



THEME OF FEMINISM IN NOVELS OF FAY WELDON

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ABSTRACT :

An extended prose fictional work, typically in the form of a story, is referred to as a novel. The novel offers such an easy and attractive way of attracting people and is adaptable to literary fashions that nobody will be surprised by its continued vitality. It projects images of life that reflect the feelings and aspirations of an individual, a community, a nation and an entire world. The cultural context and the way people live, their hopes and desperation are mediated in the images of fiction.

KEYWORDS : new social order , political, social, religious and scientific changes.

INTRODUCTION:

These differ to the extent that the experiences of life behind them differ. At times, revolutions or upheavals of far-reaching consequences occur in the history of a nation. These changing conditions inevitably lead to a new perspective and often to a new social order. A literary person is a creation of his society as well as his art is a creation of his own life reaction. Sometimes even the greatest artist is an awareness, from time to time an unconscious advocate of his spirit of time. This is the overall result of all political, social, religious and scientific changes of a certain age. Therefore, the historical feature of literature, although unimportant for aesthetic purposes, cannot be completely ignored. Most eminent literary figures and critics unanimously believe that the mood of exultation and depression, the times of strong faith and strenuous idealism in a nation's life. They admit that while the way of expression varies greatly with each writer's individuality, the dominant spirit of the hour, whatever it may be, is revealed in his work directly or indirectly. The origins of Weldon 's style can be found in her early years as an advertising copy writer at a very practical or materialistic level. In an interview published in the Time Literary Supplement, she stated that "What advertising experience gives the author is a sense of power."(Shulman,p.17) This is in keeping with Weldon 's intellect of reason. The fact that she says," I have often moved to write with a sense of indignation and indignation. Otherwise, I wouldn't do it first." (Shulman, p.17) Almost every writing in Weldon has this sense of urgency. She also comments in terms of her purpose in writing, "Style, at the end of the day, seems to me to be a matter of economy, of how to quickly and

precisely do what you want to say. If you have enough to say, you want to get it down as soon as possible and this is what a different style develops."

There are several renowned novels and authors in English Literature history, but Mrs. is the novelist with whom I am concerned for my research. Fay Weldon and her novels about feminism. Fay Weldon is the most widely known feminist novelist in Britain and abroad, usually dealing with women's problems. She



was the daughter of a novelist, a granddaughter of the editor of the *Vanity Fair* and a daughter-in-law of a novelist, screenwriter and radio and TV playwright Selwyn Jepson.

Her real progress as a novelist was traced back to the mid-1960s, but it was in the early 1970s that her name and public voice began to be fully established. After completing her schooling, she came into a world that changed, evolved, grew and decreased by turns. She developed into a novelist and her novels reflect her own life. Fay Weldon writes, "When I look at the changing face of fiction, all I can do is look back on my own life and use my novels as evidence for and against me, recounting the political and fictional journey of the last twenty years, taking the feminist journey as it were, no other, so I always felt open to me." (Alexander, p.27)

A well-known English novelist, Fay Weldon, thus belongs to the post-modern era, which is usually assumed after the Second World War (1939-45). A literary person like her is the product of her society as well as her novels are the product of her own life reaction. The novel was an important tool of expression in England in its age.

She was born 22 September 1931 in Worcester, England. She was bound to be born in New Zealand because her dad was a doctor in New Zealand and when she was only five weeks old, her mother returned to him. Her mother Margaret was an aspiring business fiction writer with the pen name 'Pearl Bellairs'. Her dad Frank had a charming personality, but his family was not sincere. He had literary inclinations and socialist views. Her parents were both English, and her mother was singularly unfit to be the wife of New Zealand's doctor. From the beginning, marriage was unstable. Husband and wife disappeared and Fay and her older sister Jane spent a great deal of their childhood shuttling between parents, hostels and boarding homes. Their parents marriage was stormy. When Fay was five years old, they eventually divorced. Fay grew up and loved her father, but he could not trust him.

Her dad died of a stroke in 1947 when she began studying at university. She was unable to mourn him properly because his mother was dishonest. Fay lived with her mother, sister and grandmother until she began her college and grew up and believed that 'The world was filled with women.'

When Fay was 14 years old, her mother and her two daughters and her mother returned to England; on the first ship after the war. Post-war Britain was bleak and the fantasy of home was very different. Money was shorter, desperately. They moved from one cheap flat to another while their gallant mother tried to live with fiction. Life was never easy and easy for her and her family, but fortunately it was an adaptable and unconventional thing. They managed to meet both ends somehow. Her mother also found her way to St. College. Andrews in Scotland, where Fay graduated from Economics and Psychology. Her real name was 'Franklin Birkinshaw.' Her mother gave her that name because by numerology she worked out that the name 'came out the same' as William Shakespeare. This name helped her to be accepted at St. Andrews and studied economics. The school assumed she was a male candidate. She therefore received a degree in economics and psychology.

In the fifties, in St. Andrews, she found sex in a great way and gained a reputation for it. Her older sister, Jane, married an artist and became pregnant, so Fay soon became pregnant, but without a husband's comfort. Her mother was upset about this. Fay gave birth to a boy, who was called Nicolas. Colyn Davies, her son's father, could only offer her life as a gas fitter's wife in Luton. It did not appeal to her and as she could not earn enough money to support her son, in 1957 she accepted a marriage proposal forming a respectable Head Master of Acton, West London. The following months so alarmed her that the story of her memoir switches from the first to the third person. "Mrs. Bateman was disgusted," she writes. Mr. Bateman 's been bully. She took her son and then ran away. Her two years together with Mrs. Bateman sounds pretty uncommon because when Mrs. first. Bateman explained her ex-husband's reasons for this marriage. She told Fay the secret that her ex-husband always marries her son when he applies for the posts of Headmaster, so that he could always produce a wife and a son. It's been true. He immediately acquired another mother with his son when Fay left him.

Fay Weldon 's other novel; *The Shrapnel Academy* first published the Shrapnel Academy in Great Britain in 1986. Viking's first American Edition showed up in 1987. This epic is about the famous Shrapnel

Academy, housed in one of the unbelievable estates of England and committed to the memory of Henry Shrapnel, a cannonball innovator.

On a weekend, this institution's members and officials attended a military lecture at the Academy. General Leo Makeshift is responsible for the annual lecture in Wellington on this occasion. He comes in well dressed together with her mistress Bella, who looks much younger than him. Medusa is the Woman's Times correspondent. She is also invited to submit her report, but she is delayed to arrive there while the gas ran on her motorcycle. It seemed an error to allow a feminist reporter on the scene anyway. The greeting committee includes Joan Lump, the dictatorial director of the institute, its lithesome secretary Muffin and Acorn, the butler, an amazing, beautiful South African whose army of Third World servants is primed to rebel against the ruling class.

Meanwhile, destiny provides a heavy snowstorm that makes it impossible to escape the gathering. Lust, jealousy, bigotry and greed are the other key ingredients for everyone during the weekend in Wellington. Fay Weldon was never more brilliant or ruthless as a chronicler about the folly of human relations than in this novel. It's a devastating update of the novel of the English country house, as funny as it is today.

The next novel of Fay Weldon *The Rules of Life* first appeared in the United States. In 1987, by Hamper & Row. Her first British edition, illustrated by Amanda Faulkner Hutchinson, was launched in 1987. Gabriella Sumpter is the main character and heroine of this novel. She was graceful with form and thoughtful, but now she's dead. But her voice returns from beyond the grave to recall the details of what she herself calls "the course of a totally egotistical and pleasant life." (Johnson, p.518) She tells of her long-time lover, Timothy Tovey, and fights with his wife Janice. She also speaks of Walter James, who in jealousy burned his house. Through this talk of lost and thrown away loves, Gabriella tells us the rule of life that she had taken her personal experience on the way. She says, "People love where it is in their interest to love." (Weldon,) She also says, "Monogamy is rare among the interesting and living." (Perrick) She also comments, "When discovered in fault, they never apologize, but always justify." (Mile, p.22) Such ethics are typical of a heroine with a robust, anarchic energy, an erotic nature and a fierce sense of humour. She is a very wonderful creation, very much in the tradition of the unquenchable heroines of Fay Weldon.

The next novel by Fay Weldon *The hearts and lives of men* was first published by Heinemann in 1987 in Great Britain. It was Viking's first American edition in 1988. In this witty, mischievous and highly artistic novel, Fay Weldon announces that she has written a love story on the first page of this novel and that it has come to a happy end. She wrote, "First sight love- this old thing. Helen and Clifford looked at something in the air between them, and Nell began to do good or bad." (Barreca, p.173) Thus, men's hearts and lives are a love story, but with all obstacles, both devilish and divine, a story of corrupted innocence and reformed selfishness. The country's heart is about the uncompromising and unprofitable education of the novel's heroine, Natalie Harris. She's homeless and without a husband, thrown at the mercy of bank managers and social workers. For illumination, she depends on one of her friends, Sonia, who had suffered a lot, being previously abandoned. Sonia tries to comfort her, but she is helpless. Sonia can not help her in the face of Natalie's own nature and the procession of men who are too ready to take advantage of her attractive vulnerability.

Fay Weldon thus tickles the myth of the suburban landscape in this novel, a cunning satirist, as a place where serenity reigns and the neighbors are kindly welcomed. It shows that if a country's heart is in turmoil, chaos can be exciting. When the novelist reveals the faults of the human guts, she celebrates her wonderful elasticity. However involuntary it may be, the education of Natalie Harris is not all to her disadvantage.

Fay Weldon's other famous novel *The band's leader* was published in 1988 by Hodder and Stoughton in Great Britain. Viking launched its first American edition in 1989. In this novel, Fay Weldon creates an grandly selfish heroine, the star lady, Sandra, whose unrestrained whims lead to a reshuffling of human morality cards. She was supposed to be the Planet Athena discoverer. She was a TV astronomer by profession. She was a humorless barrister's wife, whom she didn't like. So, leaving, she ran off with the band

leader named Jack. He has a completely charming character, but he's a wicked and irreverent man. He's the sax player, so provocative that Sandra falls in love with him and then tries to give up everything else to follow Jack and his caravan of motley musicians to France— desert husband, job responsibility and all those fans of her astronomy show late in the night. The heroine of the novel is thus shown unabashedly dedicated to its own desires.

The band's leader is a picaresque adventure, a sharp thought on nuptial relationships; the appeal of love or the appeal of money; the nature of adolescence in a teenager or 40 years old and the quest for completion. Every subject is delightfully twisted by the exuberant wisdom and wisdom of Fay Weldon and at least for a while- the message is; you can have it all if you are not afraid to steal some of it and if you are eager to make some sacrifices all along the way. This novel therefore has many good lessons for life, which are based on experiences.

Fay Weldon 's other famous novel Joanna May's Cloning was first published by Collins in Great Britain in 1989. Viking launched its first American publication in 1990. The novelist has created a Shakespearean tale of puzzled identities, a fascinating novel about male control and female power in this novel. It also concerns a generation of women, for whom practically anything is possible.

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