The recent contemporary fictional writers Karodia, Pestonji and Nambisan are taking up issues such as identity, racism, hybridity transcultural, national identity, feminism, ethnography, regionalism, colonialism, ethos so on and so forth. The quest for identity in a country like India, unlike that in the west, is more community oriented and less personal. Here the sense of individual coalesces with that of national and the individual quest become a microcosm for national identity.

In order to understand the term marginality in the post-colonial period we need to take up issues of marginality on one hand and various marginal groups on the other hand:

Literature of marginality deals with the socio cultural and human problems of people belonging to various sections of society such as Dalit, Blacks or African, American, Parsis, Muslims minorities. The realities of their life are more or less the same poverty, ignorance, oppression, and ultimate alienation.

Writers who are at periphery occupy a marginal or a borderline position, sit on the periphery of the past, causing the future to take shape. The writers of this kind do not write for the sake of pleasure or entertainment. Their literature is based on exploitation, humiliation, inequality, injustice, marginality, agonies, pains and suffering. At the
subternian level these writers at periphery are trying to subvert, remap, redefine, re-identity, the socio, politico, economic, geographical, historical aspects of life which are deeply rooted in their consciousness with their past, present and future which are present in the perpetuallity of time.

Most of the marginalized groups, if not all constitute minorities. They are inviably impoverished people constituting minority groups. They suffer from economic, social or political impoverishment and find themselves estranged from the mainstream.

Whenever a writer writes a text, the text contains its context. Here not only the context of the text is important but also the writers context. The writer creates a text, which consist of two selves one which is with the writer and the other which is with the character (the main protagonist) there can’t be a text without its ethnicity. And whenever a text is produced, it is with the writer’s context:

The writer’s context, the text context and the self who reads the text are all mingled with each other. They are inter-dependable. It is with this background the writers of periphery, marginalized, colonized, minorities and the subaltern are producing their texts within their contexts. It is with this idea of text that these writers at marginality are trying to reconstruct their identity in terms of social, gender, political, economical, geographical, historical, and cultural configuration.

The theory of resistance and representation can be said to be the post colonial theory as the post-colonial theory is based on representation and resistance. There are two types of resistance-active...
and passive. In active resistance there is direct participation in protest and violence to overthrow colonizers. Bill Ashroft in his book *Post colonial Transformation* states that the best example of passive resistance is Gandhiji who without violence fought against the British rule in India without actively using violence to overthrow colonizers. Resistance as a discourse is very popular in post colonial studies and literature because the theory of post colonialism is based on subversion and resistance. The post colonial writers are also writing back to the empire. Since 1970s the field of Post Colonial studies has been gaining prominence. Particularly with the publication of Edward Said’s influential book *Orientalism* which is thought to be the source for the rise of these studies in western Academy.

The term Discourse has become common in various fields such as critical theory, sociology, linguistic, philosophy, social psychology, so on and so forth. It also used widely in analyzing literary and non literary texts and is often employed to signal a certain theoretical sophistication in ways which are vague and sometimes obfuscatory. It has the widest range of possible significations of any term in literary and cultural theory, and yet in the theoretical text, it is a term which is least defined. The term ‘discourse’ was used to define conversation, especially of a formal nature formal and orderly expression of idea in speech or writing, also such expression in the form of sermon, treatise etc. Discourse is again to write, to speak, discuss a text, verbal expression and to reason. The meaning of discourse changes from one academic discipline to another when the linguists talk of a ‘discourse of advertising, they are referring to something quite different than the social psychologist who talk of discourse of racism. David Crystal attempts to pin down the meaning of discourse within linguistic terms
by contrasting its use to the term Text. Discourse analysis thus focuses on the structure of naturally occurring interviews, commentaries and speech. Text analysis focuses on the structure of written language as found in such texts as essays, notice, road signs and chapters. The discourse and text can be used in a much broader sense to include all language units with a definable communicative function whether spoken or written.

The study of discourse does not differentiate between the literary and non-literary texts. Though discourse theorists are keenly aware of the institutionalized difference that exists between two sets of texts. History texts are privileged in their relation to truth, autobiographical writings are supposed to be authentic in their relation to the authorial voice. But the literary texts have a complex relation to both truth and value, providing a truth about human society and human condition and doing so within a function and therefore ‘untrue’ form. Foucault further says that literary criticism and literary historians the eighteenth and nineteenth centuries constituted the persons of the author and the figure of course, using modifying and displacing the procedures of religions exegesis, biblical criticism, hagiography, historical or legendary lives autography or memoirs. Ideology as Discourse, Foucault’s work on discourse has been an open discussion and dialogue with the term ideology. Colonial Discourse Theory, can be used strongly for political focus particularly with Colonial and Post Colonial discourse theory. The critical study of writings produced during the period of British Imperialism and the effect of those texts on Colonized societies are important issues. Ania Loomba defines colonial discourse as more generally as studies that are interested in how stereotypes, images and
knowledge of colonial subjects and cultures tie in with institutions of economic administrative, judicial and biomedical control.

Foucault’s and Said’s sense of Post-Colonial discourse is to invoke certain ways of thinking about language, truth, power and about the interrelationship between all the three. Infact, power is that which determines and verifies truth. Truth is a function of power. Power is invested in language because it provides the terms in which truth itself is constituted. Feminists theorists too analyze power relation and the way that women as individuals and as members of groups negotiate.

The concept of resistance was put forward for the first time by Selwyn Cudjoe and Barbara Harlow. Selwyn Cudjoe in his book *Resistance and Caribbean Literature* and Babra Harlow in her book, *Resistance Literature* argue that Resistance is an act or a set of acts, designed to rid a people of its oppressor, and it so thoroughly infuses the experience of living under oppression that it becomes an almost autonomous aesthetic principle. Literary Resistance, under these conditions, can be seen as a form of contractual understanding between text and reader, one which is embedded in an experimental dimension and buttressed by a political and cultural aesthetic at work in culture. And ‘resistance literature’ in this definition, can thus be seen as that category of literary writing which emerges as an integral part for an organized struggle or resistance or national liberation.

**FARIDA KARODIA:**

Written against the background of the Mozambique civil war *Shattering of Silence* (1993) deals with problems of rememberance of things past and overcoming of the traumatic past. The *Shattering of Silence* is based on the fictional diaries of Faith, the protagonist and daughter of Canadian missionaries who are killed during war. As a
young woman she sets out to find the murderers of her family. At the same time the writer uses autographical mode of narration. Karodia herself has first hand experiences of the war. Farida Karodia recovers her voice and language which had been lost after her shocked experiences because of the war years. It is representatives of the reality of hundreds of thousands of children all over the world who are brutalized by war, hunger and political corruption. The novel represents resistance against the exploiters as well as oppressors in South Africa. It is only colonialism that generates and sustains colonial consciousness in *A Shattering of Silence*.

In *Against an African sky and other Stories* (1977), Farida Karodia, deals with the post-apartheid society from various perspectives. The author goes beyond social boundaries of gender, race, class and caste by creating white, black, Asian male and female rich and poor protagonists whom she allows to speak as narrators. She creates a polyphonic picture of the South Africa, Rainbow society or a flower pot with various flowers of different variety. The characters are free to go beyond the well-worn behavioural pattern. Farida has antithetical vision the dark and the light are oppose to each other. She evokes different types of violence: black-on-black; resistance in the minds of the characters.

In *Against an African sky and other Stories* the story *Against an African Sky* deals with the guilty feelings of the whites. This realization is born in the mind of the whites after the end of the Apartheid. The second story *Billy* deals with the life of mentally disabled boy, who experience poverty in the new south Africa and remains unaffected by the the changes that take place. The third story, *Getting through the Night* is set in black Township. The author deals with the problems in
the light of marginalized groups of South African women who are in minority. It is a story of a mother Florah who awaits the return of her daughter Tandi in the wee hours of the night. The mother was worried about her daughter’s safety as the town was engulfed in violence. The third story named Cross Match deals with two Asian families settled in South Africa, the members of the these families are: Mr. and Mrs Mukhanji and Mr. and Mrs. Vasant. The story centers on a wealthy Indian family whose primary aim is to marry their twenty eight year old daughter Sushila (Makhanji) and on the other hand the Vasant’s family is anxious to get married to their son to Sushila. But Sushila has fallen in love with Kevin. On the contrary Dilip is a gay, and inclined towards homosex. Through this predicament Karodia represents the sexual ethos of modern sexual life.

In the name of love is the fifth and last story in the collection of short stories where the writer explores Muslim Indian relationship in post Apartheid South Africa. Ali, the son of wealthy business man marries Zarina a Christain girl. As a result of this his family disowns him. His father’s rejection of Ali in a ignominious way. Zarina embraced Islam and gets married to Ali. The first issue is ideological for the centre/periphery notions of resistance can actually work to reinscribe centre/periphery elations. The second problem is with literary texts, literary resistance is some how there in the literary texts as a structure of intentionality and there in the social text. The third problem is that it has to set aside the very persuasive theory of power which Foucault puts forward in his The Archaeology of Knowledge, the theory that power itself inscribes its resistances and so, in the process, seeks to contain them.
Amilcar Cabral stresses the importance of culture for colonial oppression. He argues that culture is the vigorous manifestation on the ideological or idealist plane of the physical and historical reality of the society that is dominated or to be dominated. Culture is simultaneously the first of a people’s history and a determinant of history. Accordingly, culture is central to national liberation. The colonizers have always understood its significance for resistance and thus aimed at cultural alienation by either assimilation or by dividing the indigenous population into native elite and popular masses. In the African context liberation therefore depends on a re-Africanisation of national culture, a growing awareness of African cultural heritage to assure culture its central role in national liberation.

MEHER PESTONJI:

Pestonji has written a novel called *Mixed Marriage and other Short stories*. This novel consists of twelve stories. They are titled as: (i) Mixed Marriage, (ii) Outsider, (iii) Riots, (iv) Transience, (v) Dilemma, (vi) Class, (vii) Verdict, (viii) Growingup, (ix) Raghu, (x) Games, (xi) Gift, (xii) The Last Stop. The thematic nexus has a multiple spectrum such as Mixed Marriages and the problem arising out of it. Secondly it is about the atrocities committed on the slum dogs. The communal roits and the massacre perpetrated by the state government to eliminate minority community and the destruction of Babri Masque and the holocaust spread throughout India. Misfortune blighting the bride as consequences of the death of the bridegroom and the separations surrounding such marriages, M. F. Hussain’s paintings and the communal flareup, Parsis’s class prejudices and its consequences in social life. Paris’s attitude toward life and their negative attitude towards the downtrodden. The Parsi father’s attitude towards his
abnormal daughter and the callous attitude of a father towards the flesh of his flesh. The Philonthropists attempt to raise money for the operation of a street kid. During their attempt they are endowed with Wisdom. The ninth story sheds light on the condition of the aged people who are helpless and miserable and have no one to look after them. The tenth story is shameful and unethical. The eleventh story is about love of a little girl for an aya who doesn’t want to be taken care of by any other servant other than her ayaha. The twelfth story is how women are deprived of their rights.

To have a better future for peripheral sections of the society Pestonji suggest, various ways and means to make their livelihood. The novel *Sadak Chhaap* begins with a poem, which suggests birth, struggle and death without any choice. The theme of the story is sad as it sheds lights on the hardships faced by street kids. The story is heart breaking and touching. It is about the character Rahul and makes a good reading. Meher Pestonji said in an interview at Radio club that "the second novel *Sadak Chhaap* tells the story of a street child from his point of view. It has roots in the many articles on street kids. I wrote as a journalist but it has no element of autobiography.' (Meher Pestonji. Personal Interview 16th Jan 2009)

Meher Pestonji made it clear that the child Rahul who is a fictional creation in the novel is no one else but 'Rasool' a street kid. Pestonji said that it is not in the hands of writer, the protagonist takes his own way to life. Pestonji being active social worker wanted to bring back Rasool from the dirty world of drugs and heroine. But Rasool refused to come back to his original life after being used by the pedophiles. The complete experience of Rasool is narrated by Pestonji
with the help of sadak chhap Rahul and by creating a bit fictional world where Kajol is introduced in the text.

The traumatic conditions of the street children are focused by Pestonji and how tourists misuse them for the sake of material profit. Muslims being in the minority have to face innumerable problems nationally and internationally. And the minority Muslim children have to face double identity problems, whether they are by their name, tourists or terrorist in their own country. The way in which Sadak Chaap focuses the streets which are inescapable and as Rahul indulges his paltry desires and shallow dreams, he finds himself spiraling, yet a join, into a vortex of crime, abuse and loneliness.

Sadak Chhaap is horrific and heart breaking text which evokes the brutal existence of street children with un-relenting realism and deep sympathy. Meher pestonji has focused on the life of street children especially Rasool whom she met and tried to improve his life but unfortunately he was destructed and destroyed by the paedophiles who came as tourist, these tourist needs to cheque out or else thousands of street children can be their victim and become a Rasool of existence or Rahul of fictional creation.

In an interview when Pestonji was asked, “Do you think the work of art you have produced contain semi-autobiographical elements?” She answered:

The novel ‘Pervez’ also has autobiographical elements. I was involved in the left movement during the build up to the demolition of Babri masjid and personally witnessed roits in the bastis around Bombay many of my experiences have been fictionalized into the narrative of the book. (Personal interview at Radio club in Mumbai.)

Pervez is a novel about a Parsi lady Pervez who observes the situation and conditions of the people and what happened to them
during the 1993 riots in Mumbai that broke out due to demolition of the
alleged structure of Babri Masjid. Pestonji made it very clear that the
novel is based on the 1993 riots and yet has a romantic story which is
again fictional in a sense to bring her readers out of the whole situations
that is created because of the riots. The book Pervez was released by
“Javed Akhtar” a popular script writer but no one took notice of this
and people don’t know about it because it was just not marketed a better
way of killing the book. Pervez traces the intellectual maturation of a
young Parsi girl against the backdrop of the build up to the Babri
Masjid demolition. Pestonji said that since the girl is neither Hindu nor
Muslim she tries to take a rational, balanced view of unfolding events.
The book was in press when the Gujrat riots broke out and in the face of
the holocaust un-leased there the balanced tone of the book felt rapid,
weak. She said she had added an epilogue decidedly on the side of
Muslim victims ending with a plea for coming together of both
communities. In the face of the tension prevailing of that time she
guessed the publisher didn’t want to risk the book creating a storm. So
they simply let it sit on the shelves. The novel Pervez is based on an
inter-caste marriage that fails and is unsuccessful. The story takes place
in the background of Hindu Muslim riots due to the demolition of Babri
Masjid in 1993. Pestonji narrates the realities of Mumbai and riots of
1993 and the part of the text deals with the romantic story of Pervez.
Though the novel is written with the idea of depicting Hindu Muslim
enimity during the riots and the hatred that Hindus have towards
Muslims yet the romance and love between Fred and Pervez and affair
of Pervez with Pawan, attracts the readers attention. When the story
ends Pervez is settled with a kind of life, where she is devoted, full time
social worker. She completes her M.A. and get the best of both the
worlds love from Pawan and some peace by doing social work. Though Fred tries to call her back to Goa by writing her letter but she resists going back and doesn’t reply back as she know too well what a reveling eye her ex-husband had for women and can never improve. Pestonji resists against all set norms by the so called communities. If there is peace then it’s good, but if tension prevails then these blind superstition should be removed with the help of reason that due to blind faith communal riots take place, simple reason is applied the market lost 300 crores of rupees in one day, thus a need to change.

Resistance literature uses the language of empire to rebut its dominant ideologies. Resistance theory in Post-colonial literature critiques the very notion that representation also connotes further subjugation. For instance the armed rebellion, inflammatory tracts, pugnacious oratory and racial cultural and political animosity resistance has invariably connoted the urgent imagery of war. Resistance is armed or ideological rebellion against the centre/power by the periphery. What does it really mean to resist? Does the term ‘resistance’ adequately describe cultural relationship cultural oppositions or cultural influences in the era of globalization enacted as violent military engagement, a national liberation struggle or for that matter, even as a program of widespread social struggle by the state to eliminate.

Resistance is defined by Bill Ashcroft in the post-colonial Transformation as a word which adapts itself to a great variety of circumstances and few words show a greater tendency towards cliché and empty rhetoric, as it has become increasingly used as a catch all word to describe any kind a political struggle further he adds that resistance is a form of defence by which an invader is ‘kept out,’ the subtle and sometimes even unspoken forms of social and cultural
resistance have been much more common. One can resist without violence or without opposing. Gandhi has been an effective example of ‘passive resistance’ against the British rule in India.

The most fascinating feature of post-colonial societies is a ‘resistance’ that manifests itself as a refusal to be absorbed, a resistance which engages that which is resisted in a difficult way, taking the array of influences exerted by the dominating power, and altering them into tools for expressing a deeply held sense of identity and cultural being. This has been the most widespread most influential and most effective form of ‘resistance’ in post-colonial societies. Resistance literature uses the language of empire to rebut its dominant ideologies. Resistance theory in Post-colonial literature refutes the very notion that idea of representation also connotes further subjugation. The colonized nation is ‘writing back’ to the centre, speaking either of the oppression and racism of the colonizers or the inherent cultural better-ness of the indigenous people.

KAVERY NAMBISAN:

In an interview at Lonavala when K. Nambisan was asked, do you agree that medical register is an integral part of your prose style, she answered:

*Medicine (and surgery) is my other great passion. Naturally it affect my style. Not just that I often have medical character but that my description are often very visceral.* (In an interview with Nambisan at Lonavala dated 24th May - 2009)

The use of medical science language has become so common with contemporary writers, that literary critics and theorists can boldly coin the term in English as literature of medical science. It is literature written in English that deals with medical registers in the fictional
world created by the writers in their fictional texts and it attempts to explain various problems by creating fictional characters.

Nambisan creates characters and produces texts as a doctor. There are two categories of writers in the medical science literature. Those writers who are by profession Doctors with medical science Degree (M.B.B.S., Surgery, M.D. Radiology, B.H.M.S., B.U.M.S.) so on and so forth and still they are fictional writers. For instance, Takik Abedi, a cardiologist from Canada has written more than thirty books. Kavery Nambisan, a surgeon by profession has written more than eight novels among them, *The Story That Must Not Be Told* was short-listed for man *Asian Literary Prize*. This is the first category. The second category of writers in the medical science literature relates to those writers who are by profession only fictional writers, for instance, Amitav Gosh – *The Calcutta Chromosome*, Genelte Witterson - *Written on the Body* and so on and so forth. Nambisan focuses on the diseases and its implications or its impacts on the body, mind, and heart of her characters.

Dr. Kavery Nambisan wrote number of award winning books for children in 1980s. Her first novel was published by Penguin *The Truth (almost) about Bharat* in 1991. The writer is married to jouirnalist and poet Vijay Nambisan. Kavery Nambisan began by writing under her maiden name Kavery Bhatt for Children’s magazines. She wrote storeis for defunct children magazine *Target*.

Nambisan lived in Tamil Nadu, Bihar and other places. She also worked for Tata Tea as a medical officer. She now lives in Lonavala with her husband and runs a Nalanda Trust which is basically organized to benefit the street children, educating them and enabling
them to acquire dignified jobs and face the challenges of the world. *The Truth (almost) About Bharat* (1991) narrates a story of a protagonist called Bharat, Bharat for his mother, and Vishwanath to his father and Tarzan to his friends. It is a quirky tale of youth and adventure set in contemporary India. This novel is studied from regionalist and ethnographic point of view.

*The Scent of Pepper* published by Penguin 1996 is ethnographic narrative by the author. It is a study of Kalenda clan, a land owning family of the Kodava race in the district of Croog, Karnataka state, India. Yet, it is also about the whole race Kodava. The mighty Kalayandas, a family born of warriors and owners of vast estates, are the envy of the local feudal group. Roa Bahadur presides over an extended family that includes his elder sons, Baliyanna, a talented vet who falls secretly in love with the wife of British planter who despises natives Nanji, Baliyanna’s wife, resolute and ingenious women is indispensable to the family. She has married into. Her son Subbaih was born lame but magically cured. The author narrates a culture and presents it as an ethnographic-study.

The third novel is *On Wings of Butterflies* (2002). The novel can be studied from feministic perspective. It deals with whether Indian women can possess the moon? Crusty career women, complacent housewives, anger ridden teenagers and of course, men who had never conceived of a world where women ruled! leading the battle from the front are a bunch of passionate, straight talking women fierce, manhating Lidia, politically savvy Kripa, Gusty police officer Tara, the Sultry Rani of Kantipur, and their unlikely motivator twenty year old Evita, scarred by childhood memories of her mother’s sexual
encounters fiercely committed to her cause. Will they win their war for justice or will fate and man intervene yet again Evita tries to rope in people into W.O.W. the feminist issue is presented in a straight narrative.

The fourth novel *Mango Coloured Fish* deals with Sharis life which has been controlled by others a domineering mother, a too perfect sister, and a kind but passive father who have seen to it that her choices are shaped more by the demands of social propriety. Inevitably, she finds herself arguing to marry the man of their choice. But tormented by the ghosts of the past and increasingly uncertain about their decision to marry. She flees to her brothers’ house in Vrindaban a few weeks before the wedding. She grasps with her memories when she makes peace with her past. She finds herself the strength to confront her own future. The present novel is heart warming story of young women’s attempt to strike out on her own.

The fifth recent published novel is *Hills of Angheri* which deals with the life of a young twelve year old Nalli, who is restless to pursue a dream rather unusual for a girl in her traditional society. She wants to be a doctor. After all how else will she stand by Jai her friend and Hero when he returns as a qualified surgeon to start Anghri’s very own hospital. Sensitive, humours, graceful and invariably engaging, Kavery Nambisan’s latest novel tells the story of a young surgeon. The novel can be studied from semi-autobiographical point of view. As the writer suggests that she has combined surgery and fiction to write this novel.

The sixth novel by Nambisan is *The Story That Must Not be Told* which has been shortlisted for Man Asian Literary Prize. It deals with a story of a widow and a terrorist. The novel is yet to be published. Hope
so it may be published in this academic year 2009-2010 says Kavery Nambisan.

*The Story That Must Not Be Told* is about Simon Jesukumar, an ageing widower who lives in housing colony in Madras. He is stirred by his guilt about the slum, optimistically called Sitara (The Star) next door. With the reluctant help of a young journalist and his ‘surprise’ girlfriend, Simon embarks on a journey that ends in an ugly episode with the slum terrorists.

The three women writers Farida Karodia, Meher Pestonji and Kavery Nambisan belong to the colonized culture. They are deeply rooted in their native land. Farida Karodia in the *Shattering of Silence* deals with the issues of children. Meher Pestonji in *Sadak Chhaap* deals with the problems of street children and Dr. Kavery Nambisan writes for children for which she won various awards. All these women writer deals with the various problems the children faced during colonialism and after the period of colonization that is in the post independence period.

Meher Pestonji in her book *Pervez* focuses on the 1993 riots which broke out due the demolition of the alleged structure of Babri Masjid. She projects the realities of Mumbai during these riots of 1993. She projects picture of Dharavi and other areas of Mumbai where minorities Muslims were killed in majority by Hindus on the issue of Ram Mandir in Ayodhya. In India the highest number of communal riots broke out on the basis of caste and community.

Farida Korodia projects the black on black violence in *Against an African Sky and other stories* especially stories named Getting through the Night where the young have to suffer and have to live a life in
violence. The town she describes is a town where there are always riots between blacks and blacks due to poverty and unemployment and illiteracy.

Kavery Nambisan in *The Scent of Paper* projects the violence that Britishers had on the Indians, especially with reference to the Croog district of Karnataka State. All the three women novelist represent their voice about the violence that they have witnessed or experienced.

Meher Pestonji in *Mixed Marriage and other Parsi Stories* deals with a story named *Games* in which she projects the relationship of two men who are very good friends but at the end of the story we come to know that they are Gay. Kavery Nambisan when asked a question in an interview regarding Guy and lesbian, she said that there is a lot of violence and bloodshed it is good to have love among two persons and further; she added being a doctor one should understand the consequences of such a relationship. She says that people should be warn of diseases such as Aids. Farida Karodia in *Against an African Sky* narrates a story named *Cross Match* where the readers come in contact with a rich Hindu couple Mr. and Mrs. Makhanji and Mr. and Mrs. Vasant. These are Indian families they wanted their son and daughter to get married. But to their surprise Sushila Makhanji, daughter of Mr. and Mrs Makhanji has a relationship with a man, in London where she goes for her studies and has live in relationship. Whereas, Dilip Vasant, son of Mr. and Mrs. Vasant, goes to California United States of America to become successful engineer. He returns as an engineer but also as Guy. And the dreams of their parents are shattered.

All these women writers pick up the issues of identity their voice against a relationship like Gays. Kavery Nambisan’s text on the *Wings*
of Butterflies is studied from feminist perspective where the protagonist a 24 years old girl named Evita sets a mission to unite all the women of the world to form women or women organization. She is successful in doing so to empower them she belonged to a sex worker. Her mother Maria a sex worker was exploited, and she wanted to liberate herself from all kinds of domination A charter is prepared to submit for the rights of the women, where the story ends with a note that all the small children girl and boy hold hands. This is a future message for humanity. Through this author shows equality in the world. Kavery Nambisan deals with various issues of women and tries to diagnose them to provide solutions to it.

Meher Pestonji in Mixed Marriage and other Parsi Stories deals with various stories from Parsi community and highlights the problem of women which they faced in their day to day life. Women who belonged to every age and every class of the society are the characters of Pestonji’s stories. She considers women to be free and liberated in a patriarchal society. Farida Karodia also deals with various women characters in her stories. She highlights Black African women under slavery. ‘Faith’ the protagonist of The Shattering of Silence breaks her silence at the end of the story. She is a child narrator. In her mature age she shows her growth of mind.

An attempt has been made to trace similarities and differences in these three writers: Farida Karodia, Kavery Nambisan, and Meher Pestonji. Though these women writers present an important voice in contemporary post colonial literature, but they deny to be put in the category of pre colonial and post colonial. Their uniqueness lies in their literary talent. The perennial themes that run through their works and what prompted them to write, and what lies in the roots of their writings
are taken into consideration and has been assessed with a view of evaluating. Issues such as struggle in reality, anxieties about the plight of the people in society at large and their commitment against the hard-hitting stark realities of Indian society are represented by these writers in their fiction.

Thus, an attempt has been made to understand these writers through the fictional world that they have created. These writers in English though they belonged to different communities and different countries but they share in common the colonial experience and thereby the aftermaths of colonialism. Farida Karodia, kavery Nambisan and Meher Pestonji through their fictional world make an attempt to explore the dark and light realities of life. Karodia picks up different themes from South Africa and try to project them in her stories. Her characters belong to different sections of society- Hindu Muslim, Christian, Blacks and so and so forth. Meher Pestonji in her short stories brings out the positive and negative trait of Parsi community. Kavery Nambsisan in her novels picks up different issues from all sections of society and tried to highlight them in her fictional world.

They try to defy and breakdown man-made boundaries and present a world view through a visionary and fearless angles of telling truth. Thus, their vision penetrated into every corner of society and they grow to portray people and events that are both, harsh and beautiful, strange and familiar, depressing and joyful. Their bleak justification and ability to look at reality in the face, is astonishing. These writers address the most vague, violent, vivacious, and volatile aspects of life in the developing world. What lies at the roots of their writing is malaise, as
social, cultural, psychological diagnostic filled with a sense of disillusionament. These writes have a keen sense and a spirit of enquiry, which takes them into the realms of truth, reality, dark factual reality of life.

These women writers in English are brought to the center by their fictional world they dwell in. These writers are able to resists against the center and for that matter they deny to be marginalized. Meher Pestonji and Kavery Nambisan present an important voice in the global world today as writers who belong to India. Farida Karodia represents her voice from South Africa. These writers in their fictional world by creating fictional characters tries to focus on various issues of contemporary India and Africa. Not only this but they try their level best to come out of so called man dominated society and raised their voice against the dominant power. Though colonialism came to end but these once colonized counties still suffer re-colonization from their own people who hold power and key positions. These writers try to again resist against this kind of re-colonization and demand for freedom, peace, equality, fraternity and brotherhood. Muslim community as a minority and the problems and plight of this community are very well taken up by these three fictional writers. Though these writers differ in their first language, in their culture, trade, customs and traditions but still they share one thing in common that they are post-colonial women writers in English.

These writers belong to different religion and culture and have different-languages as their mother tongue. Farida Karodia is African with her mother tongue as English, Meher Pestonji is a parsi with her mother tongue as Parsi, Kavery Nambisan as her mother tongue Kannad. Only Farida Karodia has the insider-outsider view as she
migrated and emigrated from Africa. The other two writers are born and brought up in India. The remarkable thing about Meher Pestonji is that she is bold enough to empathise with the despicable situation of the Muslims. Her catholic attitude to feel for and to identify with the plight of the Muslims and to identify with the pains of the Muslim community is remarkable. As a real imagination writer she has made the agony of others her own. Here lies the true fictional genius. Pestonji is autobiographical. She gets under the skin of her characters and paint what she actually experience in her life. Nambisan considers the social norms, behaviours, and food habits, relationships of men and women, ethnography, feminism regionalism in her fictional world.

The mode of perception of these writers may differ but they share on common ground. Though these women wikers presents an important voice in contemporary post colonial literature they deny to be put in the category of pre colonial and post colonial. When Nambisan was asked, ‘what are your views about colonial and postcolonial literature?’ She answered:

Why not pre-colonial literature too? I hate such compartment and not being literary cannot pass any judgment. I have liked writing from both periods. (Kavery Nambisan, personal interview. 24th May 2009)

Farida karodia from South Africa, Meher Pestonji and Kavery Nambisan from India represent a prominent voice in the literay canon of women writers in English. These writers as they belong to the colonized countries experience the same relationship of the colonizer and colonized. More over, they are aware of the problems and plights of their country men. Not only this, but their creative writing projects the micro-cosmic picture of their own people and the countries they belong to. Colonial consciousness is that which generates and sustains
colonialism. These fictional writers in English generate and sustain colonial consciousness in their writings.

These women writers in English fulfill the roles of a marvelous storyteller, myth maker, historian and a representative of collective tradition. These writers are really able to resist against the dominant cultures and establish their own identity as women writers in English occupying the center position against the process of marginalization. They enjoy a reputed position as they are internationally acclaimed writers and have won various awards for their writings in the literary canon of colonial and post colonial studies. Meher Pestonji represents a prominent voice for the Parsis’. Farida Karodia represents a prominent voice for the South African’s and Kavery Nambisan for the marginalized people in India. These writers through their fictional world try to represent the indigenous lifestyle, resist colonial acts of authority and oppression, through their textual transmission.