

THE IMAGES OF WOMEN: A STUDY ON ANJANA APPACHANA'S SELECT SHORT STORIES

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Abstract

Feminism is a root cause that deals with women's equality, education, emancipation, social and political rights. Literature is commonly seen as offering its unique insights into a period... It is a flourishing period of women literature from women emerged in society and paved the way for many woman writers to delicately contribute their ideologies towards literature and society. Female as a subject has been deal with by a wide range of writers. The woman of middle-class Indian society is mostly represented in literature as the central character of many novels and short stories.

Keywords: Edocentric, Emancipation, Empathy, Patriarchal values, Victimization

The present paper illustrates the ideas of domestic feminism in the perspectives of energizing women writers and presents the world of illustration from the point of view of AnjanaAppachana 's short fiction. Feminism establishes and asserts equality between men and women in a world which it defines as male-oriented. A huge number of women are exploited by men in some cases from a very early age, are expected to work in the home, labor in the fields, and look after siblings. Feminism is a serious nature to formulate the issues concerning the subordinate position of women in the egocentric world or discrimination which the women suffer on account of sex and gender.

Feminism is a root cause that deals with women's equality, education, emancipation, social and political rights. Literature is commonly seen as offering its unique insights into a period. This uniqueness is being explained and explored by women writers as much as it comes from men. It is a flourishing period of women literature from women emerged in society and paved the way for many woman writers to delicately contribute their ideologies towards literature and society. Women understand their serious role in society apart from being housewives. They deprive of their gloomy section of household matters where they are subjugated and neglected as an individual.

Though education is equally endowed to women, the subjugation of female identity is still appreciated in this patriarchal society. Marriage is a silly situation that makes a woman a parasite figure to the conjugal life. She doesn't think on her way, she doesn't walk on her path, she doesn't do what she likes. Because she does gradually lose herself inside the family. To get the name of the good woman she needs to bear satisfy, sacrifice, and secure. This type of conjugal disturbances is beautifully explored by many women writers. Anjana Appachana has explored many malnourished family bonds between a man and a woman in her short stories.

Anjana Appachana graduated from Delhi University, is one of the Indian women writers who has chosen the short story as a medium to express the conflicts in the mind of women. She has written a novel "Listening Now" and a collection of short stories "Incantations and other stories". A study of Anjana Appachana's stories reveals that the author has been successful in bringing out a remarkable contrast in the attitude of Indian women of yesteryears and the new generation. Appachana's stories not only project the problem but also prompt the younger generation of India, both men, and women to think about the impending social and cultural crisis which can be avoided through a humanly possible empathetic attitude towards their fellow beings, especially in a family for the sustenance of a harmonious society against the pitfalls of the impact of the western social values.

Both spend much time together, understand each other well, and then get married. But she could not tolerate the less time that she spends with him after their marriage. She is working in the kitchen for her in-laws, sister-in-law and her husband that she is busy after her hours spent at her job. And this depressed her more than anything. She was against having a baby for the reason that she was not prepared for motherhood and she would have no choice but to be good Bahu, twenty-four hours a day. And once the child went to school, she would be too long out of the job market to find another job. But her in-laws were very happy.

Her depressed status resulted in a miscarriage and even Siddharth blamed her for everything. She needed protection from him and only he could have changed the situation but in most of the instances, his silence made her wretched. She could not change anything especially when Siddharth accepted it. So she decided to leave him and his family. She is determined to leave him and she leaves the house hoping for a better and independent life. The feministic concerns of freedom of an individual are well seen through the character of the protagonist. The protagonist of the story 'Bahu' is the epitome of the modern woman entangled between the two she walks out of the house as a liberated woman.

Thus the story ends on an optimistic note as far as the 'Bahu' is concerned, though she is very much aware of the problems she will have to face. But one cannot either support or comment against her decision in view of the tradition and customs of our society. Indian

society is healthy and strong because of the sanctity of marriage and the institution of family which has given stability to it. On the other hand, the Bahu needs to take care that her identity is not lost. Ideally, the solution would have been at least empathy and an offer of help from her husband, which seems to be impossible. It is his attitude which makes her feel disheartened rather than the hard work at home.

The motherly figure in the stories is a representative of the older generation or the life behind the threshold whereas the daughters represented life beyond the threshold. Though they were educated and longed for an identity the mothers adjusted themselves to the social bond of marriage, succumbed to their husband's wishes and accepted life as it came, and shifted their attention to their children.

'My Only Gods' presents the relationship between a mother and a young daughter who is very possessive about her mother. Her father was in the army and due to unknown reasons; the mother and the daughter were at the grand parent's house. The sudden disappearance of the mother from the house with the reason that she had a fever and that the doctor was making her all right was called for. It was only after five days that the mother came back and the reunion was ecstatic and dramatic.

The disturbed relation between father and mother, their separation, the mother's stay at the grandparents, the mother's stories of Papa Rabbit being made into pie, her talks with the unknown person, 'maybe' her plans to marry him, the grandmother's lies about the mother's absence, finally the union of the father, mother and the protagonist are well written from the child's point of view. No character in the story has names that universalize the theme and characters. The mother and daughter relationship in 'My Only Gods' represent the feminine predicament from a generation gap, age, and point of view. Thus Anjana Appachana portrays the varied angles, conflicts, and predicaments of modern Indian women entangled between the traditional outlook of a woman and the modern society with a change in culture in many aspects.

Anjana Appachana has emerged as a writer possessing deep insight into the female psyche. Her short stories reveal the man-made patriarchal traditions and uneasiness of the modern Indian woman in being a part of them. Anjana Appachana uses this point of view of present social reality as it is experienced by women.

A woman should not become victims, they have to rise against the prevailing setup. They have to case away from the domination of the male-oriented society. In order to overcome the hindrance of patriarchy and to escape from the life of victimization, inferiority, and troublesomeness woman have to raise up and not to yield.

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