



Manohar Malgonkar as a Feminist

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A woman who has been awarded and symbolized as Sita or Savitri in the mythological symbols of thought, generosity, ardour and patience is not a Puppet from now and does not believe in surviving with the mercy of her male master. The spreading tentacles of feminism have made her strong enough to occupy the centre location of feminist consciousness. The spread of women schooling gave an upward push to the individual consciousness and economic Independence to present an appropriate position and identification of Women in Indian society. She has consciously began taking a contemporary look at herself to discover how she herself allow to exploit her for so long in the name of noble beliefs of sacrifice or stoic sufferings either as a beloved spouse or mother or as a daughter or a woman.

Although Malgonkar as a novelist is the forerunner and the champion of the masculine chivalry, nonetheless his credentials of the feminist consciousness have no longer been challenged. It could be interesting and stimulating to discover the conceptual and perceptual range of sensibility of his female protagonist and their reiterated efforts to arrive out for their self realization and fulfillment.

Malgonkar's novels offer a relevant appraisal of human relationships but it is the suggestion of his commitment to woman's fight for her own life. He believes that if a man can continue to enjoy in his life at any time or age, also should a woman be. He strongly objects at



the notion of females being a silent spectator to her ongoing oppression and thus contributes to her own plight .

Malgonkar speaks on favour of all his woman protagonists like Maharani in ‘The Princes’, Sundari in ‘A Bend in the Ganges’, Ruby Miranda in ‘Combat of Shadows’ and Kashi in ‘The Devil’s Wind’s from being passive creatures or a toy of male sexual appeasement. Most of Malgonkar’s novels aim at projecting the status of women and the bold steps taken by them.

Maharani in ‘The Princes ‘is shown as an extremely tragic woman undergoing unparalleled agony. She recalls the tormenting experience of a married life and the disappointments. She finds her marriage as a knot tied to her feet and remarks “married tied to a pair of feetfeet your clutch Kick at you--- Kick at you on the very first night-- the night of love”

She is the mother goddess to her son Abhay, however her image is the condemned one as her husband believes her to be a bad luck .Her husband the Maharaja considers the fact that a princely glamour is a must and so after the birth of Abhay, he stays far away from the chaste and showers love towards alternative females .The maharani remains with a devotional love .Though a Maharani she was doomed to the remote corner of the palace . When she grew to become conscious of her goals and desires within herself she was asked to give up the reputation of Maharani .She had now lost belief in the religions, Gods and Goddesses she had decided to stop worshipping them .She fled to Pakistan with her lover and stayed happily thereafter. On hearing his mother's rebellious breaking off from her husband and taking over Abdullah as her husband,a son as a male representative rebuked her. Within the strong personality of Maharani the novelist is extraordinarily finds a struggle of a woman to search her identity against the myth of male superiority that forces her to lead a meaningless life.

Malgonkar raises the question on women's self individuality in ‘A Bend in the Ganges’ Sundari a strong character, belongs to a upper class of Indian society is the daughter of a high-quality magnate Diwan Bahadur and she is married to Gopal Chandidar who is a western cultured man. He is a suitable husband for her as her parents believe, but he finds marriage as

the relationship of convenience and not of mutual affection and faith. As a result he continues to have extra marital affairs. He often visits the house of his ex-girlfriend Malini. Sundari is hurt by the unfaithful act of her husband and finds herself at loggerheads with her husband. She breaks the relation with Gopal and turns to the love of Gian who is a close friend of their family and to DebiDayal the brother of Sundari .Sundari stands to be one of the strongest girl protagonist of Malgonkar.

Another novel ‘Combat of Shadows’ comprises the robust aspect of feminist awareness within the portrayal of the strong character of Ruby Miranda. She is an Anglo Indian with a cherished ambition to turn out to be a high class English lady after getting married to an Englishman Henry who is the English supervisor of Tea Company in Assam. To fulfill her desires and goals she goes to the extent of submitting herself as his mistress but gets exploited sexually by him. Henry marries an English woman Jean leaving Miranda within the lurch she is infuriated to seek out. Her dreams shatter and she hated Henry forever waiting for a time to take revenge against him..

Malgonkar’s another celebrated novel ‘The Devil’s Wind’ speaks about Kashi the legit spouse of Nana Saheb. She is called the third wife of Nana as the primary two did not survive the wedding consummation and so she remained as a virgin as long she was with him due to the fact that he could certainly not withstand their consummation of marriage as he stood with a Stranger Curse on his household and she didn't want to be the intent of her husband's death. She always questions for the womanly instinct of receiving a man's love in her life. She adopts the illegitimate child of Eliza to enjoy motherhood..

Thus Malgonkar portrays the painful status of a woman in all times but expects a woman to enjoy all the pleasures of life as enjoyed by a man.

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