

Predicament of Women Characters in Booker Prize Winner Indian Novels

Dr. Balasaheb Bawake

Head,

Department of English,

C. D. Jain College of Commerce, Shrirampur.

The Booker Mc-Connell company inaugurated sponsoring the prize for the best original English novel, written in English, since 1968. It has commonly been known as 'Booker Prize', most celebrated literary prize that is honoured annually to work of literature in English speaking world. The two prizes with which it might be compared are the Nobel Prize for literature and Pulitzer Prize. Much importance has been given to Man Booker prize at the national level because it has been perceived that a former regal centre, great ex-imperial or i. e. Britain confer literary recognition on novels which reflect and delineate the cultures, traditions, customs, of the Commonwealth countries.

Arundhati Roy, Kiran Desai and Salman Rushdie have very artistically depicted the socio-economic and cultural exploitation and predicament of women characters in their novels. These writers have elucidated the social economical and cultural plight of the major women characters in the novels. The strong caste system, corruption on the every walk of life, strong moral norms, man-made cultural, communal and regional obstacles does not permit women go across the outdated traditions. Arundhati Roy has artistically described the Predicaments and confrontations through this novel. Her characters Ammu, Mammachi represent the feminine struggle, overthrowing and opposing almost all norms, outdated principles, dogmas laws and values. It is the revolt against all set values.

Salman Rushdie a well reputed writer at the international level has significantly stressed the consciousness of the female characters in his novel *Midnight's Children*. His female characters are sufferers of of the oppressive system. They suffer from frustration, rootlessness, alienation. Padma is the victim of oppression and male dominated society. She is always ignored so she is disappointed and dejected in her personal life.

Kiran Desai has portrayed the worst condition of women in a very sophisticated class. Kiran Desai has depicted the female submissiveness through Nimi. *The Inheritance of Loss* is the depiction of male dominated society.

Introduction:

In the works of Salman Rushdie, Arundhati Roy, Kiran Desai and Arvind Adiga, the predicament of women characters are oppressive. The major women characters are exploited and oppressed most of the time at the hands of their husbands. Their characters live and interact in unashamed transparent conditions which are the examples of female oppression, exploitation and subjugation.

In Rushdie's *Midnight's Children* and Desai's 'The Inheritance of Loss' it has been seen that women are owned by their husbands and fathers, often being objectified by standards of beauty. Naseem Ghani and Jameela Singer are both the characters embodied and justified by men and considered as pure ideals of chaste beauty though their true identity and names are not openly known. This objectification of women lessens the value of women as living beings but rather a puppet in the hands of male dominated society and increases their value as possessions.

Roy in her novel *The God of Small Things* portrays the factors responsible for exploitation and oppression of women in Indian society. Though some valuable decisions have been taken recently in Maharashtra and some other states regarding the right to property act for women still the exploitation and torturing of women in society and in families is rampant. Roy shows Ammu as a daughter has no claim on the property. Ammu only because of having no right to inherit the ancestral property works elsewhere to earn living and to support her twin children. Gender differentiation is also responsible for insecurity and inequality of women.

The men in the novel feel insecure about their level of power over women; therefore they must oppress women in order to clearly establish a visible superiority. This patriarchal view of human equality automatically oppresses women and people of lower classes. Being as men were continually established as inherently better than women, injustice to women prevails.

The position of women and the untouchable in India is same. The happiness and sanity of Ammu and Velutha's life has been sacrificed to maintain the status quo of the community in the village. Ammu and Velutha are the victims of the society which follows the untouchability.

Chacko has been accepted in the family though he had once married and been divorced Ammu. Chacko inherits the ancestral property of the family, as well as the family business. Ammu has not been disowned from his property, or punished for getting married in England. But Ammu on the other hand has been punished and harassed for her act of being in love with Velutha.

"The love affair between Ammu and Velutha is being crushed down by the orthodox forces on the account of power politics of caste. When she goes to the police station with her twins, the police Inspector Thomas Mathew also humiliates her. On the contrary he calls her as 'Veshya' and tries to molest her. This is indicative of Ammu's humiliation not only at home but also in society."¹

In this manner Arundhati Roy describes the predicaments of women in society and shows their disadvantaged status in the male dominated society. Roy focuses the gender exploitation harmful traditions, conventions, and social norms that block the ways of women's progress and freedom.

Simone de-Beauvoir describes the status of women in the following words-

“The situation of woman is that- she, a free and autonomous being like all creatures- nevertheless finds herself living in a world where men compel her to assume the status of the other.”²

Simone de-B Beauvoir explains that male in the society force women to play a secondary role. Only the male attitude forces the women to play a subsidiary role in the family too.

Sheila Mcleod also illustrates term ‘Power-nexus in her article to delineate the position of women in society:

“Women’s work has long been downgraded and devalued when compared to man’s work, male muscular strength has been prized above the female capacity for physical endurance, men have been the owners of wealth and property, the holders of power and authority, the achievers, the doers, the go-getters, while women have been barred from, such apparently desirable positions or behaviours.”³

The above mentioned quote by Sheila is applicable to Padma in *Midnight’s Children* too.

In the novel Padma is one of the characters created by Rushdie. She is a loving caretaker, mother, not only for her children but for life too, a devoted nurse and above all a very submissive soul to Saleem Sinai. She is a prey of masculine might. She hurries the narrative along, imploring Saleem to get on with the plot rather than veering off into tangents and often she expresses doubts as to the veracity of Saleem’s accounts. Padma is portrayed only in a descriptive manner in the novel. There are other characters also that figure in the novel, have an unwholesome affinity with themselves.

Padma is the victim of male Chauvinistic society. She is depicted in the novel through her materiality.

Padma is compared to a bitch, she seduces, snorts, moves her hand up down up and so she is illiterate, ignorant and unpleasant as well. Saleem calls her ‘Plump’ ‘thick of waist’ ‘somewhat hairy forearm.’ Saleem again mentions her ‘Padma: - really- truly was a witch?’

Padma has been shown as an illiterate. To cook and make bed is less significant job. But Padma is doing a good maintainer’s job. On the other hand Saleem derides her for her illiteracy and passivity. So Padma’s honest devotion, simplicity, submissiveness have no meaning. Saleem views Padma as a mere sample of sensual raven.. Padma appears as if she has totally devoted herself to Saleem, she has sold her life for the sake of Saleem’s love. But Saleem takes her as an object to play with. Saleem needs warmth of affection, care, and food. Which Padma is supposed to provide, but in return Padma is treated as ‘nymphomaniac’ by Saleem. This duality and double standard presents his callousness. He degrades her, derides her, exploits her and still expects her to be loyal to him. Padma is Saleem’s disdained other, utilizable, exploitable and submissive. Salman Rushdie has presented her as an only commodity of sex. Padma is considered a victim to male domination.

“The novel presents disgrace, humiliation, unjust treatment and exploitation of woman by the masculine strength through the medium of the characters in the novel. Padma

leads such pitiable life only due to her gender. She is presented as a victim of illiteracy and ignorance. At the end of the novel it seems that Padma is subjected to male authority and it is she who desires to change her name from Padma Mongril to Naseem Sinai.”⁴

In the very first chapter under the title ‘The Perforated Sheet’ Saleem Sinai opens the novel and explains the exact date and time of birth.

The incident narrated in the very first chapter of the novel is a good example of the male dominated attitude of a father towards his own daughter. The women in the family are treated as toys and objects. It’s the exploitation of women in the society. They are treated like toys and things. Their freedom and liberty has been crushed down by the parents.

Even a doctor, who is considered as a life saver is also not permitted to see the woman. She has been kept behind a perforated sheet having a melon size hole in it and the doctor would only see the part of the body which is affected.

Dr. Aziz does not permit his wife to say anything about Nadir Khan though she expresses concern over Nadir Khan’s presence in the house when they do have three daughters at home. So the wife Naseem has been neglected and she has no right at all to say anything in the house though she is a mother of three daughters. It shows that the predicament of women in the novel is rampant in the novel.

The women characters in *Midnight’s Children* are always caught between positions of power which they don’t have. A lonely woman can follow her desires within moral reasons but she has no societal power.

In *The Inheritance of Loss* Nimi is presented as major figure in the novel, Nimi is mostly seen in relation to Jemubhai – her fate is described in a few pages. Both Salman Rushdie and Arunima Desai are interested in discussing gender-related exploitation and oppression in their novels. However, it seems that Rushdie focuses somewhat more on the subject than Desai, as she describes more female characters, including rich details about the experiences and destinies of these figures. Desai, on the other hand, seems more interested in depicting racial and ethnic exploitation and subjugation.

Padma’s experiences and thoughts in Salman Rushdie’s novel *Midnight’s Children* make a natural comparison to the character of Nimi in *The Inheritance of Loss*, who is also a subaltern woman, discriminated against due to her sex. Nimi and her sisters live a life of boredom; they are never allowed to leave the house and to explore the world around them. They are obediently obeying their father’s authority and they are just waiting to get married. Thus, Nimi is trapped in her father’s house, not being able to influence her own life.

“In the life of Nimi deprivation, injustice, oppression, alienation and isolation are well discernible. It can be stated that she is completely tied with above. She cannot evade far away. Nimi’s character is projected through the lens of recollection of her anglophile husband. Nimi is an example which shows how the traditional women are bound to suffer bitter treatment in the name of husband”.⁵

Due to his mental oppression and physical abuse of her, Nimi becomes very depressed and indifferent to her own situation. In addition, she is so used to being "locked up" that the thought of leaving him never really occurs to her. She was still unable to contemplate the idea of going through the gate. The way it stood open for her to come and go-the sight filled her with sadness. She was uncared for, her freedom useless.

The other important characters depicted by Kiran Desai in the novel are Lola and Nimi. Nimi pays a visit to Pradhan, the flamboyant head of the GNLFF Kalimpong wing, so as to complain about the illegal huts being built by GNLFF members on Mon Ami property. Lola complains that his men have encroached her property at Mon Ami, but Pradhan instead of doing help to a widow neglects her claim of property. He says: he is the raja of Kalimpong. A raja have many queens. Pradhan, the chief of the GNLFF Movement insults Lola, a widow. Lola at home locks herself in the toilet and cries blaming her husband Joydeep who died long ago.

This incident narrated by Kiran Desai in her novel is one of the exponents of the way the women are being treated in society. This is an example of predicament of women gender discrimination.

These three novels *The Inheritance of Loss*, *The God of Small things* and *Midnight's Children* by the writers, Kiran Desai, Arundhati Roy, and Salman Rushdie respectively ,depicts predicament and predicament of women characters .

In this respect, Padma, Nimi, Sai, Ammu, fit into the theory of Edward Said they are playing the roles of the passive, poor and subsidiary women from the Third World, characteristics traditionally associated with the East. This reflects a deep contrast to the typical features of the West which are related to power, masculinity, independence and development.

However, there is one important difference between Padma, Nimi, Sai, and Lola Nimi, is not able to fight back or to leave her husband. Instead, her reactions to his abuse are silence and the refusal to cooperate when Jehu wants to westernize her identity. However, Nimi's view of her husband as a cruel man is maintained until the end of their relationship, and finally she gets the courage to talk back. After this incident Jemubhai sees no other option than returning her to her husband, as he fears he will kill her if she stays on. This situation is impossible to bear for Nimi, thought of her family's shame on her behalf being too much to bear. Thus again, she is confronted with an impossible situation, but due to the discrimination against her she is not able to influence the decision which has been made. Nimi ends her life in the house of a brother-in-law where she accidentally catches fire over a stove. Like many other women in India she is left without a witness, without a case, in a country where human life was cheap, where standards were shoddy, where stoves were badly made and cheap saris caught fire as easily. Like Ammu too dies in an isolated condition in a grimy dark dirty lodge in the town.

Nimi, Ammu, Padma and Lola are in oppressed situations they are not able to communicate their fear and hopelessness to the world around them, as the listeners are either "silenced" them or influenced by the same patriarchal culture or customs.

the women like Nimi and Padma and Ammu can never obtain any kind of freedom or - they are "passive, poor and subsidiary women. Thus, through their novels Rushdie, Roy Desai have attempted to give voice to these women and to draw attention to their lives in ult situations. The stories of Nimi, Lola, Ammu, draws a realistic picture of female cement and exploitation in the society. Women are not able to voice or express their ult situation to the world around them.

ks Cited:

Sonagre.vijay and Gaikwad kamlakar. "Class exploitation in Arundhati Roy's "The God of mall Things" and Arvind Adiga's "The White Tiger". Pune Research International journal in English. Vol.2 issue. 1 Jan -Feb-2016.

Simone de Beauvoir; "*The Second Sex*", Bantam Books, 1970. (P. 187)

Sheila McLeod. "*The passion to be Masculine*" *Lawrence's Men and Women* (1985, rpt, London; Paladin Grafton Books, 1987) P.18.

Nitnaware Rajesh and Wadekar ulka, "Plight of women in "Midnight's Children" Pune Research journal in English Vol. 3,issue.1 Jan -Feb-Dec-2017.

Pande,vipinkumar "Feminine quest in Kiran Desai's *The Inheritance of Loss*". Pune Research journal in English Vol. 1,issue.3 nov-Dec-2015.

Adiga, Arvind. *The White Tiger*, Harper Collins, New Delhi, 2008.

Desai, Kiran. *The Inheritance of Loss*, New Delhi: Penguin Books New Delhi, 2006.

Roy, Arundhati. *The God of Small Things*, IndiaInk, New Delhi, 1997.

Rushdie, Salman. *Midnight's Children* Avon Books , New York, 1982

0 www.themanbookerprize.com.