

# Contemplation of Denial Testimony: Feminine Consciousness in the Novels of Bhabani Bhattacharya

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## Abstract

In Bhabani Bhattacharya's novels, he spoke of this journey of women from self denial to self-affirmation Tradition, Transformation and Modernity. He has given women a curve to come out from the nest to the light. Bhattacharya provides an open window for viewing help the woman to be introverted and come out of their tears. When one reaches the gallery of Bhattacharya's portrait of women, one can see the vastness Women from the typical to the contemporary age- all these things are very consistent local Background. The idea and role of the described woman gives us a glimpse of culture values, Transformations and Concepts of Traditional Indian Society in general. They also stand, raise their voices and protest against the exploitation and oppression of a dominant male community.

**Keywords:** Literature, Women, Journey, Self-affirmation, Sufferings, Sacrifices.

“Women” the word most powerful human spirit in literature. Thereby, it is the essence of our lives combining a fantasy experience is paramount. This is an ever-changing process. This change in our lives is inevitably reflected in the literature. The Woman's status in society is no exception. And the status of the woman recent times, especially in India, have undergone rapid change. Personality the excess of the typical Indian woman's male-dominated attitude was wheeled in the context of male-dominated culture. It was considered that she had no mind not even thinking and own personality. She is glorified in her sufferings. The shadow and woman in life are no more than a shadow in literature, silent sorrowful and miserable creature, bearing children, no strength or desire to rebel for his rights. The changes that have brought about western culture and education in India, however, continue to struggle the changes in independence and economic conditions in 1947 have proved to be powerful levers Get the woman out of the cry of glory-suffering and see herself as a man being.

Before long, the woman must undergo a traumatic fight for her the woman's prototype was brought up as Sita what, why Sakuntala and why Savitri being. The portrait of the woman appears very close to the prototype of Sita, Savitri, Sakuntala, Sita is the submissive, loving and obedient wife of Lord Rama, the hero of Valmiki Ramayana, taken from a

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Sanskrit epic. Sakundla is clean, patient and enduring Abigyanshkundalam, the wife of King Dushyantha, the Sanskrit drama of Kalidasa.

At the same time Savitri rescues her husband from God with his unfaithful faith Death is taken from Yamaraja Hindu mythology. These oldest pictures of women do their identity is not taken care of and is always in the male-related context of 'father-husband-son' as noted in the petition citing Hindu law provider and hunter women's Studies:

“Day and night women must be kept in subordination to the males of the family in childhood to the father in youth to her husband in old age to her sons... Even though the husband be destitute of virtue and seeks pleasure elsewhere, he must be worshipped as God”. (Sandhu Introduction)

The appearance and capacity of an Indian woman portrayed in literature from the Vedic times today is constantly under the influence of change and flux. Except for a few in sparse times, a woman is considered more or less submissive especially in the Indian male dominated society. Even during the Indo-Anglian period fiction emerged from a deeper source in the 1930s, a classic backdrop of ancient times in Indian culture, the female is dominated by the male. The root cause of all this to be the ideas and obstacles that have been imprinted on the girl's mind since childhood as a result of being accepted as having a weak position in society. They were the only ones it is considered the embodiment of 'sacrifice' - a virtue that is to be expected in every case.

Change is the law of nature, everything must change; the figure of the woman also shows especially the tremors of change in the 1950s. With the appearance of the chain the progressive novelist's Raja Rao, R.K. Narayan, Bhabani Bhattacharya, Like Mulk Raj Anand, on a literary front, the role model for the woman began to change. Writers in this era are deeply impressed by the effects of modernization, by expressing industrialization and the western lifestyle in the traditional Indian setting. Many critics have promoted this honor to the likes of Mahatma Gandhi, Ravindra Nath Tagore Women need to involve themselves in the freedom movement to express their love reveal their image to the outside world. For Indian women, freedom is not just about freedom from the hands of the British government-their rule, their domination and cruelty, but even then liberating from centuries-old male domination, social and cultural norms.

Previously, women were offered as a daughter in one dimension, a sacrificing mother, the obedient wife or lover is virgin. But in the present and in the present they have achieved a unique identity because of fiction, politics, social, and awareness Cultural and economic ends. A general analysis of the novels of Bhabani Bhattacharya *So Many Hungers!* (1947) to *A Dream in Hawaii* (1978) are the most important Aspect of femininity. He is one of the first Indian writers to write the emancipation and liberation of women. He is also the winner of the

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Sakitya Academy Award (1967) *Shadow From Ladakh*. He is the fourth writer to receive the award work in English. Commenting on the award, Bhattacharya said, "It is good to be known abroad. Even so, I must confess that I would like to be known in the U.S and Europe than in my own country" (qtd. In Rao 35).

In his novels, Bhattacharya's journey through women can be traced they range from self-sacrifice to self-realization, from self-denial to self-assurance from self-denial to self-affirmation. In Bhattacharya's novels, the woman passes away the state of tradition, change and modernity. But because of the sublimation of their nature desires in society, they cannot express their subconscious self. This free expression the loving side of women is unseen, undiscovered and underwater Iceberg, She's the centre of everything, a potter's wheel circles to form new shapes, revealing the continuity of a Ethnic life, which has surrounded and helped to achieve the quality of concentration.

Bhattacharya opens a window to see and open the woman's inner self help them to light from their cry. When someone stares into the gallery a portrait of the women of Bhattacharya to find the first wide range of women contemporary one- All these are very consistent in the local context. Idea and the role of the described woman give us a glimpse into cultural values, changes and ideas in general of traditional Indian society. They also stand, voice, and protest Exploitation and oppression in a male dominated society. Bhattacharya confirms his own Female characters always occupy a special place in her novels and are superior to the man because women have greater depth and richness than men.

Sometimes his female character comes forward and takes a serious step to get out of her Misery. Women are central characters, or at least equal Provide significance or inspiration and meaning as male characters a man exerts his strength. This kind of focus is not on women as individuals and as symbols Dr. Bhattacharya's work is amazing for at least two reasons. One is the stems the teacher's own admitted Mohammed and admiration on the Indian Female.

*So Many hungers!* Bhattacharya's first novel Kajoli is particularly charming, A young peasant girl of fourteen years of age. He is fancy for pictures of a bright colour and Mud hangs across the walls.

However it should be immediately She cannot enjoy such simple pleasures as her father was dragged away at first She was imprisoned for her efforts to help her country achieve independence, then her husband Kishore, who was sent to her by her father due to lack of food, was forced to leave her newly married bride to Calcutta - in the hope of work, food and wages. Kishore can never come back; he was shot by a policeman early in the trip. Kajoli with her mother and brother became more and more impoverished. They finally decided to go to Calcutta. Along the way, Kajoli raped and gave birth to the dead the child

and was taken to a hospital. She was well taken care of and well fed hospital, but her mother and her brother had to sleep on city streets and were forced to feed on garbage bins. After Kajoli was discharged from the hospital, she realized what it was like the family was half-living and she was making a tough decision. The mild, delicate woman turned away a determined, self-assured woman of new, acquired strength. She came out of the brothel He marched with the Patriots to prepare himself for the fast. And so in a moment of profound degradation and humiliation, Kajoli graciously captured her again the bravery and power she gave up long ago. She presented the true spirit of every Indian woman who can walk very easily even in the most difficult of life Calmness.

Her new courage to act arises from the depths of her womanhood. Bhattacharya continues to be interested in social change and discusses the transition the status of women in Indian society, from her doubts and fears to her level of self-assurance and confidence. Women are shown to be very dedicated troubleshooting in Bhattacharya's Novels. *Music for Mohini* lives on change female protagonist Mohini, a carefree, young, grown up girl in town she is an intelligent, cultured woman in the large mansion of the village of Behula. It's not just talking about the process of his transformation, but the quality and quantity of the transformation his achievement. Two years after marriage, she yearns for her husband's love, Jayadev and a child. This is the root cause of his marital conflict. He manages among his regular Indians Problems with a daughter-in-law help her husband stand up for his self-appointed work educating the villagers by weeding out the harmful superstition sinks into her work teaching village women.

Bhattacharya's female characters are always symbolic of the success of the human spirit famine and their inevitable accompanying degradation. not okay, his female regiment deviates from its plan as an individual, but rather involves some code the value of their character, which is their agility and attractiveness.

Bhattacharya presents different roles and positions for women in his novels. However, in his novels, women suffer and submit them first, but then emerge from tradition indicate the mooring and their presence. The awakening of the Spirit, the entertainment of hope, viz. Women's liberation from weak, fragile to strong personality is seen. Bhattacharya The ladies rose to a unique position above the guardian's existence and marked it the name of a unique figure and woman of status. She has seen most of her Problems that are lost through the process of transitioning from self-denial to self-assurance now, "Women are on equal footing with men in almost every section of society. Be it the territory of scholasticism or literature, be it journalism or media.... be it science or technology, women's presence can be felt everywhere" (Singh 150).

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