and the aspect of consciousness is accredited to him. The

binary doctrine is adhered to be definitive of sexual identity in various cultures and has shaped the knowledge systems since ages. The demarcation between mind and matter has also been enforced to numerous cultures as is discernible in stately stands when thwarted societies have been collocated as womanly and backward. The delineation of women's character, by both male and female, have regrettably inversed women's individuality amid the Goddess and the ordinary human being with blood and bones- these socially correct personas culminated into psychological and mental trauma for women.

The phallogocentric hegemony, regardless of the dynamism involved in it, has its own exigencies. It is the conviction of their supremacy. No human being has been able to overcome the limitations of their birth and not even the perfect men like Rama or Yudhishtra. The notion of male supremacy compels to have a customary viewpoint about women which has confined them in an inferior position. The objectification of women's sexuality, physical beauty, motherhood have overpowered their psychological and emotional needs.

The traumatic mental state has been delineated eminently by Indian English scribblers in their works. Indian English scribblers of the third world literature recognized the worth of the individual for the growth and development of the society. They targeted the so-called phallogocentric power structures of the society and held it responsible for the suppression, frustration, and non-fulfilment in the life of the individual regardless of gender. S. Prasanna Sree says that "Plenty of Indian novels are commendable for exemplifying woman's complexities. Through novels, woman can carve her own world. But the procedure is generally irrelevant" (Sree, 77) Numerous writers from India raised their voices against social injustice, forces of dominance and multiple power structures of society. In this paper the effort is to scrutinize the literary contributions of the leading twentieth century representative scribblers from India. Salman Rushdie's *Shame* (1983), Arundhati Roy's *The God of Small Things* (1997) and Shashi Deshpande's *The Dark Holds No Terror* (1980) have been selected for elucidation. These post-colonial novelists or the

novelists of the third generation show multiple reasons of the traumatic emotional state of women's mind and its consequences in the form of rebelliousness and rejection of the socio-cultural norms of the society.

METHODOLOGY

The third generation's Indian novelists in English have enlightened the literature with their dissemination wisdom and distinctness. Indian novels penned down after the Independence of India, feature Indian culture and patriarchal hegemony and the consequent psychological collision between the 'modern' and the 'tradition' in the social milieu. Third world Indian literature epitomizes culture, history, and all other social institutions decisive for the disquisition of mental trauma in the life of the individual. In fact, Indian writing in English, during the post-colonial era preoccupied itself in delineating the suffocation, rigidities, and the existential quest of self and ever evolving question 'who am I'. In a terrain of heterogeneity with multiple linguistic variations, religious myths, communities, and cultures, the Indian scribblers transact numerous concerns and controversies. The leading-edge actuality with political bounds fascinates the modern writers of India. The complexity of human relationships and hollow spaces in the form of frustration in the life of women are sketched with factual evidence. The selected third-generation Indian writers also illustrated with historical, cultural, and philosophical contexts to urge better treatment with the 'second sex'. One of the objectives of this discreet research work is to depict the homologous prolific concerns the Indian novelists to delineate and unravel it through their magnificent contributions.

The dissimulation knitted in the novels of Salman Rushdie, Arundhati Roy and Shashi Deshpande, such as custom and the leading-edge, illusion and materiality, individuality and the social milieu and male and female, incline the focal point with the adoption of an approach to manifest one dilemma with the other insinuating caliginous or auroral facets of existence. This research work scrutinizes the renowned Indian English novels as Indian novelists' augmentation to the third world

literature within the context of Indian culture. It eventuates with the presuppose to reflect the psychological trauma with which women have go through to combat her real self. The novels of the selected writers expose the pressure of cultural hegemony on human social evolution by regulating human conduct and identity formation. These post-modern novelists have a shaping influence on the psyche and understanding of human behaviour by dealing in women's concerns in the context of victim dynamics. These scribblers illustrate the convivial ideology of Indian people by emphasizing on the ways daughter's personality is shaped in a male dominated household and attributes the conventional set-up of gender and superiority that ultimately throngs their aspirations to acquire their individual identity. They endeavour to transport an exemplary transformation in the entire social milieu. The current study will explore the complexity of human relationships in general and man-woman relations and institution of marriage in the light of hegemonic forces and its repercussion on women's mental and psychological state. The selected novelists profess that conclusively filial and familial bonds have diversified into a power struggle.

RESULT

'Trauma' as a Greek word primarily attributes to a bruise on body. But on perceiving it through psychological lenses in the medical and chiefly in Freud's psychoanalysis, it is presumed as a laceration on the consciousness. Cathy Caruth in *Unclaimed Experience: Trauma, Narrative and History*, defines trauma as an impersonator damage, an occasion which is not feasible to cognizance until it encroaches itself again, frequently, in the hallucination and behaviour of the individual. The fear with which women must lead life is not imposed from the wider society but generates in their psyche. The psychological conflict between inner self and the outer self that a woman confronts in her life, compels her to overcome the darkness and sees the light. In order to see the light, one must win over of the terror and accost the dilemma. The intent of the paper is to portray, sexual extortion and favouritism towards male gender as the hegemony of power for the intention of governing, exploiting, or degrading human beings sexually with a view to appease the

vigilant or senseless requirements of man holding the power. Whether those desires be gender-based, economical, sentimental, or physical. The incidents of sexual violence can purview from having to live in a sexually violent encompassment to undesirable touching to molestation sequential into dispiritedness, resentment, loss of identity and traumatization. An additional mode of trauma is psychological as well as physical vehemence which is unfortunately shielded by subordination. The selected authors manifested the way 'women' have been circumlocutorily constructed as a lesser being on one side and apocalyptic to man, on the other side. Indian English scribblers of the third generation have exhibited the phallogocentric social milieu continuously senses the obligation of regulating and restraining the women's anatomy and intellect consequently women are invariably administered to appropriate ordered procedures. The target of the current endeavour is to expose that the novels of the modern Indian novelists have cognate and expedited entities to modify their panorama by equipping clarifications to obtrusive concerns inside the social milieu. Rushdie's women exemplify the inclusive women in the substantial sphere who are conscripted to be with their husbands even after their sexual molestation to perpetuate the honour of their family. They are acclimatized in such a procedure that the treachery of the family fidelity would backwash in shame on themselves and their families. The novel *Shame* is a clear rumination of the phallogocentric hegemony. As a social institution, the patriarchal power structure not only regulates the prosperity, freedom, and endeavours of women but it also silhouettes and conditions their identity. The viewpoints of the civilized and conventional social milieu about the mannerism and behaviour of women are largely determined by culture. Consequently, the inclusive investigated notion authenticates that Salman Rushdie with a view to camouflage the post-colonial strives of the destitute male migrators remains vacillating to the quandary of women in his fiction. The traumatic state is well delineated in Arundhati Roy's *The God of Small Things* which reverberates a distinct calumnious countenance of attenuated time that the expressive and political erudition of the novel have so far

missed, the paramount portrayal of trauma in casting the earthly blend witnessed by women. A very-well recognised consequents of atrocious incidents is, absolutely an anarchy of time, when history reiterates itself to grab today's happiness, reoccurring frequently to threaten the present in the way of reminiscences, phantasmagoria, or delusion. The agony and psychological turmoil convert time itself, so in Roy's work, the materialistic amalgam is illustrated as an attribute to the traumatic incidents. This novel reveals an honest account of the miseries of Indian women and their emotional void as well as hegemonic suppression in a phallogocentric social milieu. While on the similar note, Shashi Deshpande in *The Dark Holds No Terror* displays that the catastrophe of self is due to the darkness that recurs from time to time in the mind of the individual. The need is to face the terror brazenly with determination. The Indian novelists of the post-modern era abstain from implying or exhibiting any fundamental revolution in their works. They reflect very reasonably their women characters wrecking gender differentiation in their own styles. The Indian scribblers with the power of their literary expression benefit to accredit and reconstruct the identity of women by revealing their inner world.

DISCUSSION

Salman Rushdie's *Shame*

"Sharam, that's the word. For which this paltry 'shame' is a wholly inadequate translation...A short word, but one containing encyclopaedias of nuance..." (*Shame*, 39)

Salman Rushdie is a leading postcolonial and postmodern novelist who has authored novels of great merit such as *Midnight's Children* which was awarded with a Booker prize and *The Satanic Verses*, the novel created controversy and a fatwa was released against Salman Rushdie. *Shame* is one of initial contribution of Rushdie which targets on Pakistan's historical events prognosticating its bureaucratic acquisition. Rushdie inclined to address women's suffering rather to address men's issues which traditionally authorizes as an assumption of interlacing the disparaged and circumscribed. Rushdie's novel revolves around shame and how this characteristic is established in women characters.

The present work analyses the repercussion of shame on the psyche of women characters in the novel like Bilquis, Rani and, Sufiya Zinobia (commonly referred as shame). As the novel has been enumerated by Rushdie in the anatomy of a fairy-tale and so it reiterates on phallogocentric hegemony with which women had to go through. As a women centric text, the novel re-establishes the avaricious political antiquity of Pakistan transported to illumine the profound socio-cultural asymmetry that have renovated the incidents of the ancient times. Rushdie exercises the artistry of magic-realism and fairylands to catapult his critique on suppression, hegemonic forces, the exploitation, deaths resulted into mental and emotional trauma. The novel can be best interpreted in terms of the exploration of women's psyche as a part of a crushed milieu. According to the social procedures in a Muslim community, the Urdu word 'shame' or 'Sharam', replicates the defined cultural expectation of women submissiveness. The Urdu word Sharam as illustrated in the novel as Shame, symbolises "embarrassment, discomfiture, decency, modesty, shyness, the sense of having an ordained place in the world." (Shame, 39) Rushdie uncovers the hegemony of patriarchal society to reflect 'Sharam' as matter of prestige for the family which is to be protected at any cost. The dominance of phallogocentric hegemony compels men also to safeguard the honour of the women as women are the weaker sex and entirely dependent on men. The notion of male supremacy and female inferiority restraint women to acquire selfhood and autonomy. The socio-cultural norms deny women to accomplish her dreams and aspirations. The confinement of the three daughters by the patriarch old Shakil in a mansion and the consequent suppression condemning their quiescent yearning posterior the restriction exemplifies the phallogocentric power structure which contravene the essential autonomy to women. The old palace of old Shakil epitomizes a 'cage' which resulted into deep psychological trauma and anxiety.

Since time immemorial, the word Shame has become the source of subjugation on moral and cultural grounds and is therefore considered to be an essential female attribute. The title refers to the

character of Sufiya Zinobia who personifies shame in the novel. She is recognised as her mother's shame as the first-born girl child against the wishes of her parents who desired to have a son. Salman Rushdie has pointed out the psychology of the parents conditioned as per the cultural norms to feel superior when they become the parents of a son. Sufiya's parents, Raza and Bilquis Hyder, are assured to have a son as their first child. They prepared for 'his' life prior to 'his' birth. Sufiya Zinobia is the connecting association amidst the confounded title of the novel and its plenty muddled, capricious, exiguous anecdotes. She sagas incessant shame which eventuates when she was born continues to haunt her throughout her life, the disgrace accumulates to erect until it extravasates in concoct of a beast that castigates the lawbreaker. Women's affections of paucity grub the beast with in her, instigating it to boost innumerable inhuman ways. Rushdie emphasises on the transmogrification of Sufiya into a retaliating heavenly being, who strives to torsion man's pride whom her sister is conscripted to conjugate and accomplishes in executing four men ensuing to have sex with her. The phantasmagorical pictograph of her temperament authenticates women's ignominy turns out to be tremendously outrageous. Therefore, the novelist accomplishes his intent in exhibiting women's shame in the contour of violence and gratification instead of self-consciousness and reputation of the family and women's celibacy. Rushdie has accumbent 'shame' with an intention or mission to scrutinize women on Indian sub-continent's consummation of ostensibly conventional man-woman relationships to compliance their race, rank, prestige, and various civil constituents. The speaker in the novel is very similar to Rushdie as he narrates four tales inspired from the records of daily life. The readers are acquainted themselves with an additional trait of women's characters that reciprocates the corporeality of the social milieu. Rushdie has graphically constructed the closing portrayal of Bilquis in which she is depicted as an elderly woman with crushed aspirations. She has discarded all her desires and wrapped in black veils to constitute a barrier against the phallogocentric social milieu, an

incommunicado for her. Another example of patriarchal hegemony in the novel is to look at the traumatic state of Good News Hyder on the constant badger on her procreativity, is an indication to the plight of women in our society. The predicament of women and the subsequent revolt against the phallogocentric hegemony. The character of Arjumand, the 'Virgin Ironpants' Harappa, is reflected as a snappy and emasculate. It is extensively recognized that Arjumand Harappa's persona is patterned on Benazir Bhutto, aforementioned Prime Minister of Pakistan. Rushdie points out in the novel, women and politics in Islam camouflages the investigation of Benazir Bhutto, the Quranic notion about women leaders is in allegiant aversion. Still several women have seized tremendous political topography in countries like Pakistan, Bangladesh and India. There is one common aspect of revenge commonly visible among the women characters against the phallogocentric hegemony.

Ammu in *The God of Small Things*

The Indian novelists of the postcolonial era delineated the fact that women in the Indian sub-continent must go through immense psychological trauma because of the power structure of patriarchy. Patriarchy works in various ways culture, law, religion, colour and gender to suppress women's desires, aspirations and needs. Arundhati Roy's Booker Prize debut novel *The God of Small Things*, entrenched in India graphically sketches women's perplexity, their defiance and triumph in their struggle. Roy criticised the social institution of marriage and held it responsible behind the psychological trauma and depression. The scribbler had elucidated that she was enticed in the vicious and amiable temperament in human beings which resulted into frustration, depression, and psychological turmoil in the text. The third-world novelists highlight the family atmosphere as inception of the detention. Therefore, the fundamental annihilation of women commences from the domestic sphere which resulted into extreme psychological trauma. Arundhati Roy represents family sphere as a cage where women are mistreated in the hands of phallogocentric hegemony. The issues like domestic violence are

very common to be seen as a mode of male domination and Mammachi, Ammu's mother is portrayed as a sufferer in this sphere. The power structure of patriarchy is also supported by women's passive acceptance of their inferiority. Mammachi never thwarts instead she quietly endures her husband's cruelty. The brutality ended with the homecoming of Chacko, her son. The miserable plight of Mammachi mirrors the powerlessness of women to traverse bestiality and her credence on phallogocentrism. The hegemony of patriarchy obliged Mamachi in such a manner that subsequently she allowed her son to overpower her decisions. The novelist has depicted the character of Mammachi as a competent woman: she is an expert at playing violin. She is the owner of a pickle factory which she is operating on her own. Thus, she is financially in a stable position. Yet she never raises her voice against domestic violence happened to her by her husband. She is a traditional woman and in traditional Indian culture husband is considered to be a sheltering tree. She passively and silently bears the beatings of her husband without thinking about divorce. This exposes the reality that not only does financial dependence compel women to follow men but also there is a perpetual enduring enforcement that makes women inferior to men, due to the conditioning of women throughout history in phallogocentric social milieu. On the other hand, the privileged gender enjoys their position and forces women to adhere to the inferiority. The patriarch Pappachi exercises his authority over his wife as he cannot accept the subaltern to grow successfully in business on her own. Women's progress is considered to be a threat to the social order which resulted into the insecurity and fear in the mind of men. Roy demonstrates in the novel that women are intentionally made dependent on men mainly due to men being the decision maker in the family. Roy counts the repercussions of the lack of education and lack of awareness on the part of women which resulted into psychological and emotional trauma. The consciousness of one's own identity and freedom will decrease women subordination. The novelist further points out the inequality between male and female in the context of education. In Indian context the mother of a son is given respect

while a mother of a girl child is look down upon. Similarly, investing money on son's education will ensure the return of the investment with interest in the form of dowry while on the other side investment on daughter's education is considered to be a wastage of money. Mammachi's son Chacko goes to Oxford University for his higher studies while Ammu is compelled to stay at home after the completion of her school education, as their father, "Pappachi insisted that a college education was an unnecessary expense for a girl" (Roy, 38). Ammu, the daughter of Mammachi and the protagonist of the novel wants to live an independent life. Unfortunately, inspite of good education Ammu also becomes a victim of domestic violence after her marriage with the man of her choice. She chose matrimony in order to get rid herself of from parental control and in the hope of liberty from rigorous discrimination at home. But marriage proved to be another trap for her which turned out to be a failure. Betty Friedan, a feminist literary critic, expounds the fact that woman is marginalized and overpowered because she is forced to absorb the private sphere as her only space. "Women could identify with nothing beyond home" (Friedan, 4). Therefore, private sphere consists of the whole world her. In addition she says that "there was a strange discrepancy between the reality of our lives as women and the image to which we were trying to conform" (Friedan, 5). This image is suburban housewife. A woman is not allowed to explore her world and search her own individual identity which is different from the identities given to her by the society as a sister, daughter, wife, and mother. In fact the "only ambition of women is wife and mother" (Friedan, 15). According to Friedan, woman should be treated as an ordinary human being. Though Ammu and Mammachi are portrayed as the sufferers in the hands of the social institution of conjugal bliss, Ammu, unlike Mammachi antagonizes phallogentric hegemony and ultimately divorces her husband despite the repercussion of her choice. Although Ammu was quite aware about her father's male chauvinistic attitude, but she showed her aggression to the violence of her husband by kicking him back. Her audacity to thwart phallogentric hegemony reflects the gradual growth women go

through from being completely submissive to defiance. It reflects the notion of male supremacy over women and those men can suppress women's desires only as long as women are emotionally weak and submissive to the inequalities of the social system, when they resist, then the phallogentric hegemony is questioned. At the same time, Ammu's revolt against the phallogentric tradition is believed to be a failure as her condition becomes even worse after the divorce. She had to go through countless difficulties mainly because she left her husband. Unfortunately, in a country like India where women are treated in the image of goddess, people look with suspicion on the character of a woman separated from her husband. Ammu's return to her parental house was unwelcomed. Her own mother Mammachi and her elderly aunt Baby Kochchemma were inconsiderate towards her and treated her like untouchable. She had to go through humiliation not only from her mother and aunt but also from the outsiders. Amitabh Roy delineates that "Divorced or separated women are deemed an unnecessary burden to the parental home and somewhat guilty rather than victims by the society. Responsibility for the failure of marriage is generally laid at the door of wife ignoring the truth that the husband, the in-laws too play a role." The novelist insisted on another mode of domination that confirms the suppression of women is the law of inheritance. According to this law the entire property owned by the father is inherited by male children. Since Pappachi has only one son, Chacko, all the properties are given to Chacko after Pappachi. Ammu must endure much suffering because she does not have money to live in this phallogentric social milieu. She endured immense psychological trauma in her life by all the men of family, her father Pappachi, brother Chacko, and her husband due to which she died a miserable death alone.

Sarita in The Dark Holds No Terrors

Shashi Deshpande showcases the image of an ideal woman who is always traditionally recognized as an obedient wife and an obedient wife should prove her integrity and certitude to her husband like mythological persona of Sita and Savitri. In Indian religious books and beliefs, a woman has been portrayed either as an ideal

goddess who is sacrificing and devoted or a sub-human being, but unfortunately, she is never portrayed as an ordinary individual with all the weakness to her personality. Shashi Deshpande's protagonists are depicted to showcase women's resistance to phallogentric hegemony. The novelist has initiated authentically to provide a new voice to her female characters despite her denial of being a feminist. Deshpande's *The Dark Holds No Terrors* is an outstanding work to highlight phallogentric power structures of the society. The protagonist of the novel is Dr Sarita, commonly referred as Saru. She is a well-educated middle-class woman. Her complex bond with her family and husband finally compels her to discover herself. Sarita's brother despite being younger than her, always gets family attention whereas she is almost neglected. Her mother discriminates between her children. She gives more love and affection to her son and ignores her daughter completely. A child who is not loved or cared by parents gradually develops the sense of seclusion. Saru considers herself as unworthy and unwanted family member who has been destitute from parental love and affection. The novelist has depicted Saru's psychological trauma with reference to her traumatic childhood memories when her brother's birthday is celebrated with grandiosity and much sublimity. Her mother arranges significant ceremonies to be performed on the auspicious day, but no such arrangements are made on Saru's birthday. At another instance when Saru's mother restricts her to play out in the Sun as it she would get even more darker reflects the stereotype mindset of orthodox society. As per the traditional institute of marriage, the dark skin colour will decrease the opportunity to find a suitable match for her. The phallogentric hegemony treats marriage as the only destination in the life of woman. The argument between Saru and her mother highlights the complexity of mother-daughter relationship resulted into psychological trauma. Saru's mother's attitude is typical of most Indian mothers, but it creates an opposite effect on Saru's psyche. As Rashmi Sahi observes: "Mother and daughter share a gender identity, a social role and social expectations. In mothering a baby girl, a woman is bringing her daughter to be like her, to be a girl and

then a woman. Because of the social consequences of gender, the mother inevitably relates differently to their sons and daughters" (Sahi, 168). The treatment of Saru's mother makes her hostile towards her mother. Indian conventional society prefers the birth of son as it fetches the pressure to carry on the family legacy. On hearing about the death of her mother, Saru's first worry was that who would lit the pyre as her son died. Fondness for a son who is considered as a real asset for the family leaves Saru devastated and alienated and this kind of perception makes Saru a rebel against the rigid social system. As Prasanna Sree observes: "The parental home symbol of tradition and old world values has no room for Shashi Deshpande's women, for they breathe the air of rituals that obstruct the growth of a woman as a being" (Sree, 81). Her impotent anger makes her rage against her mother: "If you are a woman, I don't want to be one." (Deshpande, 1990) Saru goes against her family and joins medical profession. It is once again against the wishes of her mother that she marries Manohar, a man of her choice. The departure of the protagonist from the mother is the first step towards autonomy. Defiance seems to be the second nature to Saru. She defies her mother to become a doctor, defies her caste to marry outside, and defies social conventions by using Boozie to advance her career. To her chagrin, Saru realizes that her marriage to Manu, instead of promised freedom, led her once again into unwanted bondage. Saru's success as a doctor leads to the discord in her marriage and disintegration in her relationship with Manu. Saru's success breeds insecurity in Manu and Saru recognizes the fact: Now I know that it was there it began..... this terrible thing that has destroyed our marriage." (Deshpande, 1990) Intolerable as he is of Saru's importance in the role of a doctor, yet he can not ask her to give it up. The material comforts he hesitates to do without. Instead, he tries to soothe his male ego by physically asserting himself over her. His transformation from a doting husband into a sadist invokes terror in the heart of Saru and she comes to detest the very word love: "Love... how I scorned the word." (Deshpande, 1990) Despite her hatred of Manu's physical sadism Saru refuses to take any action and loathes to admit failure. Saru

refrains herself from announcing it to the world that her marriage has been a failure. It is to get away from the mother who accused her of having murdered her brother that Saru marries defiantly. But even this supposition turns out to be nothing but a mirage. Undecided about her stance as a woman, Saru returns to her family house. Even the parental home does not provide the required refuge. Saru's feeling of homelessness is an affirmation of her sense of seclusion. She leaves home twice in the novel to seek release, once to establish her independence from mother's suppression and the second time to establish her indispensability to her husband and children. When victimized by Manu, she starts on a quest for home and reaches the home she had earlier rejected, "Home is the place where, when you have to go there, they have to take you in. It (Manu's house) was not home. Nor was this (father's house) home. How odd, to live for so long and discover that you have no home at all!" (Deshpande, 1990) The home-hunt is in essence a peace-hunt. Home is what one makes of any house. Saru could once make a happy home of just a room with Manu. It was a time when the external world did not matter at all to them and it is not healthy to live in seclusion. How they can relate to the external world and yet be an organic unit is what home is all about. One has to be at peace with oneself, to be at peace with others. She has to seek her own refuge and find her true self. This journey into herself, this self-exploration (search for identity) reveals her that she has to be at peace with herself before achieving anything. She decides not to pretend and struggle anymore as it only brings solace and loneliness. Integrity is the key to wholeness and this she realizes: "The guilty sister, the undutiful wife.... all persons spiked with guilt. Yes, she was all of them, she would not deny that now. She had to accept these selves to become whole again. But if she was all of them, they were not all of her. She was all that and so much more." (Deshpande, 207) The title of the novel effectively presents the need for confrontation in terms of light and darkness. Saru's caution to Dhruv- "the dark holds no terrors. That the terrors are inside us all the time. We carry them with us, and like traitors, they spring out when we least expect them, to scratch and maul,"

(Deshpande, 1990) is what she needs to apply to herself.

The Indian woman of the twentieth century is placed in a rather different and more complex situation. The Indian social environment has felt the impact of modernization, education and the mass media. Economic compulsions have led to a significant widening of the horizons of a woman's life without a corresponding re-definition of social values, placing her proverbially speaking, in the horns of a dilemma. According to Anuradha Roy: "Educated, enlightened, demanding more from herself and life than her predecessors, conscious of an identity apart from that which links her to a male, she is yet faced by numerous age-old assumptions about the temperament she is expected to possess, the attitudes to be displayed, and the role to be played". Numerous reticence and accoutrement of women utilizing their human rights have initiated elucidation in Indian English fiction, especially that written after independence by the third-generation novelists. The selected authors are the meticulous and captious scribblers with their luminous perception of the *devoir* which the novelist incurs to the social milieu. They rigidly clench the historical acumen of their society in transition. These novelists place the woman at the centre where she functions as a leading persona to revamp her status and on her society. Their women are decisive beings probing apperception and discernability in the social milieu. The novelist like Salman Rushdie, Arundhati Roy and Shashi Deshpande have demonstrated through their works that phallogocentric hegemony accredits women to the periphery at the socio-economic and political equation in the society and identifies them as lifeless beings. The works of these post-colonial novelists do not only unmask the miserable plight of women but also eulogize the educated and strong-willed women and their marginalization in the phallogocentric hegemony while examining female sexual desires and their bodies. The third world literary scribblers recreate sensitively a female society through modes of women's experience and link it to the larger world of human existence and by doing so they give it the mainstream position. The modern novelists refuse to seclude women's experience even as their fiction consciously creates

gender sensibility and specificity and are even successful in creating a language of their own. Although the political liberty of women is progressively being actualized nevertheless women remain the target of the privileged phallogocentric power structures. The selected novelists deny to emphatically welcome the suggestive phallogocentric hegemony and echo, scrutinize and grasp in the novels written by them, the man-woman relationship and the significance of the power structures. They questioned the dominant phallogocentric structures as their protagonists fight for individuality and identity of their own in their rebellion against the established gendered norms. The concoct of cognizance and canonization of dimensions promotes to the life-changing scenario. These post-colonial writers help their women characters to transform their marginal status in the social milieu by questioning the power structures of the society. Feminine sensibilities of the Indian English writers like Salman Rushdie, Arundhati Roy and Shashi Deshpande have motivated them to delineate the sensitive part of women which has been ignored in India since ages. Thus, novels by Indian English writers of the third world literature criticize the discriminatory human relationships specially man-woman relationship; they also questioned patriarchal hegemony and a deconstruction of the patriarchal system. Indian English writers of the post-colonial era through psychological probing and sociological concerns, scramble to reveal the mysteries of human happiness. Such works encourage and motivate the ordinary individual to adore the filial and familial bonds in the modern social milieu. Revealing a remarkable insight into the nature of a woman's mind, the novelists of the third world literature reveal woman in myriad roles - wife, mother, daughter and an individual in her own right. The modern novelists concern themselves with a woman's quest for the autonomy. These scribblers' endeavours to establish woman as an individual who breaks loose from the traditional constraints and refines her identity in tune with the changed social ambience of the modern times. They have emphasised on the process of seclusion with the help of which the important problem of identity or

the identity crisis is analysed, elucidated or contextualized, it is the process of affirmation that characterizes the resolution of dilemmas and predicaments, to the extent possible with reference to the specificities of a situation. The protagonists in the selected novels raise their voice against the straight-jacketed role models of daughter, sister, wife and mother and refuse to be the objects of cultural and social oppressions of age-old patriarchal society. The women protagonists' revolt against social taboos, the cramped, wrinkled traditions and values of their ancestors and ceaselessly question the very concepts of love, marriage and sex, and feel the urge to redefine human relationship and behaviour.

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