

FEMINISM CONSCIOUSNESS IN INDIA- A PERSPECTIVE***IMTIAZ QURRAT FATIMA and **Dr. DHEERAJ KUMAR**¹Research Scholar, Department of English, SunRise University, Alwar, Rajasthan (India)²Professor, Department of English, SunRise University, Alwar, Rajasthan (India)**Corresponding author Email: -imtiazqurrat@gmail.com**

Abstract: Since the time of inception of the history of civilized mankind, women have been victims of oppression and suppression. Even in literature, they have been denied a voice. It was only in the twentieth century which facilitated the introduction of Education that a quest for self-identification percolated into the minds of the subjugated women. Besides other places of the world, this also has been the scenario in the Indian Subcontinent, where simultaneously with the struggle to attain independence from the British Raj, went on the struggle of self-conscious women or the “New Women” to find ways of emancipation from the dominance of patriarchy and establish an independent identity of themselves. This was visible even in the literary sphere. This paper is aimed at tracing the feminist way of portraying women by eminent novelists like Anita Desai and Shobha De and is also bent upon critically comparing the varying approach of protest against male-chauvinism and patriarchy harboured by the characters created by Anita Desai and Shobha De. While the female characters of Anita Desai remain deeply engaged in the quest for self search instead of acting against the patriarchal system, the bold and defiant steps taken up by the female characters of Shobha De as a means to voice their grievances against the stern patriarchy are bound to leave one in amazement and appreciation Indian feminism means characterizing, establishing and protecting equal political and social rights and equal open doors to Indian women. Feminism in Indian fiction in English is a magnificent and exaggerated idea that is implicitly treated in cramped language, as is usually thought. Indian female essays have frequently covered a variety of subjects in a style in which poetry and novels are generally useful for publicity. Indian journalists have frequently spoken out about social and social inequality, which enforces women's freedom and the institutional withdrawal of women. Kamla Das is investigating the plight of women in their daily lives. Shashi Deshpande manages the state of repentance of women. Bapsi Sidhwa shows the economic situation of women in Parsis. R.K. Narayan is worried about the husband of a working-class family. Mulk Raj Anand caricatures of socio-religious pietism prevailing in various social classes. Anita Desai basically manages the permanent female human condition. Kamla Markandeya focuses on eastern and western experiences. Salman Rushdie emphasizes youth sexual abuse. Shobha De presents a new women's vision that absolutely despises the traditional lifestyle. In this sense, Indian essays in English pay very close attention to issues related to women and insist on equality of sexual orientation in their own way.

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Introduction: Feminism has played a significant role in shaping the IndianEnglish novel and the writers who appeared in IndianEnglish literary scene were also of great importance. They gave birth to a new era which held out for the Indian woman opportunities for a dynamic participation in social life. Indian-English novelists, especially women novelists have made themselves as a significant entity by making the novel itself an instrument of social reform. Feminist writers in India proudly upheld their causes of ‘womanhood’, through their write-ups. Gradually as Feminism in Indian Literature traversed through the era of British Rule to the Contemporary times, it no longer remained a singular theoretical point of reference; rather it had metamorphosed with

time maintaining proportion with historical and cultural realities, levels of consciousness, perceptions and actions of individual women and women in mass. Post-Independence literature reveals the woman's quest: quest for identity; quest for a separate and special place in contemporary society. Besides, several women writers tried to analyze psyche of the exploited woman. After the nineteenth century, there was a change – a protest was recorded and sympathy for women was expressed. In present times, however, it no longer remains confined to being the voice of the suppressed and the oppressed. Rather a discernible recent shift in feminist literature is noticed from the representation of women's victimization to that of their resistance as is seen in

the writings of eminent novelists like Anita Desai, Shobha De and Nayantara Sehgal

Women are kept to a minimum by social institutions and religious practices. The development of feminism has sought to eliminate this underestimation. The strong influx of feminism in the 1970s appreciated women's conversations. Feminist content gives a better understanding of a woman's condition. Thus, the reformist feminist premise itself makes women understand their situation in a good way. In this context, Linda Gordon's suggestion that "feminism is a study of women's conquest to meaningfully transform women" is worthy of reference 2. The womencentric view now finds clear ideals for women's experiences. The nineteen nineties has been a maximum momentous decade for the Indian novel written in English, an introduction grade decade which delivered approximately vast modifications in literary discourses. The novels of this time had been of notable fulfillment with universally acclaimed and had been given prestigious countrywide and worldwide awards. They definitely evidenced our constant march toward the globalization of the Indian Writing in English, particularly-'The Indian English novel'. Therefore, it's time to assess and interpret the primary works of the primary writers of this decade. Scholars and critics of present-day literature, interrogate the extraordinary works of Arundhanthi Roy, Amit Chandhuri, Vikram Chandra, Vikram Seth, Githa hariharan, RajKamal Jha, Pankaj Mishra, Sunny Singh, Salman Rushdie and Manju Kapur alevn though maximum suitable however various vital techniques and try and convey out the satisfactory in them. The contested sites of Indian English, the form of the destiny literary complaint were well carried out. Indian Women Novelists may be stated to be incredibly aware of the ladies's liberation movement. By and huge they've portrayed ladies and their tales with attention of the injustice being meted out to ladies with the aid of using society. These novels have a feminist undercurrent. Usually those novels have a female because the significant character. If we examine the fictitious woman characters, a huge quantity of them revolution in opposition to the present social installation. They discard the concept of being submissive, struggling and sacrificing. "Rebellion isn't any smooth process. It needs willpower and a will to face with the aid of using the motive of rebel at any cost". These arise to paying the prize in their rebel in place of filing and demise thru suffocation". Awareness at the writer's a part of the man or woman wishes of ladies like self-fulfillment and

identification formation have ended in those novels in styles of alienation, verbal exchange gap, damaged relationships and identification crises. Women at the side of Nayantara Sahgal are liberal and unconventional. Saroj in "Storm in Chandigarh" refuses to succumb to socially desirable norms of female behaviour. Ruth Jhabvala as a main female novelist is much less worried with the character improvement of her ladies; she is attracted with the aid of using the double requirements of Indian ladies in general. She may be stated to have handled distortion of modernity and ladies's liberation. Shasi Deshpande is one novelist who's elevating like a celebrity feminist amongst ladies novelists of India. Her ladies are educated, self-aware and sensitive. Their rebellion in opposition to the inflexible social and own circle of relatives installation comes out of necessity. In her novels like That Long Silence and A Matter of Time, Deshpande has subtly and appropriately defined the silence which has been thrust on Indian ladies for centuries.

INDIAN FEMINISM: AN OVERVIEW

In general, India has always been a male-dominated culture. Indian women were supported by some thick and lithe layers of prejudice, shows, deafness, and hesitation in literature as much as in everyday life. They were lifeless walking five steps behind their husbands, they must be kind, tolerant, merciful, and stay with them for years.

The historical background of Indian feminism can be divided into three stages. The first phase, which began in the mid-19th century, began when European pioneers began to resist Sati's evil social shadows (Gangoli, 2007). The second stage from 1915, when Gandhi joined the development of Quit India and the development of women, and the Free Women's Association began to emerge, until India's independence. Finally, the third phase after independence focused on the fair treatment of women and the right to political equality in the workplace. Kumari Jayawaldena, in a pioneering effort to develop feminists in Asia from the late 19th century to the mid-20th century, noted that feminism "developed equally within the current framework and sought to change it." It captures the struggle to be done. "By this definition, she sees this development of colonialism during the struggle for independence to "modernize" the social order of the Third World and for the reconstruction of pre-industrial religion and primitive structures. Mentioned as a combination with a national plan rallying for development. The rich history of women's development in India is very well archived by researchers.

Anita Desai, who is considered to be the pioneer of writing on feminist issues, is inclined to analyze Feminine Consciousness with feminine sensibility and psychological point of view. In her attempt to broods over the fate and future of the postmodern women particularly in the male chauvinistic society and highlight the matriarchal struggle, self-freedom, self-identity and self-power against the male dominated world, Desai, much like Virginia Woolf of western literary paradigm, focuses on the minute and subtle images of a tormented, tortured, toiled, trodden and selffrustrated feminis m preoccupied with her inner heart, soul and mind, her sulking depression, melancholy, pessimism, self-storming pragmatics surrounding the atmosphere of mankind and makes a fervent appeal for a radiant dawn for the whole female community. She even strives to delve deep into the psyche of the suppressed women who, being haunted by peculiar sense of doom, withdraw themselves into a sequestered world of their own. In order to explore the realities of their lives, Desai vividly discusses how the disparity between male and female leads to the temperamental incompatibility, conjugal, chaotic and conflicting dilemmas of such subdued women. Lacking the spirit of viewing life with optimism, most of her women characters fail to overcome their existing traumas and apprehensions, therefore leading to their neurotic disorder and self-destruction. While portraying a world of a subverted, suppressed and thereby dissatisfied woman who is a lonely protagonist, Desai challenges the prevalent version of Indian women stereotype by subverting their quest for fulfillment with an intense dissatisfaction with the family system and hence a resultant unsatisfied ego. Desai's women are mostly engaged in self-search and looking eagerly for the fulfillment of the void they feel even in ties between parents, siblings, friends which in turn render them incomplete. However, unlike in the writings of the writers like Arundhati Roy, or Shobha De , Desai's protagonists does not take recourse to explic it moves of self liberation; rather her characters lodges their protests in their in their own way, in the typical style of Desai, by way of escapism of one way or the other. Being adamant and eccentric towards the male dominated order and system, the female characters of Desai, silently rebel and take recourse to naturalis m and realis m socially and economically— in a world of their own, a world where they can be able to confirm their determination, affirmation and freewill. On the other hand, Shobha De, who has been regarded as, “the high priestess of gossip and innuendo”, attempts to turn the pattern of

displacement and marginalization upside down. Realizing the need for women to shatter the economic, social, political and cultural barriers posited by various dominating forces of the society throughout the ages, she tries to undo the distorted image of a woman who cries for freedom and equality which goes unheard in the patriarchal world and thereby, presents a trail of female characters, who are sexually liberated and free thinkers--- women who are termed as the “New Woman”. Such women are very different from the traditional ignorant Indian women as being rebellious in nature; they deny remaining confined in the superficial roles assigned to them by the ruthless patriarchal society. Instead they challenge the orthodoxy of social taboos and seek fulfillment through self – expression in a social environment where there is mutuality, understanding and tenderness.

ROLE OF WOMEN IN ENGLISH LITERATURE

Shobha De does not believe in describing her women characters as love slaves or mere help mates at home. As a writer she tries to mirror her feminist mindset while portraying women in her novels. Thus, unlike the traditional women who try to adjust her nature with her man, the female characters of Shobha De, belonging mainly to the urban world, are independent and free from social and moral restrictions. Giving very less or no importance to spirituality, these women have found various ways of seeking pleasure and they don't even hesitate to design their own attitude and behavior which may vary from their counterparts. All they want is freedom from the established gender roles and sexual restraints of the traditional society and so are not submissive and guilty of their affairs. Instead, they remain more assertive, domineering and bold in comparison to men, struggling to seek out their ways of emancipation and realizing their existence in the end as is observed in the portrayal of her characters in her novels like Nisha in ‘Sultry Days’, Aasha in ‘Starry Nights’ and Karuna in ‘Socialite Evenings’. The representation of the protagonist, Karuna, in Shobha De's very first novel, ‘Socialite Evenings’, as the “New Woman” has been widely appreciated. A middle class girl, Karuna, stands as the perfect example of the misery of women in India. She suffers due to the callous and nonresponsive attitude of her husband. However, her quest to find out her ‘self’ springs from her discontentment and so, despite finding herself trapped within her marriage , unhappy family life and being battered and bruised by divorce, she continues to fight for her identity and existence.

Contrary to her father's wishes, she takes up modeling as a career and even acquires a boyfriend named Bunty, which are her acts of rebellion against the puritanical world around her. In order to revolt against her husband and realizing that "I didn't want to deaden myself to life." She even boldly establishes extramarital relationship with Krish, even though she knew that such kind of affairs are labeled as crime legally ; soon she acknowledges and embraces the idea that, "Single was good for me" and so she walks or rather squeeze the life out of a family life of pungent atmosphere where she has no identity, no choice whatsoever--- "Divorce isn't such a dirty word anymore. I'm sure my mother-in-law would feel pretty relieved. May be the husband, too. I've always felt like such an impostor in the house." (52) and henceforth learns to manage living on her own. She goes on to take up odd jobs ranging from script writing to adfilms and excels rapidly in this field through her hard work, in the process bagging the award as the copyright of the year and fulfilling her dream of establishing herself as a self-sufficient woman. Sita, the protagonist of Anita Desai's renowned novel, *Where shall we go this Summer*, however stands in stark contrast to Shobha De's character Karuna. Sita, too, being isolated from her husband and children because of her emotional reactions, is initially portrayed by Anita Desai as a rebellious, nonconformist woman, disgusted and trying to liberate herself from the patriarchal norms. A new woman who, too, is seething in discontentment with her being enclosed within the "four walls" of her house with the expected behavior of an ideal 'mother' and 'wife', she escapes to the island of 'Manori' in search of an 'independent female' status separated from the "male" liberated from patriarchal bondage. However she does not indulge in an attempt to avenge her husband by inclining to an extra-marital relation like Karuna. Instead, in 'Manori', she undergoes a spiritual purification, trying to understand her husband and children and redefining her relationship with them. Though her exiling her own self is an attempt to assert herself but since her children had no scope in the island of her desire, she could not hold herself permanently there. Being bound by her motherly responsibility, she is forced to return to her world obligation and duties. Though the magic of the island still entralls her she soon realizes the impossibility to revisit the past glory in the island in the present context: "If it had ever existed-black, sparkling and glamorous as in her memory-it was now buried beneath the soft grey-green mildew of the monsoon,

chilled and choked by it"(103) Reconciling herself to her fate, she strikes a perfect balance between her inner self and the outer world and thus, she remains, like the mythical Sita, of the epic 'Ramayana', an epitome of ideal womanhood and femininity.

The importance of Anita Desai in Indian fiction in English is certainly great. She touched on the nuances and delicacy of fiction that was previously unknown in English Indian fiction. Feminists who read her novel reveal that almost all women have not only been liberated, but have transcended the realms of psychological and philosophical abyss. This is the case for almost every woman depicted by Desai. It's not about radical feminism and the liberation of women. She is alive and depicts a scene where a woman can be considered liberated. All of these novelists seem to be aware of the negative aspects of illogical feminism. Loss of moral values is not the liberation of women. Destroying and destroying social harmony and institutions is not the goal of this movement. The liberation of women is a state of mind. An analysis of the novels by Indian women novelists with a feminist view reveals that these novelists have written with immense concern and understanding for their female characters. The hidden and suppressed world of Indian women comes to full light in these novels. It will not be wrong to call these novelists the powerful forerunners of Women's liberation movement in India. Anita Desai Writes Literature cannot be torn away from the fabric of life as though it were a decoration or an excrescence it is woven into it. Inextricably, "Virginia said of the working classes: "Genius is not born of laboring, uneducated, servile people and that is all women have been in Asia for a very times". Mostly the writers have carved out feminism as a struggle for women's identity and their fight against male domination and also defending equal rights to those of men. The writers have shown feminism as freedom and upliftment for women. Through their characters in the novels the writers show the violence penetrated upon women and also their struggle for seeking identity in a male dominated society. The writers like R.K. Narayan, Kamaia Markandaya, Arundhati Roy, Shashi Deshpande, Shoba De, Mulk Raj Anand, Naargis Dalai have dealt with the theme of feminism. Each of these authors has chosen various aspects of feminism and discussed theme in their fiction. These writers trace out the live feminism through the experience of their characters. Thus Kapur has stressed the unjust treatment meted out to women in her novels. She is one of those novelists who express the denial of freedom and right to women, especially

in the traditionally maledominated society. Women are restricted and suppressed even by the individuals who lead them to have physical torture and mental crisis in the end. Manju Kapur has thus presented in her novels the predicament of sensitive women characters, who find it very difficult to adjust in the present mechanical and urbanized setup. The novelist's language and theme also reveal the meaningful correlations between psychic conditions of the characters. Mrs. Kapur is primly concerned with the fated of married woman in Indian Society today.

Their women are victims of traditional lifestyles without strong terrariums and are strongly aware of their lack of identity. Indian girls are passive, tender and obedient, so their protests usually turn into frustration. In this orthodox background, she tries to portray the bond between a repressive and ruthless couple. After World War II, the history of Indian female writers took a new path, a new vision. During this period, Kamala Markandaya and Ruth Prawer Jabbara were arguably the best figures in the field of social and artistic fiction. Kamala Markandaya becomes the heroine of the novel *Lady Caroline Bell*, influenced by the feminist movements of Europe, France and the United States, portrayed by novelists in a completely different way than some women in her novels. I wrote as follows. In her sieve nectar, her heroine Lucmani is humble and obedient, revealing his illegal relationship with another woman, Kunti, and even the death of their son indignant remarks from her. Dedicated not to her husband. She is introduced as a suitable Indian Hindu attendant. Lucmani is an average woman and worships her husband as a god. She says; "It was my husband who woke me up. My husband calls him Nathan. What was his name? I am a woman in all years of marriage. Has never called him because it is not appropriate to save her husband's address as a husband." (Nectar in the sieve). Lucmani is branded in society because it cannot give birth to female children. Since she is a woman, she does not have the right to seek help from her doctor. She must live with her own "destiny". But when Lucmani asks Western doctor Kenny for her treatment, she claims herself and her personality. Your visit to the doctor. Kenny should be taken as an affirmation of their freedom in the face of patriarchal norms. Kamala Markandaya showed that under conventional role Rukmani can perform her other role as a human being not through alienation and obsession but through expansion and sharing a deeper selfawareness can be accomplished. The novel also portrays the suffering, struggle thoughts, and feeling

of the women. Maya, in *Cry, the Peacock* is a spoiled and pampered daughter of a wealthy Bramin and is married to Gautama, an older man, in sensitive, pragmatic and rational lawyer who fails to understand her sensitive nature. She suffers from father obsession and looks for the typical father image in her husband. Childless, with an uncaring husband, she is lonely and loneliness is husband. Without an indifferent husband and children, she is lonely, and loneliness is her spiritual bond and burden. Maya's psychological problems are then exacerbated by her childhood, driving her into the form of schizophrenia. She describes herself as "a body without a heart, a mind without a body" (196). Desai's peacock cry is the externalization of Maya's inner sensibilities. She is the victim of Hardian's fate and fate, an incredibly oppressive fate. She is so alienated from her social and astrological dilemmas that she kills her own husband in a bout of her insane anger. The symbolism of dead dogs and the battle of peacocks before mating are very suggestive.

WOMEN WRITERS IN ENGLISH AND FEMINISM

In the post independence time of India, there rise a gathering of present day women scholars in English, who have an unmistakable feeling of their character. They are not traditional, not affected by sources like stories, fantasies, legends and folktales. They are knowledgeable, strong and persuading. They comprehend the importance of male control. This period denotes an adjustment in the demeanor, standpoint, topics, symbolism, and, utilization of language plainly contrasting from their forerunners. These authors articulate feminine experience and another individual vision. They make their own literature by practicing applicable issues in their compositions, making it a solid vehicle to convey their feministic musings and convictions. They attempt to reveal those components of `self which had been covered up under the social and male centric legends of selfhood. They depict their encounters and genuine circumstances through characters explicitly made for this reason. About the ongoing works of Indian women journalists in English, Rashmi Bajaj owns the accompanying expression:

"We have here expanded social cognizance, a solid consciousness of way of life as lady, supporting of women's motivation, issues of estrangement and character emergency, brave depiction of sex and accentuation on the investigation of individual connections". Numerous Indian women writers in English made their introduction during the 1960s.

Noted among them are, Kamala Das, Monika Varma, Margaret Chatterjee, Ira De, Roshan Alkazi, Sujatha Modayil, Mamta Kalia, Gauri Deshpande, Sunita Jain, Lila Ray, Suniti Namjoshi, Mary Gupta, Indira Dhanrajgir, Shri Devi Singh, Lalita Venkateswaran, Gauri Pant, Tillottama Rajan, Chitra Pershad, Nasima Aziz, Vimla Rao, Malathi Rao, Dorothy Sinha, etc. They are writers invested with imaginative virtuoso. They are for the most part confession booth. They expound on their own encounters, showing feminine reasonableness. They build up the topic of manly relationship. The cutting edge women artists challenge desexing of women. They disapprove of the customary thought of Indian womanhood. For them, poetry uncovers the quintessential lady. Their ace in the hole is an article of female sexuality. They take the reader into a maze of physical and sexual encounters, explaining the spirit of women. Modern Indian female artists see sex as a fundamental element of human life.

This again reminds us of the narrator in Charlotte Perkins Gilman's short story, "The Yellow Wallpaper", where though the narrator's husband, John, loved his wife, being a woman she was paid little attention to and confined to domesticity like a typical housewife and this in turn leads the narrator to suffer from neurotic disorder until she finally turns insane. Maya, in the *Cry of the Peacock*, too experiences loneliness and lack of communication and she feels--- "God, now I am caught in the net of the inescapable, and where lay the possibility of mercy, of release". This net is no hallucination, no. Am I gone insane?... (Dar 90) Being a rebel woman, she refuses to identify with it and revolts against it in her own way. She is in search of a new vista for a woman's world- a space where she can be at par with man. Just as the narrator in "The Yellow Wallpaper" fancies a woman trapped behind the yellow wallpaper, which becomes a symbol of confinement and finds solace on imagining her wandering in the garden freely when there is no one around, "[amidst] those dark grape arbours, creeping all around the garden....."(The Yellow Wallpaper by Charlotte Perkins Gilman, 654) Desai's Maya, too, seeks her mother who has attained liberty from suppression through death in the natural landscapes and gardens and gets solace in it. However, while the narrator of Gilman, at the end of the story, tears down the yellow wallpaper and metaphorically liberates herself from the confinements in a claustrophobic atmosphere where she is thrust into by the stern, dominant patriarchy, --- "I have got out at last...you can't put me back..."(The Yellow Wallpaper by Charlotte

Perkins Gilman, 656) Desai's Maya, compromises with her situation, lingers on with the negativities and nihilism imposed by the patriarchy and thus suppressing her self-identity and feminine desire in her heart till she dies. Shobha De's novel, 'Second Thoughts', houses a protagonist, who too is christened Maya. However Shobha De's Maya is very different in attitude as compared to her namesake in Anita Desai's novel, 'Cry of the Peacock'. A middle class Calcutta girl is married to Ranjan, Shobha De's Maya possesses a keen desire to discover Bombay and pursue a career in textile designing. But her sense and sensibility are reduced to ashes by a fanciful moody, suspicious, calculating nature of her husband. She seems to be losing her identity every moment when she is with her husband. Just at this moment, almost as a gift of God comes Nikhil, who, in opposition to the dictatorial, disparaging Ranjan, is appreciative of Maya. This is like a ray of hope for Maya: a new way to live, new promises of life to keep which, in turn, makes Maya dedicate herself to Nikhil. She has broken loose from pangs of conscience and she now thinks of enjoying outings and longs for the romantic date with Nikhil. "I lay awake all night dreaming of a large bird swooping down on me, claws out. Other than the odd mole hunt my body remained uncharted territory." (281) Thus, the New Woman steps out as bold, fearless, uncaring and looking ahead to assert her individuality and establish her identity. To conclude in a word or two, it can be said that the post independence Indian woman Novelists in English like Anita Desai and Shobha De focus on how woman in the changed socio-economic conditions, become skeptical to the traditional roles assigned to them by patriarchy and hence renders a voice to the revolting consciousness of women folk to their exploitation and male -chauvinism. However, a stark difference is noticed between the treatments of the characters by these two authors. Though the women characters of both Anita Desai and Shobha De voice their grievances against the dominant patriarchy, Anita Desai's characters are seen to strive for liberation but eventually cannot break free completely from the duties and responsibilities that they owe to the society. They fumble to take up bold steps for their emancipation and so the feeling of nihilism becomes their all time companion. On the other hand, Shobha De's female characters are much bolder in voicing their disapproval of dominance of women practiced by the patriarchal society. Emerging as the "New Woman" of the era they pursue their goal of emancipation to its fullest, in the

process establishing an independent and strong identity in the society. Shobha De seems to have derived this perception of free women from western feminists and writers as Charlotte Perkins Gilman too, harped on the same notion--- "Women's subordination will only end when women lead the struggle for their own autonomy." (Gilman) Such an attitude on the part of the females, according to me, is highly appreciable and such "New Women" should be the light bearers of all the timid and submissive "Bhartiya Nari", inspiring them to rise up against all sorts of oppressions and establish themselves independently in the patriarchal setup as does Shobha De's creations---Karuna and Maya.

Conclusion

So it turns out that the queen of tragedy suffers from injustice by the male protagonist. Many of the early changes in women in India were led by men. However, in the second half of the 19th century, spouses, sisters, relatives, and those who graduated for girls' education were added to those who were legally affected by the struggle. By the end of the 20th century, women were given greater autonomy through the Autonomous Women's Association. Women's interest in the struggle for opportunities has strengthened their basic interest in their work and, in addition, their rights in autonomous India. Female writers not only focus on feminism, but are also featured by most male writers. R.K. India's most important writer, Narayan, ironically emphasizes that all girls in modern society are sailing on the same ship. They like their position in marriage and complete freedom. However, Narayan never underestimated the strength of women. He sees her immense potential as an incarnation of "Shakti." He follows the quiet anger of femininity with the uselessness and meaninglessness of women. His care and interest in injured women is based on purely traditional and biblical old wisdom. His famous works are *Guide* (1958), *Bachelor of Fine Arts* (1937), *Dark Room* (1938) and *English Teacher* (1945).

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