

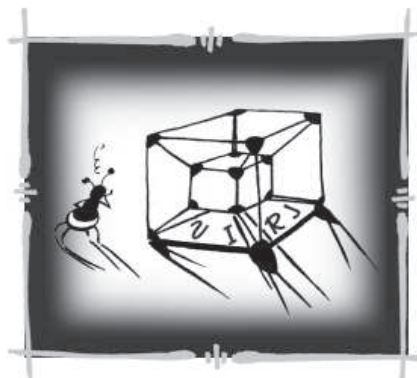


ISSN 2348 - 4837

VIMALA INTERNATIONAL RESEARCH JOURNAL

for Humanities & Social Sciences

Vol : 4 Issue : 2 December 2018



e-mail : virj@vimalacollege.edu.in
web : www.vimalacollege.edu.in

Social Relevance of Malayalam Gynocentric Writings - Women Readers' Perusal Of 'Her' story

Dr. Soorya Gopi

Writer & Researcher

Kochi 24, Kerala

Ph: 08547584898, 09447754898

Email: sooryagopi@gmail.com

Abstract

This study looks ahead to the restructured women depiction in the contemporary Malayalam short stories. Sociology of literature is relevant for the reason that words have an inseparable connection with the social world. Though literature has been of minor priority through various periods of time; that inconsequential approval, study, scrutiny, ruse and revisions, etc are echoed as foremost social changes. Modern, post-modern and post -post- modern short story literature in Malayalam is paving bright lanes in replicating varied segments of women representations.

Malayalam writers like Ashitha, Sithara.S and Priya A.S show entirely diverse scheme of narration. They depict bizarre, feral, sturdy, exquisite, hazardous routines of women. Stories from Ashitha, Sithara, and Priya when subjected to a fine scheme of analysis, disclose that the womanhood is symbolized and recounted in an intrepid mode in every women character. Hence gynocentric writings enable gender reconstruction in the world of words, which can be proliferated to the words and social deeds. The impact of these gynocentric stories on the social perspectives of women readers is analyzed here. The social placing of fictional women characters are done according to the reading experiences of 25 women readers.

Key words: Gender, gender reconstruction, gynocentric literature, sociology of literature, short story.

INTRODUCTION

Literature and gender combine an introduction to the commanding demonstration of relevant gender issues. Does literature influence society in any way? Does it contribute to gender reconstruction by any means? These questions are habitual and constantly solicited in deliberations. Since the 1990s there has been a new surge of interest in the field of gender and sociology of literature. According to Ezra Pound, '*Great literature is simply language charged with meaning to the utmost possible degree.*' Birth of the reader is the very recent focus in sociology of literature. The readers' construction of his/her own explanations is given prime importance. The analysis of readers' response; reconsidering the role of ethics and morality in creative writing and readers' scrutiny on the intention of the writer is imperative. This study dynamically looks for the role of women writers in gender renewal. This is a sincere effort to assess the gender prototypes and its social context in the short stories of Ashitha, Sithara.S and Priya A.S as represented by these women writers.

THE OBJECTIVE OF THE STUDY

To consider and analyze the most recommended short stories (three each) from gynocentric Malayalam writers; Ashitha, Sithara.S and Priya A.S and find out the character portrayals, social context, and social relevance of Malayalam gynocentric literature.

METHODOLOGY

Descriptive research design is used in this study. Open-ended interviews and observations of 25 women readers selected from libraries, social media, reading forums, etc in Kerala are taken for analysis and interpretations.

WOMEN LITERATURE OR GYNOCENTRIC LITERATURE

According to Virginia Woolf, '*Women and fiction remain, so far as I am concerned, unsolved problems*'². The complexity manifested in Gynocentric literature in personal and social levels is completely persuasive.

Any inscription by and about women can be marked as women literature or Gynocentric literature. It may be or may not be written by women. If the script has the core thoughts about womanhood it is women literature.

Possibilities in fiction and short stories are endless. Most of the post-post-modern short stories are fictional. Fictions and short stories have very little disparity. In most of the short stories, there is an introduction, character development, a conflict, and a resolution for that conflict. It does not have to be a helpful declaration or a happily-ever-after, but it does need to be a finale which the reader finds acceptable. This is the motive for preferring Malayalam short story lane in scrutinizing the influence of writings in expunging stereotypes in gender.

Asitha, Sithara.S and Priya A.S

Ashitha is a Malayalam short story writer and poet. Her literary works are known for her sensitive portrayal of life. *Vismaya Chhihnangal, Apoorna Viramangal, Ashithayude Kathakal, Mazhameghangal, Thathagatha*, Translation of Alexander Pushkin's poems into Malayalam are her notable works.

Sithara. S is a Malayalam short story writer who brought forth gender problems and daring women tribulations in her writings. *Agnyum kadhakalum, karutha kuppaaayakkaari, veyilil oru kaliyezhuthukaari, Sithara-kadhakal* are her major works.

Priya A.S. is well known for her inter-allied craft and the originality in the combination of words. *Ozhukkil Orila, Manjamarangal Chuttillum, Violet Poochakalkku Shoo Vaykkan Thonnumbol, Translation of Arundhathi Roy's God Of Small Things* are her key creative efforts.

SOCIAL CONTEXT AND SOCIAL POSITIONING OF GYNOCENTRIC CHARACTERS IN MALAYALAM SHORT STORIES SELECTED BY WOMEN READERS

1. Collective infirmity or frailty of women power

Ashitha's stories are short enough to be termed as real 'short' stories. She had told in an interview that as she was not given sufficient pages to write, she trimmed her stories. She did not have a supporting family atmosphere in creative writing. That may be the motive for the isolation, bitter, astringent and solitude in her stories.

Porul (Inner truth) centers an idealistic stance of the woman named Parvathy. *Shivan* has come for the *Pennukaanal Chadangu* or "seeing the girl ceremony". It is a most general practice in most of the families and the boy and the girl will be given some time to talk of their own in solitude. And if

they find her pleasing; they marry. Parvathy the girl, as a substitute of humiliation and fright; appears in her chief way of approaching an individual. She says that most of the people just know to gallop into eccentric situations, and not the way back and this is the problem of the entire mankind. Such a character portrayal is new to the stereotyped shots of women depiction. A 'shameless' women-which means women with less disgrace and anxiety is not universal at all; especially in the socio-cultural situation of Kerala. Women are a goddess in cherished Indian culture. This liberation of woman mind to touch the deep certainty of the world is really a confirmatory glance.

Amma Ennodu Paranja Nunakal (Lies told to me by my mother) and *Kallu Vecha Nunakal (Relentless lies)* seem to be personalized stories. The story streams through the consciousness of mothers and the oscillating viewpoint of daughters.

An ideal mother should be honest, devoted and sacrificing to any edge. A child deems his/her mother as an inflexible model. The social system too anticipates mothers of this group. Unexpectedly Ashitha spins her mother characters as ladies with compelling love –missing- spirits. This altering is away from the labeled women sketches.

2. Potent core in the emotional sphere

Agni (Fire) is the story which located Sithara among the notable women writers in Malayalam. Agni is the story of Priya the girl who is gang-raped by three men. The typical women, in these situation, should think about suicide. But Priya subverts all the conventional practices.

The character Amrutha in *Madhavikkutty's* story *Sooryan* is similar to Priya. A body which will be fed by worms or eaten by fire should not be given many magnitudes, says Amrutha. Priya says to the man who raped her that he does not have enough potency to satisfy a woman entirely. This phrase is explosive. This attempt is self-motivated, extraordinary and the moment where women realize the boundaries of the body and concentrate on her core.

Ekantha Sancharangal (Lonely voyagers) shows the bizarre travels of a young lady, Sherbba. She storms out of her house for childish reasons. She travels alone through alien places. She has concealed wishes to do adventures. She daydreams during the walk, talk and she place herself as a very sturdy lady who values all the statures of woman. She buys sanitary pads from the shop and drops it publicly in her transparent bag. Women are supposed to bury many things and they comply with it due to the spikes of morality. What happens if a girl talks about menstruation, pregnancy, childbirth and sanitary pad? What is immoral in these discussions? The immoral eyes of the society should be cleansed through recurring handling and practice of these issues.

Aparichitha (Stranger) says the story of Fathima the third wife of Ali Osama. Ali is much older than her. Her emotion zone is tuned up in such a way that she deliberately accepts the truth of parting her husband. She has an ocean of love, sympathy, and obsession within her. But she comprehends that she has amended to another lady who naps within her. She tackles to all social chains and religious regulations limit her all the way. This woman appears stereotypical. Fathima is the new example of an 'ideal' women who do not lie on the foot of a man and she surely fastens that woman can be tough in her own ways, deeds, and mode.

3. Deftness through phrase and untruth

The prearranged format of dexterity articulated through Priya's stories exemplifies the dark pitch of womanhood. She indicates strong positive feminist views through her idiom.

Violet Poochakalkku Shoo Vaykkan Thonnumbol (When Violet Cats Feel To Shoo) like the name denotes is focusing on the crisis which women look into during all through long distance travels

or hectic sessions. Usually, people are timid to converse about this topic. But it is a fact that women do not have ample private places to ease their primary needs. The character Manideepa, four-year-old girl relates everything she sees in bright colors. She portrays herself and all the others as cartoon characters or animals. Manideepa and her mother Sharmmishta, a college lecturer had to travel to Coimbatore and as there were no women-friendly toilet necessities they had to bear a lot. Manideepa narrates this know-how to her father like this... *The violet cat, yellow parrot, green spider all are women ...they do not have potty or bathroom to "shooo..." their stomach will burst out now... my classmate Aboobacker uses a pipe to "shooo..."* acha.. *Let us buy them one like that...* Here, Sharmmishta criticizes the upside down collective set up by saying that researches should progress in devising the ways to enlarge the capacity of women urinary bladder or provisions should be made to design and replace an organ comparable to the male organ for women so that women will not have a mess in this issue. Then women can be free like men, at least in the case of fulfilling primary needs. If men can shamelessly urinate in public places why there are cuffs for women? This is an insolent censure to the male raised policies and moralities.

Ee Lakkam Yoosaf Hussain- Prathyeka Pathippu (Coppikal Parimitham)(This Issue Special Edition-Yoosaf Hussain(Limited Copies)) is an ironic story which pronounces the tough realities in the day to day life of a creative writer. The story is catastrophic which ends with the suicide of the male character Yoosaf Hussain. Being a writer, he loses his job as a mason and he collapses in all life possibilities. His wife Reetha, stood with him as a support and assistance. She is a very normal housewife but she echoes all the features of cultural existence within and outside. She is a woman with all the limitations and flaws, but the encounter she puts ahead is the obvious exemplar of the unbeatable women supremacy.

Yudhavum Samadhanavum (War And Peace) is a very light story with exact womanly insight. The main female character is Bhadra Cheriyyamma. She is a very strange lady who restarts her lost love for her husband after his death. The cheriyyamma faces war and peace in her life at imprecise and inapt intervals. The life she deals with a very frenzied life after the death of her husband. Here the writer Priya assigns that every family experience similar war and peace one time or many.

Leo Tolstoy's War and Peace tell the story of five aristocratic families in a historical chronicle. As it is one of the longest novels ever written, it is also the longest tale of human relationships and family bonds. Similarly, this minute fiction too reminds us about the infinite of affairs and sentiments.

Man is not truly one, but truly two says, Robert Louis Stevenson. The duality and intricacy of social beings are the core source of all social measures. Cheriyyamma starts loving each and everything her husband loved in his life after his farewell. She couldn't do it during her life with him. All the time they argued, yelled, challenged and wept. And then when she got ready to live her leftover life with the buried melancholy premise. The unsolved revelation of women is trimmed into this elfin story.

GENERAL VIEWS OF GYNOCENTRIC PORTRAYALS BY WOMEN READERS

Continuous conversations with the respondents by the researcher make it explicable that every reader has the capacity of redefining, rediscovering and conceiving literature. The women writers inscribe with complex sensations; so do women readers read it.

- 1) Womens status has amplified in the existing civilization.
- 2) Warmly acknowledges the reservations given to women in any field.
- 3) The contemporary period authorizes every deed of women.
- 4) Exceptional gender deconstruction emerge in gynocentric literature

- 5) Society checks every affair related to womanhood.
- 6) These stories improve women from the world of words through the word of worlds which is continuous.

NEED AND SIGNIFICANCE OF THE STUDY

The current Kerala society demands soulful discussions on the status of women. A literary analysis of gynocentric works itself confers the awful and dreadful stages of women throughout Kerala history. The status of 'Second gender' is not something to cherish with. Studying those women who read accounted women experience is even more crucial. The reading process is a voyage to unexplainable sites. The compartment through which women readers seize women experiences would indisputably result in more feats.

Sociology has not yet explored the range of the "birth of the reader"³. Providing freedom to the reader on his /her interpretations is purely democratic. In the case of women literature, the reader-writer relationship flourishes the facets of sisterhood. The women who write and the women who read become descendants of same strives. The ways and means through which a woman reader imbibes women literature makes her more liberated internally. Inner esteem gradually leads to social actions and social changes.

CONCLUSION

It is challenging for the women writers and women readers to take up centuries-old signs, letters, and symbols to manifest her feelings. It is hard to craft the cluster of words within the shackles of male built language and masculine imageries. The women literature surfaces the way to unblemished women language. The language was 'HE' not 'SHE' till then. New women writers liberate their ideas, visions, and silence. The masculine- language -pressure techniques are unobvious in these stories. The women writers have created a new history in literature. Actually, it can be termed as 'HER story'.

The literary criticisms and studies on Malayalam Gynocentric literature have flourished as an academic branch presently. But the linkage between women writings and women readers remain still unexplored. Gynocentric writings are about women and it visualizes the need for equality of gender, primarily. The way in which such literature connects with readers in particular and Kerala society, in general, is to be researched acutely. The effort of this study is also to initiate new studies on the possibilities of Malayalam women literature to extend its scope from 'pleasure-reading' to 'social Endeavour-reading'.

BIBLIOGRAPHY

- 1) Ashitha. Amma Ennodu Paranja Nunakal. Mangalodayam Books. 2006
- 2) S, Sithara. Kadhakal. DC Books. 2014
- 3) A.S, Priya. Violet Poochakalkku Shoo Veykkan Thonnumbol. Mathrubhumi Books. 2010
- 4) Dr. Basheer, M.M. Malayala Cherukadha Sahitya Cherithram 1950- 2007. Kerala Sahitya Academy. 2008

INTERNET SOURCES

- 1) <https://www.quora.com/The-quote-by-Ezra-Pound-that-Great-Literature-is-simply-language-charged-to-the-utmost-with-meaning-is-profound-and-succinct-one-do-you-think-this-statement-this-is-totally-correct>
- 2) <https://genius.com/Virginia-woolf-a-room-of-ones-own-chapter-1-annotated>
- 3) <https://wp.nyu.edu/communcollab2016/2016/09/11/the-power-of-the-reader-in-barthes-the-death-of-the-author/>
- 4) <http://theory16.qwriting.qc.cuny.edu/2016/09/19/death-of-the-author-and-birth-of-the-reader/>
- 5) https://en.wikipedia.org/wiki/%C3%89criture_f%C3%A9minine
- 6) en.wikipedia.org/wiki/Gender_role