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Emerging Concerns of Post-colonialism as in Indo-Anglian Fiction

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ABSTRACT

The post- colonial Indians could not overthrow the British impact and paradigms. When you change paradigms; you change your perspectives about something. In the pandemonium of this western culture a new intellectual concept emerged in which self-expression, self –respect and the demand to be treated as better human gained weight.

Key words: pandemonium, paradigms, perspectives, post- colonial, weight

Just like an artist who paints his own soul in a picture, a woman can also structure her own life by expressing her desires and developing her interests. This liberty was unthought-of by the Indian woman. The Indian woman spends her life under the protection of male inside the four walls of her home. She takes pains to develop the Indian cultural identities like Sita, Draupadi, Savitri and other such mythological figures rather than her own. She imitates the myths and tries to live with them. She feels overjoyed to satisfy her husband's ego, cater to his needs and satisfy his wishes, until she realizes its uselessness. She is all the time beckoned, ill-treated, humiliated, dishonored and exhausted. Soon she realizes that her wishes, desires and needs have been tampered with to such an extent that now she does not have any left. Her identity has been changed. She is not what she used to be or what she wants to be. She feels like being a prisoner of her own life. The objective of the paper is to study the various trends arising out of Post colonialism as in Indo-Anglian fiction. This shall be done by observing the reaction of various protagonists in a similar situation that is marriage

Eastern suffocation against the western expression of the self – Indian women have realized that suppressing their thoughts and emotions brings no solace to them. It suffocates them more into depression and develops suicidal tendencies. In Anita Desai's, *Fire on the Mountain*, we have Nanda Kaul, the ideal wife of a University Vice- Chancellor. She is trapped in the ideal role model of an Indian wife set by the traditional patriarchal society. She enjoys putting on the show of a perfect wife before the society even if it meant being a puppet in the hands of her husband. All guests and people praise her for her efficiency.

She lives a loveless life and her needs are completely neglected. She is not allowed to take any important decisions in the house. She wears a silk sari before the guests because her husband wants her to. Nanda Kaul also does not feel it right to question her husband about his extra marital relationship. But actually she is afraid. She engulfs her fears in silence. She is afraid to raise her voice against her husband's illicit relationship. Lest her voice may become a cause of havoc in her house, make her lose her position and she knows well, this patriarchal society would not listen to her. These

thoughts suffocate her even during her widowhood. Recalling her suffocation and suffering of her married life, finally causes her death by a heart attack.

Housework is such which is repetitive, time consuming, tedious, exhaustive and unpaid for, hence useless. All the tediousness in it can be lessened with a pinch of love, affection, a few helping hands, sharing of hardships, caring, praise, appreciation and recognition for the work done in the house. All in the house enjoy at her expense. She is the envy of all guests, the dutiful ideal wife. We view Nanda Kaul's frustrations in her silence and workaholic attitude. This is the fate of many Indian women to live a life in oblivion.

Tara in *Desirable Daughters* of Bharati Mukherjee shows great boldness by breaking away from the bond of marriage from her multimillionaire husband. Tara is a docile wife when she moves to America. She builds a mini India in her home. But when her husband works for fourteen hours in the office, she decides to divorce him and move on towards a better life. This feminist tries to explore her individuality. People cannot understand why would anybody wish to divorce a millionaire? She had all type of comfort in her marriage. What more can a woman want more in life? Tara had adopted the western American culture which respected individuality, liberty and gave ample freedom of expression.

In eastern culture women stayed married till death and accepted it as their fate. They never tried to change their fate. As for divorce it is unthought-of, .

Oblivious life against the western quest for identity- Women today wish to make a difference by developing their own identity. Their quest for identity cannot be understood by the traditional generation. The decolonized Indian people have slowly developed a postcolonial identity due to cultural interactions between different cultures. Jaya, in *That Long Silence*, did not have any place in the family tree or family. It makes her realize that her womanhood marginalized her freedom, existence and identity. The monotony of the married family life also contributes towards it. The

impact of this continuous monotonous tyranny is great; it leaves every Indian woman emotionless and speechless. This monotony has the tendency to make one neurotic.

The protagonist Jaya falls prey to this trap of conventions and comes to realization only when she has been reduced to a slave. The driving force, which leads her to this trap, is the psychology of fear – the fear of failure. When tragedy falls on her husband and he leaves her, during this time her son also runs away, it is then that her view of husband and marriage, as being her emotional strength and security collapses. She breaks her seventeen years of silence and pours out her suppressed feelings, doubts, fears and panics into a story. She decides to further her career of being a writer and writing on subjects which she desires.

In *The Immigrant* by Manju Kapur, Ananda marries Nina a school teacher from India. Nina is carried away by the pomp and show of wealth and a rich Canadian husband. Nina's degree is useless here in Canada, so she decides to study to secure a job at a local library to keep up the household expenses. Nina as a committed Hindu wife tries to create an Indian life in her new surroundings and accept it as home. She wants a baby to get settled in this new place. Soon a transformation comes over her by living in the western culture. She feels more liberated as no one is here to judge her actions. She feels all taboos should be dismissed.

Nina feels her body belongs to her and feels liberated to explore its virility. She enters into a liaison with her classmate. Her need to be herself blinds her from differencing between lust and love. After she discovers her husband's infidelity and her mother's death there is nothing to stop her from being autonomous. She decides to migrate on to further lands with her new found confidence, independent spirit and now her new attitude. She packs her bags, takes a bus to Fredericton and fully well knows that she shall surely get a job in this new place with her education. She never thinks of returning back to her roots or traditional motherland. Jaya wants to create an identity of her own to crawl out of the hole of slavery, depression and oblivion. While we observe that Nina has

become so independent due to her identity, that now she uses it to have some fun in life.

Marry for love- Tara in the *Tree Bride* of Bharati Mukherjee marries a man whom she had never met or seen because her father approved of him. The educated father marries five year old Tara to a tree as her fiancée dies, to save her from disgrace. Ammu a Syrian Christian from Kerala runs away with a Hindu tea plantation manager to Assam in Arundhati Roy's novel *The God of Small Things*. Ammu is tired of waiting for a suitable proposal to come her way. Ammu is hungry for love, recognition, respect and suffers with a sense of alienation and humiliation at the hands of parents. Ammu wishes to get married but has no dowry, no proper education and no employment. She also wishes to escape her nagging mother and brutal father. Sarita, in Deshpande's *The Dark Holds No Terrors* to make real her fantasy of conquering a superior male wins Manu's love and in frenzy marries him. Thus, we observe that Tara marries to please her father, Ammu marries to escape her parent's torture more than love and Sarita marries for love.

We observe that self-expression is the valve which keeps us healthy. Hence we should be able to express what moves us. We should crave out an identity of our own and have a purpose in life. Quest for an identity is a must to come out of the shadows of suffering. It is better to live with respect than be driven into slavery under the shadows of patriarchy. Education and economic independence can help women in upholding their self-respect. Freedom of mind, expression and body has been described as feminism in the western culture. But while being on this path protagonists tend to become disillusioned. They cannot differ between a settled life and a hippie life, between love and crazy desire of body. They are easily way led and drift from security to meaningless life.

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