Chapter -1

Preamble

Introduction

Material reality has changed in Indian English fiction and it has been responsive to the theoretical outcomes that have put its impact and governed its study from the very time of its inception. At the beginning, the fictional works of the writers like Mulk Raj Anand, R. K. Narayan and Raja Rao were mainly concerned with the oppressed people of the society, the Indian middle class life and the expression of traditional cultural ethos of India. Indian English fiction concentrated on the depiction of social reality of the times. The critical studies of the Indian English writings were directed to explore how far they had been successful in giving expression to the reality around them. Much of the study was based on sociological and Marxist theoretical perspectives. Apart from the views related to the study of external reality, the psychological reality expressed through different characters formed another aspect of literary criticism.

The material and philosophical interplay of a variety marks a discernible shift in the English Fiction nature of study of the Indian subcontinent. Moreover, Indian English scenes have become complicated, variegated and thematically richer in the fictional work. Many Indian writers shifted abroad and who divide their time between Indian and abroad gave their contributed on much in this field rapidly develop sub-genre of English Literature. Indian English Literature now become broader, the writings necessarily belong to the sons of the Soil. Through this process, the scope of fictional concerns of these writers, who are purely global and transnational.

The diaspora in India interlink the global literature and make the world known about, the importance of Indian fictional work. The global accumulation of the Diaspora writers mark the emergence of culture mix in a very huge level and time impacted by globalization and unbounded progress in the technology and communication field. The writings show how rapidly the impact of the development of one part of the country spread under in each and every part of the world. So their fictional work become more valuable and significant in expanding cross-culture from different aspect.

Different Indian writers like Bharati Mukherjee, Jhumpa Lahiri, Anita Desai, Kiran Desai, M.G. Vasanji, V.S. Naipaul and Ruth Prawer Jhabvala disclose the inside problems and sufferings of the displaced people in their new adopted country.
It seems that those displaced people are asking question on traditional understanding of the different aspects like home, native and alien. These writers contest among the difference between different cultures based on binary division of information of the East and the West. On the other hand the earlier writers depicted the encounter of cross-culture that is often mentioned as stereotypical form of life and characters to make an essential difference between the cultures. Diaspora writers have fixed nations of identity and fixed norms that govern life at home and abroad. Diaspora fiction discloses the different attitude of the people from all over the colonies in the postcolonial era.

These writers also bring out the functioning of almost the same power politics that defines the relations between the power wielding people and the people kept at the margins even after the end of political imperialism.

A number of contemporary writers fictionalize these aspects of life and the postcolonial critics analyze and expose the way colonialists propagated constructed reality about different societies and cultures as the reality. The theoretical perspectives used for the purpose are usually based on the insights provided by Michel Foucault, Edward Said, Homi K.Bhabha, Gayatri Spivak, Aijaz Ahmad and the other postcolonial thinkers. All these ideas contest monolithic, unitary and totalitarian views about reality and its understanding. The study of literary works is taken up to find how the writers have presented experiences of the colonized people. The variety of life that forms the subject matter of postcolonial creative and the critical writings also includes different forms of oppressed human existence even after the end of British Imperialism. It points out the colonialist nature of the native rulers and challenges the essentialist understanding that treats certain races as always the colonizers and the others as fundamentally free from such cultural traits.

The postcolonial fictional writings often provide a revisiting to history and contest its existing interpretation. The fiction writers often mix fact and fiction to re-examine the earlier happenings, incidents, views and assumptions. Their major concern being the nature of reality that existed during the colonial period, these writers often concentrate on the political and social happenings with a view to contesting the academic or the accepted versions about them. In the process these writings use the historical facts and references to persons and places to subvert the earlier discourses. The fictional polemics in such writings is often premised on the ideas that treat history as something constructed, hence a kind of fiction. The major
function of these writings is to expose and criticize the subjugation of man by man in all its forms. Therefore, the critical stance used by post colonialists turns extremely relevant in the works concentrating on the decolonization of the social groups oppressed in the name of class, caste, gender and race.

Before analysing the experiences and maladies of the diasporas presented in the novels of Bharati Mukherjee and Ruth Prawer Jhabvala, some theorists and theoretical concepts on Diaspora experiences need to be identified and discussed to define Diaspora and find out various hazards experienced by them in the process of settlement in a new country, their cultural dilemmas and displacement; the generational differences they face; transformation in their identities with the new demands, the new possibilities they have before them and ways of thinking about their relations to the subject culture and their homelands which can bring about changes in the received notions of diaspora identities and their modes of existence.

‘Diaspora’ leads to indignation and action results into catharsis. Ruth Prawer Jhabvala's characters face 'Diaspora' and due to immigration they have to face Indignation. Olivia is a Diaspora character, In India she is totally unknown and from the surrounding atmosphere, her husband Dougis Livers is a reputed officer and has no time to give to his wife Olivia, Olivia is keenly desirable for a baby so that she can pass her time with. But her isolation start increasing day by day, her attention diverted towards Nawab of Khatm. Who gave her a lot of time according to her wish. This friendly relationship leads to physical relationship and Olivia innocently gets pregnant with Nawab. Here Olivia becomes a carthatic figure who faced indignation due to illegal relationship with Nawab. Now a question arises that if she will give birth to a child who resembles to Nawab, She will face indignation in the society of white so finally she ate sleeping pills and ends her life. First of all the question arises what is Catharsis?In simple meaning Catharsis is 'Confession', sometimes when we watch any movie or read any Pathetic book that me know make us cry and we feel a kind of relief from that cry. Again a question arises that why do we try to find out sadness in literature and other types of entertainment? 'Crying' is something that anyone would like to avoid if he or she could but after crying we feel a kind of lightness, refreshness and goodness afterwards. Greek Scholar Aristotle called such kind of relief as 'Catharsis' When we read any literature that fill us with strong emotional experiences that finally result into a sense of Purification. For example a child become cool and calm after a tantrum and start playing peacefully similarly a tragedy (and comedy)
can cleanse our emotion and make us feel very light. As Aristotle speaks particularity about Catharsis and theatre. We can feel art very deeply. All the tragedies of Shakespeare, all the movies, paintings and each kind of art. We try to seek those feelings because we feel good and light in the end, though we feel sad first.

Shakerpear's tragedies are very famous in this reference. *Hamlet, king lear, Macbeth and Romeo and Julliet* are some of the best examples of 'Catharsis', after the result of killings of at least four characters per play.

Romeo and Julliet is very impressive performance though one already knew the end of the play but still the audience go through an emotional journey, Which make them feel a bit different from the beginning of the play.

In other words the Protagonist usually has any weakness or any 'tragic flaw' and that becomes the main cause of his downfall for example Olivia of *Heat and Dust* is suffering from isolation, though she has a passion of wearing stylistic dresses and wants to be watched and appreciation. But her husband didn't have time to notice her, she gets diverted towards Nawab a biau and that becomes the reason of her downfall and she illegally gets pregnant with him but when she scared of the society about this act. She gets no way to escape instead of taking sleeping pills and suicide. So in such a way Olivia get purged with body and soul.

What is Indignation ? "Anger aroused by something unjust, unworthy or mean" The same feelings faced by the western characters in India, in the novels of Ruth Prawer Jhabvala, everything is shocking for them in India. They told the reason and intrest India is about spiritual message but in contrast they have to face unfortunate experiences while in searching peaceful of mind. Jhabvala has reflected her diversion from India through her character, they told how they have to face robbery, molestation and cheating in India, particularly the girls "all the other people all over India."

"I am eager to concede that in our cataclysmic world this is a little misfortune, arousing even in me only the kind of indignation that could be thoroughly vented in a long footnote somewhere.

Marilynne Robinson, *The Death of Adam*, (1998) 2005 "There is perhaps no phenomenon which contains so much destructive feeling as moral indignation which permits envy or hate to be acted out under the guise of virtue." Enrich Fromm, *Man for Himself : An Inquiry into Psychology of Ethics.*
1.1 Concept of Diaspora

Diaspora is the buzzword in post-colonial literature. It is the situation of any group of people dispersed, whether forcibly or voluntarily, throughout the world. Diaspora is a new term in literature but historically it is quite old, recorded as the forced migration of the Jews from their original homeland. The term Diaspora is derived from the Greek *diaspeirein*, meaning “dispersal or scattering of seeds”. A typical example of Diaspora is given by the New Webster’s Dictionary and Thesaurus of English language: “the dispersed Jews after the Babylonian Captivity; their dispersion” (264). However, the terms Diaspora and Diasporic communities, today, are increasingly being used as a metaphoric definition for expatriates, expellees, refugees, alien residents, immigrants, displaced communities and ethnic minorities. The term Diaspora has also been used to describe the experience of movement / displacement and to analyze the social, cultural and political formations that result from this movement/ displacement.

How to define Diaspora has been the subject of ongoing debate. While some scholars have argued in favour of identifying a closed set of attributes and have been only minimally concerned with the actual conditions of diasporic existence (Cohen 1997), others have preferred to use the term in the broader sense of human dispersal. Safran (1991) maintains that Diaspora is “that segment of people living outside the home land”. Docker defines Diaspora as “a sense of belonging to more than one history, to more than one time and place, to more than one past and future” (2001 vii). Brah’s work on Diaspora locates “Diaspora space” in the “intersectionality of Diaspora, border and dislocation as a point of confluence of economic, political, cultural and psychological process” (1996).

Clearly, a working definition of Diaspora is in order. The broader definitions do not help us to understand the specific social, historical and political contexts within which Diasporas have emerged. In addition, the traditional naming and meaning of Diasporas can be expanded to include several communities that express new identities and cultural practices as the result of displacement. For example, Gilroy (1993) uses the concept diaspora to argue against ethnic absolutism and unitary ethnic culture. Stuart Hall (1990) uses diaspora to emphasize the hybrid identity formation and the processes, experiences and practices that result from displacements and cultural shifts.
There are some characteristic features of Diaspora that need to be discussed in order to create/ make a better and easy understanding of the meaning and history of Diaspora.

Diaspora Can be watched through the circumstances and situation leaving and the given points can be considered as the main reasons of Diaspora :

**Forced Migration** : People of different countries their ancestors had been forced to leave their nature place and to settle into different places throughout the world.

**Collective memory or memory loss** : Collective memories of pains and sufferings maintained by different people of the same nature countries. They assemble their collective experiences, pains, struggling and sufferings and made an account and a vision of their nature country. The visions are not made by a single made but a record of many people. But gradually, the memory loss took place is a constant process of generations. The cultural tensions came out in gathering records of Diaspora Within these tensions a gap came between two segament of memoir which lead to dimension in diasporic account.

- **Alienation and insulation** : Diasporic characters believe that they are unable to merge fully and accepted by the alien countries so they feel a bit alienated and sometimes insulated the overall position of diasporic people was that they were never be in position to dominate in the host country. This is all due to de-territorialization.

- **De-territorialization/ re-territorialization** : This alienation is also an alienation from their re/source of new imagination for diasporic nations. The concept of nation has long been linked to a singular state and territory. The formation of Diasporas has clearly challenged the mono-dimensional and territorially bound ideas of nation. De-territorialisation and re- territorialisation could create an exaggerated form of attachment and/ or intensified sense of criticism.

- **Sense of collective investments** : Immigrants remain in touch with their nature place personally to maintain their contact to their nation, culture, tradition, Which is called as diasporic consciousness. But how this diasporic consciousness changes through different generations and transformation become the case of study of diasporic identities, caste and class. So they become unite to each other to maintain their memoir about their homeland.

- **Diasporic consciousness migrated person** to relate personally to that homeland and maintain a unique ethno-national or ethno-cultural consciousness, which can be
termed as diasporic consciousness. How this consciousness changes, transforms or
mutates across generations, across genders, across caste is an important element in
the study of diasporic identities, gender and class. Members also believe that they
should collectively be committed to the maintenance, preservation and/ or restoration
of their homelands.

1.1 The desire to return:
Different groups of diasporic people always believe that they would return
back to their nature place once peace will return. Many critics respond on the
aspect of Diaspora. Floya Anthias(1998) states that the main motive is to
adopt difference and changes. At some point it is believed that it maintains the
notion of Origins and Origins are somehow the basic of any identities. She
also reveals that class and gender's analytic study has also been satisfactorily
cooporation in the study of Diaspora. Diaspora is not a single unit or element,
it is combination of different analytical histories, which are separate and
different from inter sectional aspects of race, caste, class, gender.

1.2 Factors affecting Diaspora
Factors affecting Diasporas, In a hut shell Diaspora is considered as a term
related to powerless disperse, root out, immigrant communities. But the
contemporary experience of different Diasporas reveal some other stories. The
modern era with a vast and rapid extension of telecommunication technology on a
very big scale as well as internet's arrival, world, wide, web (www) help in exploring
the world and provide powerful opportunity for maintaining the trans-national
relationship between communities are also called as similar as to Diasporic healing.
Diaspora is not considered as the alienation or dejected term but. The immigrant
who dispersed from their nature place now get chance to return to their homeland
mentally if not physically. They could see and admire their roots or nature land from
afar. Hence Diaspora doesn’t remain a scare word for the immigrants but it becomes
a catchword, for their condition their experiences and the people who are caught up
in the web of trans-national relationship.

1.3 Variants of Diaspora
Although Diaspora has become an umbrella term encompassing terms like
dislocation, displacement and exile which determines the range of diaspora studies
from its beginning to modern times yet an overview of these terms needs to be introduced here.

**Dislocation:** The phenomenon of dislocation and regeneration which takes physical, social and individual form may be a result of transportation from on country to another by slavery or imprisonment, by invasion or settlement, a consequence of within or unwilling movement from a known to an unknown location. This includes those who move from the centre to the margin and vice versa. “It affects all those who as a result of colonialism, have been placed in a location, which because of colonial hegemonic practices, needs, in a sense, to be reinvented in language, in narrative and in myths” (Ashcroft 73)².

“The necessity of dislocation does indeed become the mother of invention. Hence the disruptive and disorienting experience of dislocation becomes a primary influence on the regenerative energies in post-colonial culture. The resulting restructuring generates new and powerful forms of culture which, whilst having their roots in an African origin, are able to bring forth a new culture. Diasporic communities formed by forced or voluntary migration may all be affected by this process of dislocation and regeneration” (Ashcroft 73)³.

“Dislocation is a feature of all invaded colonies where indigenous or original cultures are not annihilated. Often literally dislocated, that is, moved off what was their territory. They are metaphorically dislocated, placed into a hierarchy that sets their culture aside and ignores its institutions and values in favour of the values and practices of the colonising culture. Many post colonial texts acknowledge the psychological and personal dislocations that result from this cultural immigration, and it is against this dislocating process that many modern decolonising struggles are instituted” (Ashcroft 75)⁴.

**Displacement:** As far as “Displacement” is concerned, “place becomes important with the interference of colonialism. Such intervention may disrupt a sense of place in several ways by imposing a feeling of displacement in those who have moved to the colonies; by physically alienating large populations of colonized people through forced migration, slavery or indenture; by disturbing the representation of the place in the colony by imposing the colonial language. The colonial language creates a gap between the experienced place and the descriptions the language provides” (Ashcroft 177-78)⁵.
Exile: The predominant archetypal image of exile has been the co-opted figure of the “wandering Jew”. The twentieth century after all has been a time of great physical displacement and refugees. Bruce Bennett referring specifically to Australia and the Asia-Pacific region claims that mental state of exile has been more characteristic than a sense of being “settled” or “at home”. In literature especially, the figure of the exile has become a protean metaphor for the twentieth century. The condition of exile involves the idea of a separation and distancing from either a literal homeland or from a culture and ethnic origin. David Bevan says that there are two sides to the reading of exile. On the one hand, it is characterized as an experience that principally invigorates and on the other one that mutilates (4).

Difference between “exile” and “expatriation” is one where exile implies involuntary constraint and expatriation implies a voluntary state or act. Increasingly large diasporic people problematic exile, Where is the place or home to be located for such groups? In the birth place or in the nation state in which the diasporic community is located. Exile was also produced by colonialism as pressure was exerted on many colonized people to exile themselves from their own cultures, languages and traditions. (Bevan 4)

1.4 Colonial Diasporas

Diasporas, the voluntary or forcible movement of people from their homelands into new regions, is a historical fact of colonisation. “Colonialism itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of Europeans over the entire world. The widespread effects of these migrations continue on a global scale. These settler populations needed a source of income and food and therefore a large scale demand for labour was created where the local population could not supply the need. Hence the result was slavery in the Americas, South Africa, indenture in the West Indies, Guyana, Malaysia, Fiji and black birding in the South Pacific and Australia. The practices of slavery and indenture thus resulted in world-wide colonial diaspora e.g Indian majorities or substantial minorities in colonies as diverse as West Indies, Malaya, Fiji, Mauritius, Eastern and Southern Africa” (Ashcroft 69).

In view of the formation of a new identity of culture Ashcroft asserts “The descendents of the diasporic movement generated by colonisation have developed their own distinctive cultures which both preserve and often extend and develop their
originary cultures. The most recent diasporic movements have been those of colonised people back to the metropolitan centers. The population in countries such as Britain, France, America, now, has substantial minorities of diasporic ex-colonial people” (70).

A struggle has been still going on to enhance a proper term and conditions for the fathomed part of socio-cultural shifting that results from the coming of modern era of colonialism and about construction of a new national building. Shifting from one place becomes the main expulsion of degraded people, in their, histories of slavery, indenture, and departure from their ancestral homelands, in the name of immigration, shifting and dislocation. One doesn’t desire to become the prey of mythological victim but rather, it is appreciated a lot. How gradually those dislocated people made histories by increasing their innovative tricks for their survival on the alien land and revealed their sinister experiences of shifting and reforming through vibrant and revolutionary ways with the help of political and cultural life. Now a days, Diaspora is a familiar term which is highly enjoyed in the intellectual point of views. Who are deeply involved in the studies of contemporary post colonial literature; and they are exploring in the vague fields of post colonial perspectives, No simple agreements made over the issue about what is Diaspora and what it does? Many scholars Many scholars have been the same opinion about Diaspora; some of them are Stuart hall, Paul Goudery, Reycho, Diahna, Brydon, Rinaldo watch etc. All have the same opinion about ‘Diaspora’ the studies of Diaspora will disclose the solid ground of cultural practices of both the people, people who are forcefully dragged out of the country and who voluntarily migrate to alien country due to their career, situation and circumstances. So the deep study of Diaspora will help in to fixed out the challenges of certain calcified assumptions about racial, cultural, traditional ethnics, moreover, national belonging: The studies of diaspora also help in forging Diaspora also plays an important role in forging the new links between the movements of critical methodologies and contemporary social justice.

The various serious demands have been raised to make attention over the issue of Diaspora. Everyone finds a need of exploration on this topic that should be having broader, political and epistemological. Moreover the first point of attention is to get familiar with the post colonial Diasporas that has Diaspora which has been conceptualized through a sharp antagonistic bonding with the nation, this bonding will always help in assisting ahead but the issue of money emerge to challenge the
boundaries of political implications in the latest diasporic theory in a contrast 'global-era'. There is also today's need to familiar the robust culture and intellectual fields, which have played an important role which is historically merge Historically merge into the concept of Diaspora some ligancies have been very inspirational and side by side they also get threatens to undercut or obscurity through the agenda of post colonial Diasporas. Generally we can say post colonial Diaspora might best in terms of understanding, not as self evident, Social-cultural phenomena. This phenomena will help is to enhance our knowledge as well as to line the cultural politics that has been on special racism, collectivities within the modern western world.

1.5 The Politics of Diaspora

On the political field, the concept of nation has always been the central point of any argument or debate on the issue of post colonialism and 'The nation' is considered the main ground of resistance. The text like the "Wretched of the earth" "Imagined communities and "the Empire writes back", claims that it is very tough task of backing such matters. The post colonial Diaspora is based on three different grounds. The first among them is about the renewed awareness based on the vital intervention of feministic aspects, Marxist and post colonial, patriarchal, classical, entho-centric and homophobic perspectives of the third world presented as nation hood. The second unit is about deep influence of the first world related to ethnic studies played an important role in the implantation of post colonial studies. In this commentary we often find the reflection of Reflection of spatial and psychic distance that have been from the third world nations and also from a strong feeling of criticizing from the "First world" nations. The third part of this concept has been come out from emergence of reality or discourses of globalization in which the issue of nation, state are totally eroded by the global circumstances and arise of new technical communication the account is already present the certain logical lacking and in appropriateness for instance :- Question arises, is a nation now in a dangerous zone where challenges or its deferent zone has to be ignored ? We have already assumed that post colonialism is an impulse that can worry a nation.

The tension is quite invisible in the theory of Paul Gilory’s work. He reveals the complies as well as simple summaries about the topic but the most appropriate in them is his book "the black Atlantic" discloses many other facts and statements that lies on the ground of **** fatal junction, which have been conceptualized about
nationality and cultureless.(7) Diaspora in this terms often used today to reveal practically about the population which is originated is a land quite different to the currently residence and which cross the borders of national states through different span like social, economical, political of networks. Such population become self aware in prevalence and number. Many out of such population come out as perfect players in the making of national narratives regional and political alliances in the globalization.

In 'Diaspora' the main issue is about the belongingness of persons, they are having their own sense of personal identity that they are related to their own community as well as their own nation. Post colonial literature try to seek out and to strip out the orthodox aspects and to find out about the importance of national identity as the main subject related to post colonialism. The post colonial perspective reveal the indigenous situation which the representative voice can lift and make this world known about the existence of colonial subject or as a citizen of postcolonial community. Postcolonial writers, novelists, poetry writers, prose writers and other field of writings make the issue of post colonialism solid. Through the weapon of criticism celebrates the upcoming national identity, which was their responsibility of represented. The main factor of re-evaluation become the main reason of national identity is quite admirable and essential, which help in gaining their identity, power, and independence from colonialism. But it was a great task among the writers to convey the post colonial message to the world because every nation have separate and unique history culture, tradition, language, rituals and life style. If we talk about cultural hybridity, can we think about individuality of any nation, hope to understand or communicate the draw backs of colonialism.

There is an ongoing discussion about the term diaspora within the domain of postconial studies which insists that it is not only the beginning of social justice and cultural politics but also the final stage of dominion of immigrants, cosmopolitan First world representation and their post colonial experiences.

"The black Atlantic" is an inspirational force for all of us to regain contrast culture and tradition of alien country. Diaspora is Dynamic force helps in enhancing for better cultural politics in a parallel way, and try to understand racialized culture of a nation. His famous book 'Against Race' Gilroy raised questions about the profit of turning strategy and at essentialist which have turned to racism but still serves faith in the term "Diaspora" functions global justice, clearly unwavering. Gilroy says that
Diaspora is a ready tool to develop stern discipline for the pre established as kinship which is deep rooted with belonging ...... (against 123) that becomes a useful medium to re-set the idea of making complete identity because it is strong enough to develop national and other such feelings. It also develop the concept about distance from disabling conception of automatic beardy that in eider based on blood and (133)

Present discussions about post colonialism Diaspora have got benefited broadly from Gilroy's writing of conscious, polemically and normative on the issues of nation and Diaspora equally. According Gilroy's concept, the nation is in specific, sociopolitical category. Moreover Gilroy's main aim seems to pit-nation against the diasporic stream. It is not clear that they are either oppositional or distinguishable. Furthermore, one can't guarantee about the inclination towards fascism. Moreover there is not clearly about diasporic or devoid of 'ethnic absolution' and over flowing with the post colonialism's liberation, Robin coheir's concept has given a clear description about the attitude of imperial Britain as a global Diaspora. Above all, when we think about such perspectives, we recall many self conscious people like Hindi Sikh, and jew also enlisted into Diaspora individuals, the absolutists are the absolutists who are aggressive due to their rhetoric sacred nature place, their racial purely which Gilroy attached with nationalism.

The description of polemically celebratory is very well depicted by Gilroy on Diaspora that moves ahead to an important work of Rey chow, another writer deeply influenced with the concept of contemporary Diaspora. In one of his influential writing "Against the lures of Diaspora", an extract from the writing reveals the agreement of chow on Chinese Diaspora, that says that the western intellectuals play the role of cultural "brokers" (164) who claims to show the influence of Diaspora on china. Moreover the first fact that is to maintain institutional and geo-political benefits as the counterparts. The researcher or the scholars of the "Third World" Diaspora make a space to remove the previous ground of struggles that have been related to the native land of the individual. Another factor of Diaspora is physical alienation, in which 'intensification' and 'aestheticizate' comes first as it values for the position of minority and had developed the struggle from past to present. In the third world the intellectual real position, situation and circumstances and become out of function. The false sponsorship come into existence, in the third world. The issues tradition, culture and including women culture become "Sacrificial identity. That hide the
hegemony of the afore said intellectuals. Who are involved at their home........ So the main requirement become go against the drawbacks of Diaspora and also to make aware about women issues, and how to handle it. The suppressed classes of the society in the 'third world' that does not resemble with the historical circumstances of their own articulation is bounded by the repeated exploitation that was in practice and still in use between the western and eastern scenario.

The space related to the "Third World" scholars in the field of Diaspora has & particular space that has to removed from the ground' previous strangles that is still related to the native land. The issue of physical alienation can only be to intensify and aesthetic the values of minorities, their position that had been developed in the earlier struggle and still in progress, the third world intelllections actually become out of function due to the western circumstances, the unself reflexive sponsorship of the third world culture, women culture is also included in it, all these becomes like a mark to conceal the hegemony of these third world scholars over those who are stuck at home..... So it becomes the necessity to write and read against the lures in the name of "Diaspora" : any effort to face the actual position of "Women" or of the "oppressed classes" in the 'third world' that do not go side by side with the historical conditions its own articulation that is bounded to repeat the exploitativeness that used to and still characterizing most of the exchanges between 'west' and 'east' (180)

The present study of the term Diaspora reveals about post colonial studies that helps not only to explore about the (break beginning through) in cultures politics and social injustice but also about the outcome of the ancestral migration, experiences.

The recent and common term about Diaspora is about the study of post colonial issues that do not suggest any break through its the field of cultural polities and Social justice, but contrary, the final step in the direction of ascendancy of migrant, cosmopolitan, and first world metropolitan biases become the representatives of "the post Colonial experiences, Further objection to uncritical representation has been exclusively "anti nationalist", moreover resistant or radial can be found when this matter has been invoked, which will sometimes extraordinarily helpful, but sometimes proved vague discourse on the topic of globalization. Later on the objections about uncritical representations of the post colonial Diaspora appears as the only source of "anti-nationalist" and so it is specially 'resistant' and 'radical'. We
find inspirational for sometimes extra ordinarily helpful and sometimes worthless consideration on "globalization". When we make consideration on globalization, we find this term in practice every where in recent theories of Diaspora. For example, nowadays, the anthology writer’s creating 'Theorizing Diaspora'. The argument about the term Diaspora that provide other possibilities not only on the national terms but also through globalization which will make one understood about homogenizing of difference. This is quite influential and innovative idea, but very confused, and not very practical completely, when any writer or editor mentioned later cite a passage that has been written by Arjun Appadurai who made an agreement that in the present scenario of a Diaspora, it is seen emerging and running with it is not going against the issue of identity, movement and reproduction (14). Now we can cross question ourselves that if there were more than only co-incidence that the term Diaspora is blooming through its theory in the present era of free trading in 'globalization'. It is an era where the virtues and border crossing identities recommended not only by racial scholars, but sometimes more than estimated, by the authorities.

The very famous book, "Empire" written by Hard and Negris, reveals the concept of challenges which had been faced by the advocates of post colonial Diaspora. They don't reveal the contemporary diasporic theory to extension but they commented scornfully on post modernism and post colonialism like many other contemporary diasporic theorists and writers constantly challenging the Western Imperial power through anti-essentialism, hybridity and mobile conceptions and ethnic subjectivity Hardt and Negris also made argumentative speech on such anti-essentialism projection that have reached to a dead end.

The theorists who favors postmodernism and post colonialism as a politics of difference fluidity and hybridism to make challenges the binaries on the other hand the essentialists on modern sovereignty are outflanked by the different policies of power. Power has been enacted by the territorially bounded, ethnic absolutist) the bastion that have been slacking and make circle around to make them bounded in the assault in the name of difference. There Theorists have realised that they have been pushing against open doors...... This type of new enemy has not only resistanted to the old (anti-essentialist) weapon but they are thriving on them, and so they join hands with the would be antagonists to apply them to the fullest, and stick to a slogan that says "Long live difference and down with essentialist binaries" (138).
All the activities about to be diplomatic somehow turned amusing Hardt and Negri got inspired but finally retreat from the idea in which Post-colonialism and Post-modernism scholars are clearly revealed that lackeys has become the global capital and also the world market (138), However, Hardt and Negri also concludes the theory on post modernism and post colonialism arguments, diasporas theory too Which are not enemies of each other but “effects of Empire (138).

‘Empire’ made work on the concept that the ancient 'Imperialism’ ruled by the straight forward military compulsion and aggressive assert of racialism and national boundaries, have been ‘sublated’ by the present Empire. Who are now working through agreement of 'Consent', 'human right' and cultural difference; But the arrogance would seem instead of heritation from the content of particular diasporic people who are now living within a post-world (9/11). Now, they are getting challenges, and deburred from the basic human rights as well as they have to make revival, pretence of homeland security reasons, out-dated, racialism and 'absolute nationalism'. For instance, some diasporic people, who want to door even the doubtful backing of plurality and miscellaneous mob who are not effortlessly swinging openly, but restricted and closed themselves. tightly Admittely, The statements given by Hardt and Negri over the issue of rising Empire (that is similar to the statement of Gilroy's about nationalism) that has been more poisonous and bitter that the analytical studies. Above all there is no contemporary criticism available to ignore the possibilities in the terms of global era, which have been mapped out by them and a secret agreement might rise between the supporters of the Empire and supporters (proponents) in an another name we call them Post-colonial Diasporic people, So all these analytical studies reveal that one cannot afford to establish any particular idea about post-colonial Post colonial Diaspora can not be bounded in any simpler relationship whether it is the issue of "the nation" or as "globalization") Ames Clifford broadly commented on this issue of contemporary supplication of diaspora. At the very beginning of this argument, he argues in this terms that contemporary diasporic practices are unable to reduce the secondary effect of the nation state or global capitalism. When they are defining the concept they have been forced by there structures. They also moved on to criticise them on the issues of old Diaspora and new Diaspora, present different sources for the upliftment of the concept of Post-colonialism (244).
Concept at the concluding part of his essay in the term Diaspora lost and survival have been pre-figurative of what? This question lacks description and of has decreased to mere reactive Stop gap between language "posts'. Post colonial is a sense related to an emergent, or utopian of aspect. Post colonial cultures and places have not been there, the context of movements, teaches, discourses are the main features of post colonialism post has been overshadowed by neo, still, the term post colonial does not reveal the real picture, incomplete, raptures and post structures has domination, sites of current strangling and fictional futures. This fact has been relived in the perspective, the factual report about Diaspora and its history currently following in the air would been about re shaping not western, or western who become the model for cosmopolitan like, nonaligned, transnationalities and markets that have been the resources for a fraught co-existence (277).

Here, the concept of diaspora is not presented straight forwardly. It is quite different to western' political construction, but as the matter of 'moment's, 'tactics' discourses, as the irregardless model, Political facts, and "imagined future", that is quite similar to an angile and complexities of cultural politics.

The Diaspora studies since have developed with the passage of time with various thinkers and theorists which have gone a long way in making this subject worthwhile. Moreover, a great deal of debate is still going on it.

1.6 The Writers and their Millieu

Bharati Mukherjee a Hindu Brahmin Bengali, was born on 27 July 1940 in Calcutta. She belongs to an upper middle class of the society. She was the second child of Sudhir Lal and Bina. She has taken birth into an intelligent family where approximately forty to fifty family members residing. Her educated family gave her chance to groom her education and career. Her father was a local chemist but later on got opportunity to go to England with his partner. He also took his family with him in 1947. Bharati Mukherjee's family stayed in England till 1951. This duration of living there, gives a golden opportunity to Bharati Mukherjee to improve her English and make it good.

When she returned to India in 1951, She got admission in Culcutta University. After wards, her family moved to Baroda. She has done her P.G. in English there. It was
her dream since childhood to become a writer, so she planned her career in that
direction. She went to Iowa University in 1961 to attend 'Writers Workshop'. She
also complete her M.F.A. (Master of Fine Arts, degree) and come back to India as
her father wants to make her marry to a bridegroom of his choice, of his status, class
and caste. But Bharati Mukherjee's destiny was different. After a short courtship she
made her mind to marry Blasie Clark, a Canadian native writer in 1972.
Bharati Mukherjee is a struggler throughout her life. After she got married to Clark
Blasie and went to Canada with her husband. But Canada is not the right place for
her to live. Canadians look immigrants with hostile eyes because they do not adopt
the concept of cultural assimilation. In the negative atmosphere she started her
writing career. She wrote her first two fictional works, 'The Tiger Daughter' and 'Wife'
in 1975 but didn't get any name and fame, but personally. She developed her
confidence in writing field.
Further, she wrote a collection of short stories, a reflection of her inner self, pains of
Diaspora after separation from the culture and soil. In 1980, she got the citizenship
of U.S.A. as she migrated there with her family. She worked in different college and
finally settled in California permanently.
Bharati Mukherjee's life goes through different phases, in the very first phase she
faced colonial Indian society and in the second phase, she faced post colonial
Indians in Canada. Finally she settled in U.S.A. as an immigrant and all these
phases made her a Diasporic writer, specially a Feministic diasporic writer. Who very
keenly watched every minor to major actions of the society taking place with women
in this world this fact clear from her fictional works. Her protagonists reveal the
hidden truth of the society.
Another writer in this field is Ruth Prawer Jhabvala; Who also faced migration. Her
migration starts from the very birth of hers, When she was born in cologne on 7 May
1927 in Germany. Her father was polish and mother was a Russian. When Hitler
came into "Power, They have to leave Germany. They migrated to England in 1939,
as refugees. Ruth's parents got British citizenship. Ruth Prawer Jhabvala got her
primary education from stock park secondary school at Subrub of London.
Afterwards, for her higher Education she went to Queen Mary College London
University, took her P.G. degree, wrote dissertation on "The short story in England"
England was the education hub for Jhabvala as she got opportunity to read many
great writers to increase her knowledge in the writing field.
Ruth Prawer got opportunity to meet an Indian Architect C.H.S. Jhabvala at London University, after a short courtship she got married to Jhabvala in 1951 and became Ruth Prawer Jhabvala. As per custom, Ruth has to leave England to move to her husband's house, so she came to India, spend nine years continuously and get filled with love and affection with India. That experience reflects from her early creations "To Whom She Will" and "The Nature of Passion" in 1960. When Ruth Prawer Jhabvala left India for the first time she was highly inclined towards India. But her protagonists reveal different stories, her first creations 'To Whom She Will' and 'The Nature of Passion' which have all the European characters seem to be distracted and dissatisfied. In her later creations, Ruth Jhabvala herself reveals her experiences in India, as a European representative, 'Myself in India' and 'An Experience of India' is published with the 'Collections of Stories'. Once Ruth's Journey of writing started from India speed up for the full forty years she wrote twelve fictional works and five short stories volumes over all.


Ruth Prawer Jhabvala worked in the writing field into three main phases, First phase in from 1955 to 1958. In this phase she has expressed her deep faith and excitement towards India. Her creations 'To Whom She Will' and 'The Nature of Passion' are having attachment with India and Indian people. For her joint family system of India is very strong bonding of relationship, which is absent in western the countries. The second phase started from 1958-1975 with her creation 'Esmond in India' (1958) The house holder (1960). Gradually, Ruth Prawer lost the influence of India and all her excitements towards India changed into night mare that reflects from her creation "Get Ready For The Battle" (1962) discloses the social problems of Indian society 'Like Birds Like Fishes' (1963), A Backward Place (1965) A New Dominion (1972) Heat and Dust (1975). An Experience of India (1971) "Short Stories Collection", How I became a holy mother and other short stories (1976), all the creations of hers reveal Ruth Jhabvala's attitude towards India as an insider and as an outsider (western attitude). The second phase of Ruth Jhabvala shows her diversion from Indian faith. It seems, she is asking question from Indian society, Is it a desirable place for the westerns to live? Specially the woman.
Third phase is called as an American Phase in which Ruth Jhabvala has written. The fictional works based on American life style ‘In search of love and beauty’ (1983) Then ‘The three continents’ (1983) reflects the pain of immigration in the name of displacement crisis of identity on alien land, post-colonialism and other issues ‘In search of love and beauty’ and ‘The three continents’ raised question against blind faith for India in the name of spiritualism. Her characters like Lee and Margret came to India as the blind followers to get personal salutation. In Ruth's another novel the backward place, the writer has depicted the story of three women who wants to settle in India after independence. But they found that India is the most backward place to live. Finally, Ruth Prawer Jhabvala confesses that no one can live live on alien land freely and comfortably as their own country and life style so finally she went to U.S.A. Forever.

1.7 Feminist Perspectives and Indian Response

Anita Desai has given a new dimension to the Indian Novel in English, by shifting the emphasis from outer to inner reality. Her artistic skill lies in the delineation of the psychic conditions of the characters who often indulge in self analysis and discover themselves in the process. Sometimes they alienate themselves from their surroundings, sometimes they grow neurotic, psychotic or schizophranic. Their problems are existential. Her women protagonists opt for the illusion rather than reality which seems to be horrible to them. Thus story, plot and style are subordinated to the character portrayal. The themes of rootlessness, alienation, anxiety, material disharmony, interpersonal relationships are successfully dealt with by Desai in her novels than reality which seems to be horrible to them. Thus story, plot and style are subordinated to the character portrayal. The themes of rootlessness, alienation, anxiety, material disharmony, interpersonal relationships are successfully dealt with by Desai in her novels.

The research has attempted to present the mental and spiritual world of Anita Desai. The world is full of violence and destruction fro Desai's female protagonists. They are lonely and alienated in a dark world. They are hopless and full of despair. They are acutely, aware of the emptiness and absurdity around them. Almost all her protagonists revolt against the existing patterns life. They reveal a bleak and sinister vision of life. Through their attitudes they also exhibit perceptions set out in quest of meaning. Hypersensitive Maya and discarded Nanda, both the protagonists pass
through a psychological crisis which damages their value system. These protagonists do not tread the same path, they don't react in the same fashion. They are located differently, their peculiar situation differ variously not only in nature but also in degree and quality.

Both the female protagonists of Anita Desai's are the victims of marital disharmony. All the marriages in her novel are more or less business transactions. A marriageable daughter is handed over to the male partner without considering the delicacy of her mind and feeling. She has to fulfil either the parent's obligation or the relative's demands with different intentions. Cry. The Peacock is the story of an Indian woman Maya who undergoes considerable traumatic experiences obsessed by forebodings and mental tension. In the novel Anita explores the turbulent emotional world of the neurotic protagonist Maya who is constantly haunted by a presentiment of her husband's death on account of her belief in astrological prediction. She desperately looks for someone to ward off the shadow of imminent death but none realizes her exuberance of sentiment, emotion and tension. Even her husband Gautma an insensitive and unsentimental youth hardly shares in her psychological suffering.

He treats her as a spoilt child. Cry the Peacock begins with Maya's reactions to the death of her pet dog and husband's total indifference to her, Anita projects the Psychic mind of an Indian woman in the tone of Maya. She says something slipped in my tear hazed vision, and shadowy something that prodded me into admitting that it was not my pet dog's death alone that I mourned today but another sorrow unremembered perhaps as yet not even experienced and filled mw with despair. As the prophecy of the astrologer obsesses her mind she utters, "I am dying and I am in love with living, I am in love and I am dying, God let me t sleep, forget, rest. But no I will never sleep again" (7). There is no rest more only death and waiting. These spontaneous utterances evince her traumatic experiences. Maya absorbs herself in her inner world or tragic vision.

He had been – large or small ? I cannot remember but his eyes I do; they were pale, opaque, and gave him an appearance of morbidity, as though he had lived like a sluggish white worm, indoors always; in his dark room at the temple gates, where the central 'lingam' was painted bright,
vicious red, as though plumged in sacrificial blood, 
and light burned in a single lamp from which oil 
spilled into a large spreading pool (28).

In the above quoted passage though the objects seem to be seen through a particular psyche, yet they have their own clear identity, while in the following one they are on the verge of getting lost in the subjective world of the character. It is a typical Indian scene of a temple with a red painted 'lingum' at the centre, an oil lamp and a foreteller examining the horoscope of a young girl still to be married. But these referential details have been given hardly any significance in comparison to the depiction of the impression of these objects on Maya's psyche. There are a great number of adjectival and adverbial phrases portraying not so much the objects themselves as the subjective way Maya views them.

Desai wants to present not just the subjective world of Maya but rather her psychic disintegration, she moulds images in such a way that the objects get increasingly blurred any confused. In the beginning only the edges of the images are mixed e.g. the tail of the rat gets merged with the father and father's voice becomes the voice of the peacock, yet they are recognizable. Later, they all get mixed up leading to an imagistic disorder which sets forth effectively the chaos of Mays's psychic.

In Desai's novels at times, very minor objects seem to attain symbolical overtones and effectively outlay a particular shade of mind or a psychic tension. 'Tea', generally associated with normal, practical day-to-day life and get – togetherness, is rightly associated with Gautam and not with Maya in Cry, The Peacock. As soon as Gautam disposes of Toto's body, "it is all over" for him, so her says to Maya : "Come and drink your tea and stop crying" (6) Gautam's readiness to have tea is clearly symbolical of his getting over Toto's death which becomes an obsession for Maya.

The novelist suggests the preceding psychic turmoil and the followings peace. The decision remains only as something vaguely and dimply felt-never defined. Had the decision been explicitly stated through clear denotative terms, Maya instead of being the loved and sympathized protagonist would have been a murderous villainess, and the tour de force of the novel a fiasco. Some of the traditional symbols have been reinterpreted by Mrs. Desai for the sake of rendering highly individualized psyches. In Cry, The Peacock, the repeated references to a peacock as a "brain
fever bird" "a reminder of death" and "ill-fated over" are contrary to the traditionally popular image of the peacock. Its dancing image in the rainy season has been associated with love, romance and beauty and not with fighting, mating and dying. By presenting the peacock in her arbitrary symbolical colours, Mrs Desai is making an attempt to depict Mays's mental predicament-a deep love for life with a sure knowledge of death to follow. But is true that this indentification of the peacock with Mays's psyche gives the impression of being an unsatisfactory contrivance to many readers, Maya's tragedy is mainly caused by her loneliness, lack of proper response from her husband, non-reciprocation of feeling between the husband and wife, her childlessness and her hypersensitivity. Maya on the one extreme is fragile, with deep cultural roots and refined sensibilities.

On the other extreme is her friend Pom who absolutely does not bother and is a typical woman with love for clothes, jewellery, colour, looks, "Lust for newness, for brightness colour and gaiety." (61) Maya describes her as living in her painted world where there were no shadows of family, tradition and superstition:

*Logic, tact, diplomacy – nothing mattered to her who chattered*  
*So glibly and gaily all the day long, jumping up now and then to*  
*Bring out a new pair of shoes, a new set of rings to show me,*  
*Talking with eagerness, and animation of anything that was new*  
*And bright, and never, never referring to family, tradition, custom,*  
*Superstitions, all that I dreaded now. I was certain she hated such*  
*Talks as much as I did, even if she had no reason to fear them.*  
*Such things simply did not stop over the bright enameled*  
*Horizon of her painted world, for such things bore shadows,*  
*And shadows were alien to her……*(61)

Yet another variety is that of cabaret dancers who earn their livelihood through their bodies, sometimes only by displaying and sometimes by selling them. The cabaret girls in the novel are what have been described in Sanaskrit as Roopa Jeevas because they live by their beauty. Although the cabaret girls do not have all the qualities of a Ganika, courtesan as described in Kam Sutra, yet they have dancing skill with emphasis on showing their fleshy wares. Maya has noting but disgust for them but they are described well. The female body which has been stock theme of poetry both in English and Sanskrit has been reduced here to a saleable commodity:
Their portruberent posterious, and of which they made much, arousing chuckles of delight... bouncing movement that made her bosom more prominent.... So that more and more of that white, tallow flesh would rear out of her blouse....with a little provocative upthrust of her rump, etc. Their provocative display and movements such as though says, see what I have ? Like it ? Take it, gentleman, take it, it's yours.....(85)

Another character in the novel is Mays's friend Leila who has married a tubercular man against the wishes of her parents. She is a teacher in a girl's school. She married a man knowing his disease. Her attitude towards life is fatalistic. She is gloomy and ascetic wearing no jewellery or bangles. She is a contrast to pom. In her fatalism there is a masochistic strain. Desai aptly comments that she "was one of those who require a cross, cannot walk without one" (58) If Maya is obsessed with the albino priest's prediction, Leila has accepted her destiny and does not grudge or complain "it was all written in my fate long ago." (59) If Maya is the pampered child, Leila's parent have broken all relations with her. They "had not seen her, written to her, or in any way communicated with her since the day of her elopement" (58)

Maya is hypersensitive and because of her loneliness she is almost a mental wreck. She dreads that she would lose her mental balance and when she is so much lost in herself without moving for a long time. Gautama says:

Still sitting there? You haven't stirred out?
Haven't lifted up a book, your sewing?
Nothing at all? But this is madness, Maya.
Madness? I screamed, leaping up at him,
to strike him, to stab him.....and began to cry hysterically.(178)

Although we are informed just after this that Maya is not sure whether the event actually took place but what is certain is her mental chaos. Through the use of unpleasant animal imagery Anita Desai depicts the neurotic state of her mind. The impression given is that of mental fever when she sees weird, things. The image of a lizard, a repulsive creature, has been repeated in the novel. For example: in chapter vi

Will it be fire? Will it be flood? Will the lizards rise out of the desert to come up-on us-either upon him or upon24 myself-with lashing tails and sliding tongues, to crush us
beneath their bellies? Will it be blood? Will there be screams? And when? When?

Here the imagery reveals a sick mind. The image of lizard occurs again after two pages. This time the image is realistic but later it is followed by another weird image of rats which clearly suggests Maya’s mental breakdown:

And yet, the neck of the lizard spanned above me on the ceiling, its pulse throbbed, and seemed a giant pulse for so small a creature, beating furiously as though it were holding its breath till its blood boiled. And then, in the very height of stillness, its tail switched. One small, brief twitch. But I saw it, and immediately a thousand rats twitched their tails—long, gray, germ-ridden. Just once, before they were still again, stiff. (183)

There are several other examples of such weird animal imagery used for externalizing the mental state of Maya. Later in the novel after she had pushed off Gautama from the roof top she goes back to her father's house in Lucknow. She retreats into the world of her childhood, absolutely cut-off from the present reality. She becomes a girl again lost in her world of picture books and toys.

This mental retrogression suggests that Maya has not been able to adjust herself in the world of reality and killing her husband, she mentally goes back of her protected and pampered childhood, the best part of her life, Thus in the character of Maya, Anita Desai has presented the feminine psyche of both a girl and a woman.

Nanda Kaul's in, Fire on the Mountain, is a great grandmother, completely disillusioned with all matrimonial or filial bonds. Her life has been full of disappointment and betrayals for about three decades. She has many children, still she feels unfulfilled. Her husband was the vice chancellor of Punjab University. But she treated her simply as some useful object in the house. He carried on an affair with the Mathematics teacher Miss. David. Nanda just played the role of wife of a dignitary throughout her life. She is deceived and betrayed by her husband and children. Her children leave her and go away to live independently after Mr. Kaul's death. In order to have mental peace Nanda, leaving all her attachments behind, comes to Carignano, a lonely place. However a letter conveying Raka, her great grand-daughter arrival disturbs her privacy. Another intruder in Nands's isolated life at carignano is Ila Das, her childhood friend, who becomes the cause of Nanda's death.
The novel explores the inner emotional world of Nanda Kaul and Raka. Anita Desai draws a picture of the tragedy of Nanda leading a segregated life like a recluse in a lonely hill hut, in Desai's hands imagery becomes a very powerful mode to represent the perception of a character. In the followings extract she is commendably capable of objectifying bent of her character's mind:

Into this din, a tonga had driven up and disgorged
A flurry of gests in their visiting saris, all to flap
Their palm-leaf-hands-fans as they sat in a ring
about her-the wives and daughters of the
lecturers and professors over whom her husband
ruled.....her eyes flashed when she heard, like a
pair of back blades, wanting to cut them, crawling
grey bugs about her fastidious feet. (18)

Expressions like "disgorged", "crawling grey bugs" and "eyes flashed.....like a pair of black blades" give a specific shade to the image and suggest Nands's withdrawal which is based on hatred and awareness of meaninglessness of the so called normal routine life.

Raka's psychic balance and deteriorating physical power render her miserable and helpless. Her father has no time to pass some pleasant period with her. So she is deprived of her father's love and care. Nanda Kaul reveals her inner nature. Her own loneliness and isolation is a pose. It is mask used in self-defense against a world which has caused her pain and sorrow. In contrast, Raka's solitude is not imposed by external events, it is a natural attitude. And after the physical and behavioral similarities between the two female characters.

Raka is the girl who occupies our attention in Fire on the Mountain. It is difficult to say the novel centres around Nanda Kaul or Raka. Certainly the novel begins with the focus on Nanda Kaul but in the course of the novel the focus shifts on to Raka. The title also refers to her, for it is she who sets the forest on fire, hence, Fire on the Mountain. Raka is an unusual child, her name does not correspond with any of her physical characteristics:

Raka - What an utter misnomer thought Nanda Kaul....Raka
meant the moon, but this child was not roundfaced, calm of radiant…
Nanda Kaul thought she looked like one of those dark crickets that
leap up in fright but do not sing, or a mosquito, minute and fine, on
thin, precarious legs. (39)

If Nanda Kaul defends her privacy fiercely Raka too is absolutely independent, satisfied with her own self and never bothering her Nani. She is so self-absorbed that any effort on Nanda Kaul's part to attract her completely fails, even her fantastic tales. She is the most unchildlike child. Nothing appeals to her. She was the child who never played games. Instead of listening to the fanciful tales from Nanda Kaul she prefers to go out doors all by herself, roaming in the desolate hills and forest. She is obliquely defiant, and she is mistress of herself. Once coming from her usual ramblings through the hills and forests she speaks to herself, "I don't care-I don't care- I don't care for anythings." (41)

Her unchildlike quality and introvert nature is the result of her traumatic childhood. Once she stealthily goes down the hill to the club if the Research station on a moon-lit night and while she spies on the drunken Orgy in the club her mind is flooded with the unpleasant memory of her childhood days, of her drunken father coming home late at night and beating her mother and she hiding somewhere in the room. 

Her father, home from a party, stumbling and crashing through the beating at her mother with hammers and fists of abuse-harsh filthy abuse that made Raka cover under her bed clothes and wet the mattress in fright, feeling the stream of urine warm and weakening the floor and shut her eyes and wept. Under her feet, in the dark, Raka Felt that flat, wet jelly of her mother's being squelching and quivering, So that she didn't know where to put her and wept as she tried to Get free ofit. Ahead of her, no longer on the ground but at some Distance now, her mother was crying. Then it was a jackal crying. (71)

It is this traumatic childhood experience that has such a dehumanising effect on Raka's mind that she becomes a pathetic to finding any interest in childish games and there is nothing childlike in her character. It is significant that several animal images have been used in relation to her. Her refusal to play with toys which is so natural with the children very well describes.

Nanda Kaul's case in Fire on the Mountain is in between two. She has raised a big family with full responsibility but in the evening of her life she loves seclusion and the news of her grand-daughter Raka's arrival shatters her isolated world. Raka who is a precarious child from a broken home presents another facet of feminine
psyche. She is a fine study of a disturbed child, withdrawn, not interested in childish
gamed. She is more interested in rambling through hills and jungles. Her disturbed
mental state culminates in her act of pyromania when at the end of the novel she
puts the forest on fire.

In different novels Anita Desai has portrayed different facts of human feminine
psyche. Desai not only explores and portrays the feminine psyche of a common
woman but also of the subnormal bordering on abnormal woman. There are the
women who because of various factors are under so much of mental stress that they
cannot be called insane, but then certainly they are not totally normal.

Shakti Tatwa is a Sanskrit words means empowerment of woman. It is a
universal phenomenon empowerment means to give powers to woman so that she
can become powerful, self dependent at every field of society. She will contribute her
talent in every aspect of life like economically, socially educationally politically,
religiously. God has gifted powers to both sexes but their fields of working are a bit
different. One side, it is supposed that male will earn bread for his family ,on the
other hand woman have to perform her duties at domestic ground. She has to rear
up their children, look after the elder ones. Maintain our traditional values, customs
faiths and other such tasks. She remains busy in performing her such valueless
important duties and be thought that their importance in family is secondary. In
Indian mythology and periods of Vedas woman is always respectable. It was the time
when woman was not considered as the paltry thing of the society. She had her own
grace in family and in the society. Woman need not to take any privilege through
judicial help. She had equal rights, equal importance in their homes as well as in the
society. They had full right to choose their career, either they wanted to remain at
home and give sanskara's to their children through different teachings or to go out of
the house to earn, to support their family financially. They were living in a very
healthy atmosphere where they are fully content and satisfied in their life. In that
healthy and peaceful atmosphere they were spreading fragrance of their knowledge,
as well as their duties of motherhood, daughterhood, sisterhood. They were playing
their role in the society as a friend, a guide guardian and a companion, without any
difference and discrimination. In Indian Sanskrit holy scriptures, it is said "Yatra Nari
Pujaynanta Ramante Tatra Devata yatra Etasatu Na Pujayanta Sarvash Tatra apala
kriya (Manu Smiriti) It means that woman is always adorable and respectable not
only on earth but heavenly, divinity spirits also resides there where woman is
respectable if they are not respected, all the action of the world become unsuccessful.

Ancient Hindu religion gave equal rights to woman. They had right to choose her life partner, right to take arm training, rights to read Vedas, pureness and other sacred scriptures. Their talent was always admired and appreciated in the society as it is mentioned in Veda’s one section.

The way down brings happiness among human being, scholar woman should bring happiness by educating girls (Yajur Veda 34-40) In the periods of Vedas, woman had right to perform Yagua, Sandhya and other such religious rituals and customs. If her husband was not presented to all these customs (Rigveda).

Time is always changing the same thing happened with woman world, different rulers, intruders came to India to degrade its dignity and the splendor ground of rituals and customs as well as to ruin the dignity of woman, Woman hide herself from the dirty eyes of the outside rulers and put on veil to hide her identity and dignity. This veil not only hide their dignity but also their precious talent. Veda’s women now turned into "Fraility thy name is woman" (Shakespeare).

When first world erupted, women were helpless, meek and timid. They compromised with their fate. They lost their soul mate, their children, family and become prey of the time. In this series, II world war took place and once again the society had to face draw backs of the horrible war, many public died, specially the male members of the family. The female get opportunities to take hold of the family, in the negative circumnstances they get charge of maintaining the family as well as the society. but this time woman is a bit weak and timid. As it is said in the Indian mythology that woman becomes maa kali (godess of strength) to protect her dependent and destroy every one or everything who came into the way. So, first she remove her veil to see the situation and then take oath to protect her dependents with all the means and modes. Women who knew reading and writing took their pen and disclose the hidden pathetic picture of the society where women were most exploited in the name of tradition and customs. They raised voice against such inequaillity to improve their pathetic condition first, in the man dominated society. But another section of the women, who was poor and downtrodden were encouraged to do labour or other such kind of manual work for the welfare of their family and society.
Since vedic period to till date, women face different negative circumstances, situation, ups and downs in their position in the society. All those changes depicted by various writers throughout the world. But women writers were considered a bit late. Many of the Indian writers like Toru dutt, Sarojani naidu, Nayantara sehgal, Kamala das, Kiran desai, Anita desai, Bharati mukherjee, Ruth praver jhabvala etc. are some Indian writers who take the responsibility of disclosing inequities, injustice and exploitation of women at different fields of the society in the name of old tattered customs and traditions. The feudal and conventional system of India become the weapon for the male dominating society to exploit woman, as Kamala Markandaya says, "The pity of it, O the pity of it". Another Anglo-Indian writer, Ruth Prawer Jhabvala, who came to India with her Indian husband C H S Jhabvala and starts writing fictional work got a lot of raw material for writing in the Indian society. Ruth Prawer Jhabvala reared up in the western society so she has two contrast cultures to define in her writings. She wrote twelve fictional works in all. Her writings are the analytical study of women conditions in the East and the West societies and finds that every society want to enslave woman through different means and modes as she reveals, "the rest of the time Olivia was alone in her big house with all the doors and windows shut to keep out the heat and dust." The Householder reveals the complexities of Indian joint family. Ruth Prawer Jhabvala was reared up in the western society, so Indian society filled her with curiosity and a kind of affection for it as she says, "i had come to India, to be an India. Ruth Prawer Jhabvala's first creations, To whom she will, The nature of passion reveal her attraction towards India. But later on she gets diverted from Indian society and called it The Backward place for the westerners, specially for the women.

India is a rich cultured and traditional country, attraction for the western world, on the other hand, Indian people are attracted towards the free and open life style of the westerns as modernity. Indian women are modern from the ancient periods in comparison to other women of the world. It is Indian women who crossed a deep valley of different periods. She faced a lot of ups and down of the world but her flexible nature has capacity to survive in the negative circumstances, her such nature protect her from going into the depths of ignorance. Indian women have lost their old golden and glorious days of Vedas. Women of today is in search of her old identity, she is struggling hard to regain it. But once what is lost will take time to recover the same condition is with the Indian women. Today's women is
exploited in the name of modernity, she has lost her grace and respect in this world of globalization. In the name of equality modern woman is facing discrimination in the man dominated society. This inequality is seen by the intellectual class of the women, they raised voice of protest against such imbalance of the society. Once the woman was strong enough to stand equal to man but gradually time made her weak and timid, now she need helping tools of justice to standard and survive in this uncertain world. It will take time to revive the old glorious days of women where the reign of the society was in the hands of women. Patience is another name of women, she is waiting for the favourable condition till then they are intruding into writing field. They are watching keenly the fields of economics, politics, society, ports and other important fields, when the right time come she will overcome him for that she walking, talking, adventuring and rushing ahead. There is a perfect saying in vedas - The women who masters teachers all, the leads bring bliss in entire.

1.7.1. History of Feminism

An ancient period had not given any right to women. They had no right to vote. They had no right to own personal property and were treated very badly without any respect and regard. They were considered as the second rate citizen. Their duties were restricted only to take care of their children, if any woman desires to work outside their house, there had been very few jobs for them. Their working field was restricted to the jobs of clerks, nurses, teacher and in traditional activities that could only be performed by females only. So they got frustrated and disappointed and determined to make a great change in their position. Gradually, there was an awareness of the discrimination between man and woman and prejudice in gender roles. With Mary Wollstonecraft's essay, "A Vindication of the Rights of Women" (1792), the need for an equal status for both men and women started to grow all around the world. Her argument focuses on the notion of virtue and rights. If it is assumed that there is a single and only one set of human rights, then it is unreasonable and irrational to treat women differently. To do so is not only morally wrong but also imprudent and irresponsible behaviour. According to liberal writers and thinkers, like Locke and Hobbes, it is essential to organize the modern society where same laws and regulations apply to women as well as to men.

In 1845, Margaret Fuller Ossol's book “Women in the Nineteenth Century”, which is regarded as the earliest account of feminist thought and brought to light the
sexual and cultural essentialization of woman. This attempt towards woman's emancipation was furthered through the radical idea broadcasted by Charlotte Perkins Gilman’s Woman and Economics. It was realized that economic independence is very essential for women if they wish to achieve liberation from the stereotypes resulting in discrimination and disparity.

For different aspects like liberty, individualism, feminism the movement has been concerned itself with giving more freedom to women, a freedom that should be based on equality to man’s freedom moreover, freedom from discriminated laws of social oppression. Later on, society will reform in such a direction that it will achieve that kind of freedom in which female find themselves safe and equal. The feminist of nineteenth century like Margaret fuller and John Stuart Mill have given the central message, later on, this ideal message of these feminist moved ahead and reached North America with the work of Belly Friedan “The Feminine Mystique” which was published in 1963.

Simone de Beauvoir’s The Second Sex proved itself as a landmark in the history of feminism and it set forth a furthering of what is often referred to as liberal feminism.

It is now decided that the ‘liberal feminist tradition’ give change to woman that she must be free to choose or create her own plans. (it is de Beauvoir’s argument ‘s central demand) They would now access a maximum of what is their requirement and necessities for such success, such as reproduction techniques, advancement economically in the market moreover, adjustments which are needed for the conventional ways of life, households, daycare, family planning, positive attitude in action, a policy that should be gender free, leave for maternity, wages etc. If these arrangements and adjustments could be done, then the desire of a woman for equality, freedom can easily be made compatible besides traditional family life on the ground of “liberal traditions” that has been organized by society. Then there is no need of any racial revolution or attitude in the society. If all the aspects of the social attitudes like, look after access, education, economical advancement then aims of feminism would meet for many middle class feminists. This will also become the main agenda.

The first wave of feminism in the United States occurred in the 1920s when women fought for the right to vote. The second wave of feminism arose in the 1960s with the sexual revolution. This wave of feminism is sometimes referred to as
Women’s Liberation. This time the movement involved issues of reproductive rights (such as birth control and abortion) as well as equality in the workplace and female representation in the government. Many believe that this wave of feminism is still in place today.

Also, it is believed by many critics that modern feminist movement is closely associated with the enlightenment for probably two main reasons. In the first place, the seventeenth and eighteenth centuries witnessed economic changes that drastically changed the situation of women, especially in the middle class, (although some fresh problems were created) and, secondly, the attack on the tradition fostered by the Enlightenment invited a polemical review of the long-standing second-class status given to women in almost all aspects of traditional society. In fact the situation of middle class was the worst.

Simone De Beauvoir makes this point in her discussions of how the French Revolution did not live up to its promise for women: "In the country the peasant woman took a considerable part in farm labor; she was treated as a servant; frequently she did not eat at the table with her husband and sons; she slaved harder than they did, and the burdens of maternity added to her fatigue. But as in ancient agricultural societies, being necessary to man, she was respected by him; their goods, their interests, their cares were all in common; she exercised great authority in the home." Mary Wollstonecraft makes a similar point in her observations that among the poorer classes she sometimes sees a sturdier sense of self among women than in the middle classes who are her main concern.

Toril Moi argues that feminism is "a political project dedicated to the struggle against patriarchy and sexism" and therefore cannot be equated with "femaleness"-which is a matter of biology-and femininity-"a set of culturally defined characteristics". Michael Paynes, in the introduction to Feminist theory and Simone de Beauvoir, writes: "As a political movement, feminism requires a sense of its own history", which Moi sees as unfolding in three cumulative phases, corresponding to the generations of European feminism outlined by Julia Kristeva in her famous essay "Women's Time": firstly, the demand for equal access to the symbolic order; secondly, the rejection of the male symbolic order in the name of difference; and thirdly, the rejection of the dichotomy between masculine and feminine as metaphysical."
1.7.2. Feminism as union of ideology and activism:

Feminism has been considered as a social movement because it stands on the set of an intellectual ground. Feminism is based on ideas, which activate and make commitment to the actions feministic ideas are considered as social progress is connection to gender aspects at a particular time and place. Objectivism has been considered as a hierarchical design with having philosophy moreover, stress in laid on thoughts that other mental aspects and actions which have been imitative. Feminism has not been grew out but it is based on the account of experiences at the certain time, places and other factors related to social organization, as one critic rightly call it "Correct thinking about the right ideas", these words are sufficiently call on as on objectivist but it is inappropriate to call one a feminist. A true feminist would dare to commit an action and also efforts has been done to do social reforms though he or she is having feministic ideas but such people could not be called feministic, without strong action against gender discrimination. So a real feministic would balance between ideas and activism with "equal worth". Feminism is not only an ideology but it is a Philosophical too. That's why it is very difficult to define feminism because it is not only objectivism or ideology or a philosophy but a bit union of these aspects.
1.7.3. Feminism and Equality:

Equality must give its proper meaning as a word and also in practice through any law. But there in another aspect of equality that should be social as well as philosophical for both the gender, everyday. The later part of equality can't be followed by the law. All human value and virtues should be literal and individual as the main characteristic of behaviour. These characteristic should be open for all equally, anyone who refuse to pursue, should be socially punished. The drawback of equality is that there has no virtues or psychological characteristics which belong exclusively to males, or to females. As I am pro-feminist, I am in favour to close the gender valley and should not be widening more. So that future will become free from such discrimination, and 'individualism' is to be given regards.

Feminism is actually a plural dialogic phenomenon instead of monolithic. Feminist researcher can easily differentiate sex from gender. Gender should be viewed as a socially culturally, and constructed body. Deepness of gender should be learned and performed; It included the numberless and established many normative meanings which have given to make difference in sexes through various cultures. Feminists are different as they are having the importance that they are assigned to sex, which is approved biologically. But the changing norms of gender in considered as the center of the feminist theory. Though, the issue of sex and gender systems have differently cross-cultured, well known societies are still using sex and gender as been the main structural principle, which organized their factual as well as conceptual worlds, specially to make disadvantages for the women world. That's why feminists argue that gender issue has been a complicated area to be analyzed, moreover knowledge with considering gender issues into account will be partial and incomplete. Feminist researchers have been seeking the question and also want to change andocentric systems of ideas and ideals that keep the male as the norm. Practically, feminists are not against andocentric biases, but they have been making effort to find out the beliefs and practices from 'other's point of views, who treat women and other marginalized groups as a subject, not only as an object. Feminists believe that discrimination between dominant and marginalized group have also been removed.

Therefore, feminists have taken political aspects to oppose the hidden political dimension of these scholarship which claim to be 'neutral' and 'objective'. Though the
commitment to feminist have adopted politics and organized a movement related to feminists that will see that equally stress should be given to all the pieces of scholarship. That will remain outside of any denial or criticism. Scholarship and political work on feminism make their aim broader, instead of only emphasis on women, though it is proved as the strongest and important part of it; the main aim is to change our views by considering history, society and literature. As a result no male or female would be taken as normative, but they are treated equally through the conditions by which the gender constructions have been established as their culture. If a scholar focuses only on the ancient woman, that is not enough in itself to make an effort to approach feminist, it is oblivious that a scholar can study a woman without bounding himself in these premises.

It has been said that a feminist has keen interest in studying and understanding gender, an outcome of a system of cultural signs or giving the meanings that comes out by the distribution of different cultures and social institutions related to women, moreover we see, how these are appropriate and adopted in our daily life, affecting our perceptions and views. This is also considerable, that a feminist feels that the function of social mechanism is based on a basic binary opposition, masculine and feminine is which 'masculine' has been considered superior than to the term 'feminine', due to this privilege; male has occupied superior position in society than the female.

Feminism, in fact, is an endeavour to change this misconception of man being superior to a woman and thus, through dismantling of traditional myths and ideological constructions. However, merely studying and analyzing these systems is not enough. It is essential to change these as well. But, this is definitely not an easy task. There could be lot of differences and disagreements regarding the changes that need to be undertaken. Nonetheless, what is significant at the moment is that a voice is to be raised against practices that are not only unreasonable but at times inhumane also and feminism is one such voice that is made audible through the feminist theory.

1.7.4. Feminism as a theory:

There are two schools of thoughts regarding feminist criticism: Anglo American School is the brainchild of Elaine Showalter. Two other women associated
with this are Sandra Gilbert & Susan Gubar. Anglo American School believes that literature is a representation of woman's lives and experience, which can be evaluated against reality. The associates of this school read literature very closely and the experiences represented in literature are taken to be real and then contrasted with life experiences and there after criticized. The focus is on themes, motifs & characterization. They read the experience in the lines itself.

With School of French Feminism comes an interest in psychology, history, language and representation. It is not really interested in the literary text but in what lies behind the literary text. It does not represent personal experience. People associated with this school are - Julia Kristeva, Helene Cixous and Luce Irigaray. All these people are influenced by the works of Lacan, Foucault & Derrida and the starting point is post structuralism.

Feminism movement played an important role in representing the suppressed position of women in the man dominated society. In the patriarchal society, woman has been socially constructed, on a ground where masculine meanings get spoken and society revolve around masculine desires. Sushila Singh raised this issue is her article "Feminism and Recent Fiction in English". Human has been experienced for centuries that has been the synonymous of the masculine experiences that has been resulted into the collective image of humanity, that has been one sided and incomplete. Women have not considered as a subject in her own right but only as an entity that concerns man either in his real life or his fantasy life. (Preface 7) Several contemporary feminist writers have subjected the exploitation of women through caste, creed religion and gender. They have also been enforced to find some programmatic solutions for them. Though, the conservative society, myths of feminine behaviour have been challenged throughout the world. But the change is yet waiting is the patriarchal attitude of the society towards woman and is moving at a snail’s pace.

Feminism is a highly innovative concept representing a significant departure from the traditional mode of critical evaluation. Feminism is generally seen as a struggle against all patriarchal and sexist oppression – a struggle for equality for women, an effort to make women become like men. Alice Jardine defines feminism as a “movement from the point of view of, by, and for women” (20). Chaman Nahal on the other hand, defines feminism as a “mode of existence in which woman is free
of the dependence syndrome: whether it is the husband or the father or the community or whether it is a religious or ethnic group” (17).

Feminism is concerned with the emancipation of women by liberating them from man’s domination. It demands that women should be treated as autonomous individuals and not as passive objects; that equal attention and opportunities should be given to women for education and employment for their economic independence. What peculiarly signifies the situation of women is that she finds herself living in a world, where she is compelled to assume the status of the ‘Other.’ Society, being codified by man, decrees that woman is inferior to man. Legally she has been given equal rights with man, but the submissive and gentle nature of women embedded deeply into their psyche did not disturb the male-dominance in the family. In patriarchal societies if she attempts to change this matrix of domination verses submission in the man-woman relationship, she finds herself in trouble. Earlier in literature also, women writers had to contend with the imposition of limitation to their education and their chances to publish and circulate their work. Today education provides them with the skills that make them better wives and mothers, but in the past they were to be educated according to the male notion of ideal woman – one who would support man in his public role while she remained silent and confined to the private world.

Most of the women writers who ventured into the public realm have been subjected to male disapproval. The list of women who received negative treatment at the hands of male literary establishment includes Margery Kempe in the fourteenth century, Jane Agnes in the sixteenth century, Mary Wollstonecraft in the eighteenth century, Harriet Martineu and Emily Dickinson in the nineteenth century and in our own time Kate Millet who wrote *Sexual Politics* (1970).

Recent developments in the literary and feminist theory have played a significant role in enabling us to reassess and re-interpret literature in a new light. The new explorations in the field of feminist criticism provide us with an opportunity to broaden our range of responses to issues of history, psychology and gender which have always engaged creative writers. Fruitful efforts of contemporary feminist critics like Elaine Showalter, Simone De Beauvoir, Mary Ellmann, Adriene Rich, Toril Moi, Sandra M. Guilbert and Susan Gubar offer refreshingly new readings of the major writers established within the mainstream of literary tradition.
The term ‘feminism’ signifies the emergence of female power in order to get rid of their excessive and undue dependence on men. It is a worldwide movement to secure equality of women with men in enjoyment of all human rights—social, political, economic, moral, religious, educational, and legal and so on. Feminism argue that woman should be left alone to live on her own strength and means to fight against the unjust system and obtain her own subsistence and thereby remove her dependent status. According to Simone de Beauvoir, a world where men and women would be equal is easy to visualize. Women reared and trained exactly like men were to work under the deplorable conditions and on lower wages.

Feminists contend that a change in women’s economic condition is not enough to transform her.

Though this has been and still remains the basic factor in her evolution, the new woman cannot emerge until the moral, social, cultural and other changes are brought about. Earlier liberty for woman was an abstract and empty proposition. They must break away from the limitations of their situation and work for their liberation. This liberation must also be a collective effort and requires, first of all, building a secure economic condition. Though there was no particular feminist theory as such, yet there are various perspectives. Each one attempts to analyze the topic of women’s oppression, its causes and consequences, and prescribed strategies for their liberation. However, the feminist theorist has only been to identify their approach as liberal, Marxist, radical, psychoanalytic, socialist, and existential and post-modern. Each one of these is only a partial answer to the woman’s question. What is fascinating is how these provisional answers join together to explore the ways in which women have been oppressed and celebrate the ways in which many women have managed to take charge of their own destinies.

Feminist criticism is thus essentially a new way of reading and thinking about literature. The works of writers like Marie Ellmann’s Thinking About Women, Kate Millett’s Sexual/Textual Politics, Simone de Beauvoir’s The Second Sex have stimulated feminist movement and encouraged feminist criticism. Kate Millett in Sexual Politics posits that a work has to be placed in its socio-cultural perspective to be understood fully. She criticizes Freud and his psycho-analytical approach to literature which imposes sexual politics as a method by which one sex seeks to maintain its power over the other sex.
Simone de Beauvoir’s *The Second Sex* (1949) plays an important role in understanding existential feminism. It has helped many feminists to understand the full significance of a woman’s ‘Otherness.’ Though radical, psychoanalytic and Marxist feminists have important things to say about the causes of women’s oppression, Beauvoir sees that none of them truly demonstrates why woman is always ‘the Other.’ She gives a classic exposition of women’s situation as, “One is not born, but rather becomes a woman” (295)\(^5\). She argues that the emancipated woman should seek professional autonomy and financial independence. She also encourages women to be intellectual and to study writers such as Emily Bronte, Virginia Woolf and Katherine Mansfield who have been able to probe the sufferings of women.

In fact, feminism should mean the march towards ‘wholeness’ through resistance, resilience, and determination and not simply war against patriarchy. It should aim at seeking authentic selfhood and not simple, traditional womanhood.

Feminism questions what is usually associated with ‘feminine.’ Feminine is identified with passive, timid, servile, docile, emotional, and conventional and all that denotes a subordinate and secondary position. Feminism is an assertion of the value of woman as woman, and expression of struggle to establish a woman’s identity. Feminism questions this notion of feminity as well as other dominant, phallocentric ideologies and patriarchal attitudes. Feminist writers have touched upon various aspects of women’s life. They being aware of women’s subjugation, try to break off the fetters which are instrumental in their victimization. That is why in feminist works, emphasis is on the emancipation of women. They portray women characters who are becoming aware of their individuality and who strive for self-fulfilment. They portray their struggle against oppressive patriarchal domain and their longing for a new social order with changed standards where women can be their true selves. Feminist writers instil a positive sense of feminine identity by portraying women who are self-actualizing, whose identities are not dependent on them.

### 1.7.5. Feminism in Indian English Literature

Indian English fiction in Feminism, conceived sublimity and the concept was handled very subtly under the restricted situation and circumstances. The concept is not new, many writers and novelists have successfully raised this issue over the
years, in their creative writings Indian feministic women writers gave meanings to their thoughts in English writings. Some of the women writers like Toru Dutt, Kamala Das, Sarojini Naidu to suniti Nam Joshi, Arundhati Roy to Shashi despande, Bharati mukherjee and Ruth Prawer Jhabvala. These feministic women writers worked on different astonishing fields of themes in a style in Poetry and novels, which are capable of offering their meanings. Indian feministic women writers raised their voice against social inequality that restricted women's freedom and perpetrated institutional seclusion of women.

Male novelists, like R.K. Narayan, have also highlighted the sufferings of Indian housewives in the course of his presentation of fictional imagination. Women writers explore into the life of housewives and condemn their exploitation in order to make sense of the fast changing pace of the new world. Kamla Das explores into the women’s plight in India the world around them. Others like, Shashi Despande, sketches characters who blame their own complacency for their remorseful condition and stoic suffering. Bapsi Sidhwa highlights the socio-economic conditions of women of Parsi community. Anita Desai’s novels are an exploration into the psychic world of women who face various oddities and eccentricities in their day to day life.

The feministic aspect of Indian woman English writer came into sight, when the prominent writers like Anita Desai, Nayantara sahgal, Sobha De, Bharati Mukherjee and Ruth Prawer Jhabvala start highlighting the women issues in their themes and causes of exploitation of Indian women. Their stand are as similar as the stand taken by the feminists, who protest against the customs and traditions of the society which made the women position inferior to that of man in different fields of society that is socially, politically, physically and economically. These writers have taken rebellion themes against social discrimination. These issues raised by their women protagonists, in their concepts women are not working like 'puppet' in a traditional way where husbands are 'God' and wires act as slaves weak, meek and submissive creature. Now their protagonists take the reign into their hands they realize now that they are as equal as male in the society. They have right to get regard in the family, society and at every part of the life. They have voice to become so bold and determined to be heard by the society. So, a new woman developed in order to play a positive aspect and promote women's cause and their perspectives.

Bharati Mukherjee and her feministic approach-Bharati Mukherjee is a very famous feministic writer in English literature, focuses on her writings on the major
issues related to women. Though she was born in India but got popularity as an American writer. She was born into a Bengali Brahmin family in Kolkata in 1940. Since her childhood Barathi Mukherjee thought of becoming a writer. She did her B.A (bachelor’s degree) with honors from Kolkata in 1959. For M.A she went to Baroda in 1961. Later on in this process she did her Ph.D in English from Iowa University, when the time came of her marriage, her father selected a suitable bride groom for her, who belong to her caste and class but all of sudden she changed her mind and after a short period of courtship she got married to a Canadian and got naturalized citizenship. She lived in Canada for the fourteen years, which were the most suffering and problematic period of hers life.

She shifted to America in 1980 with her family and there she worked as a lecturer of English in various colleges and Universities. Finally she went to California, Berkeley in 1989. She faced many suffering and immigrations in her life in her life, that’s why all her sufferings, problems and experiences of her life reflect from her novels and their female character. She gave new dimensions to feminist characters. She wrote eight novels and a volume of short stories in the year 1971 to 2011, her novels are surrounded with the feminist contents like “eBride, Wife, Jasmine, The Holder of the World, Desirable Daughters, Miss New India etc. Jasmine, is one out of the most popular creations of Tiger’s Daughter, The Tree Bride hers. Sometimes it seems that we are reading the life sketch of Bharati Mukherjee through Jasmine. Bharati Mukherjee is a novelist as well as a good story writer, she has written stories like Darkness, The Middleman and other stories, As Father and The Management of Grief. The main aim of this research is to understand the feminist views and deepness of feminist perspectives in her selected novels. Bharati Mukherjee became a prey of migration, she has suffered a lot in shifting one place to another, her pains and pathos of migration reflects from her writings. She has taken the main issues of migration, expatriation, alienation immigration on behalf of Indian women and their sufferings, pains, alienation and other sort of fact in her fictional works and short stories. Her protagonists reveal the ‘spatial’ and ‘temporal’ grounds in between various cultures. She constantly writes about the immigrations their experiences and other factual descriptions in her fictional works and short stories. Bharati Mukherjee got National Critics Circle Award in 1998 for her contribution in feminist literature through her well known novels’ Jasmine’ and’ The Middleman and other Stories.
Bharati Mukherjee keeps a keen analytical watch on the different social issues through feministic aspects in her novels ‘Jasmine’ is a unique example of her feministic writings. Jasmine is the representative of Indian women, her story started just after the death of her husband’s untimely death. Previously, she is a simple villagious girl, but after marriage her husband Prakash wants her to change into a modern and smart lady. Her husband got murdered and all his dreams about his wife also got dead, but Jasmine is determined to fulfill her husband’s ambition. So she decided to go to USA. But when she went there she has to face many problems and sufferings, many adverse situation and circumstances as an immigrant. But there were no choices so she has to make adjustments with the those pathetic conditions. Moreover she has been trapped into identity crisis and misbehavio case. She has to face mental and physical violence that changed the life of Jasmine completely. Similarly her novel Wife, The Householder of the World, The Tiger Daughter, show violence aspect in women due to their loneliness, frustration, confusion and many other such problems. In the Tree Bride, the issue of child marriage has been very influentially shown by the writer. In the same way the novels of Bharati Mukherjee discloses feministic aspect, cross culture and their conflicts that results into change and effect on both the past and the present scenario of the World. In today’s world child marriage is banned due to such researches in this field of the society. Though in some of the rural areas child marriage as well discrimination with girl child is still in practise. Mukherjee’s get raw material of writing from Indian society.