India’s full-fledged traditions are rooted in the ‘Sastras’ and ‘Puranas’. Rigveda’ visualizes life as having a four-fold aims; these four aims of life are ‘Dharma’, ‘Artha’, ‘Kama’ and ‘Moksha’, which are called ‘purusartha’. So this purusartha are valid for all human beings as such, whether male or female. In ‘Subalopinisad’ it is written in it’s section-2 that: “In the beginning of the creation Prajapati created from half of his own form Man and from the other self, Woman.” However, a lot of examples are there which shows us about the idealness of women. All these ideal models are necessary examples which make our life redefine by modifying the present life. Since the mythological age’s woman has been designated as ‘Ardhangini’, she is the root cause of Indian traditions or we can say ‘Dharma’. Ancient Indian society gave women prominence in the form of goddess. R.C.Dutta, (1972), The novelist and historian, states in his book: “Women were honored in ancient India, more perhaps than among any other ancient nation on the face of the globe. They were considered the intellectual companions of their husbands…. affectionate helper in the journey of life.” (P-67) Ancient Indian literature always portrays women at the centre of life as ‘mother’ i.e giver and protector of life. It also shows women were enjoying full respect and power in society. These literatures give special reference to inspire for an ideal life of all ages. So, following such examples every citizen should respect and protect woman from all hurdles she should be escorted by the male society. Great women characters such as Sita, Parvati, Savitri and Gandhari, stood for heroic strength and sublime sacrifice for the welfare of society. There are also descriptions of women such as; Vasavdatta, Amrapali, Kauvalya etc, who challenged injustice in society. These are in fact examples (drastanta) to give quite good examples to help us in selecting the right path of life.

These stories of really great women were later miss-constructed by self-interested ‘Pandits’, who were actually the women-baiters. Such people misrepresented the greatness of these characters, which are in fact today important symbols of feminist reassertion. Ultimately this results in the formation of a male-dominated society where women were given the marginal status. Hence, true literature even today employs these examples (Drastanta) to enhance feminine dignity and status. Early scholars who accepted the theory of oppression of woman as
given, it is merely used as reference point and applied it in literature. But scholars later on aimed at the social reform and to smoothen the man, woman relationship in the society. They have found that there is unequal power distribution among men and women, which gives the woman a subservient role. They have tried to redefine the status of women, so that no women will suffer in future. Anyway, without any hesitation we can say that Indian feminist writers have created a new dimension for Indian English fiction. They have broken a new path to reconstruct the ‘new woman’, liberated and free from the bondage of ignorance and social restrictions. These writers have broken away from the traditional presentation of women as Sita, Savitri or Anusuya. They have focused on major issues relating to woman, transforming the idealized woman in to an assertive one. Such a woman is in the quest for her individuality. She struggles with patriarchal norms and boldly rebel against it. The main intension of such feminist writers is that women should be heard. They try to give a voice to the suffering women and to redefine their position in the society. Gradually due to social advancement of human, a wave of progress has achieved to woman which make her able to break the myth of her domesticity. It has ultimately helped her spectrum of thoughts to be focused. Now, to keep pace with her new dimensions of responsibilities and expectations woman has started reconstructing her own ‘self’. So, this has made modern woman no more a symbol of shyness, submissiveness and innocence. Rather they have become bolder, more intelligent and more independent. Our ancient canons prescribe that woman must never govern, not even herself. This negation of identity leaves woman fragmented and incomplete, to be governed guided by masculinity. But now, the technological society has made the new woman an active participant in the socio-economic structure of country. This is not enough, now she can govern not only to herself but also to country as a whole. Feminist novelists being active social reformists uphold the cause of womanhood in their writings.

Eminent writers like, Kamla Markanday, Anita Desai, Shashi Deshpande, Nayanra Sahgal, Arundhati Roy, Jhumpa Lahiri, Shibha De, Kamala Das, Anita Nair, Bharti Mukherjee, Manju Kapoor, Githa Hariharan and Jai Nimbkar have given wholly a new direction to Indian English Literature. Their role model stresses the important of female assertion. Their characters suggest revolutionary changes are easier to carry not to sustain. In this marathon of struggle for identity, the protagonists face all the vicissitude of family life. Yet, they remain abreast of all obstacles. Education has made literature a mediator which plays the role of catalyst for the women to open their eyes, to realize their status and power. It ultimately gives support to them to challenge society and culture which made them to be victim of suffering. Different Indian English Writers have portrayed their women characters in different ways; some are ideal image of mythological women, some are westernized women and some writers portray their women characters as modern women but with in the confines of tradition and cultures. Perhaps we can see them in three different special patterns. First are the mythological role models, secondly the new generation writers who portrayed women’s strife as coming act of their mythological
image. And some writers depicts that their characters are never the silent sufferers, not docile, sacrificing and submissive in nature. They can openly break all traditional barriers which become the rebellious women, who can resist the stereotyped society.

Indian English literature has passed a long journey to achieve its glory and grandeur. Their fiction offer penetrative insight into the issues not only to the limitation of women’s world but also on the social, economic and political upheavals in the society of India. In fact the aim of literature lies not only in the unfolding of human beings’ life but also in creating awareness about certain shortcoming and incongruities, which require redefining and reconsideration of the whole matter again. Through it’s various tenets such as ; fiction, poetry, drama ,novels, short stories, literature is greatly responsible for representing the voice of individuals . So, to exploring the role of women means considering the evolution of feminism which is a loaded word that indicates a variety of ideas as well as conflicting reactions. A woman’s social status and economic well being is always depends on the husband’s status and her happiness life also depends on his good will, to a great extent. Particularly, modern feminist writers have presented a different kind of women characters who are spokesman of the philosophy of liberation and individualization. Some times they are strivers and aspire towards the compassionate world of their own. Some women are also portrayed as devotional, submissive, womanhood, sacrificing and compassionate for their role in the society. In fact almost all the women writers want to depict through their characters that women’s identity is never separate but is subsumed due to raise of patriarchy, Masculinity and femininity are actually coercive categories. They want to raise a strong voice that: women deserve equality as they are the citizen of India, it’s their due.

The post-colonial India has shown much emphasis on education. It has benefited to the women’s world in finding a good position and good progress. It may be the fact with the women who belong to well to do families and who are highly educated. But, the entire women’s position hasn’t changed in average. Actually education cannot improve much in some dark areas of the country. Even today women are humiliated and harassed in homes or in the working places, a there is a plethora of women problems such as female infanticides, foeticides, dowry, gender discrimination, wife beating and several kinds of violence ,crime against women. All these are now growing towards an extreme end. Women in the modern India cann’t exist outside the boundaries of married life and motherhood. Otherwise she is persieved as useless and worthy after use. So, more Indian novelists have turned their spirit of writing towards the women’s world with a great introspective intensity and authenticity. Some writers portrays women as nomore goddess or as an automation, who can also live like human being and can move from bondage of marriage towards the freedom of their own, they can also move from indesiscion to self assertion, from weakness as weaker sex towards the strength like goddess. Some writers depicts their women protagonists are anti-patriachal characters who can reject
to the male protection and can live without the support of any male in their life. Moreover, they can give protection to others whenever is needed. Women can create the force that controls the dynamic of the society. Some novelists oppose the three ‘M’ i.e. marriage, motherhood and monotony. Kamala Das’s women lords over the male and they can show the world where the man is manipulating, commanding as well as exploiting the woman just like his ‘pet’.

6:2:-Writers who portray mythological and spiritual women:-

During the Vedic period (c.1500-600B.C) the code of conduct for Hindu domestic, social and religious life was given by Manu, a king, who is called as the law giver. This is later known as “Manusmriti”, or Manu Darma Sastra, which is well known Sastra. Still today a lot of writers groups quoted the lines from this ‘Manusmriti’. Manu gave very honorable position to woman, who is the main source of life. In Vedic age a woman was also worshipped as Shakti, Durga or you can say in the form of Kali. In fact Manu tried to smoothen the life of woman by giving male protection. But some dictums such as; ‘women does not deserve freedom’ was later misrepresented by some conservative groups. They assumed that this code created a dominating male culture, denying women freedom and empowerment. But some other writers came to believe that the influence of modern culture has polluted Hindu traditions. Even some feminists argue that in fact Manu treated women in a respectable position. Indian mythology portrayed mainly five great women characters as role models or ideal women, such as Sita, Savitri, Draupadi, Ahalya and Arundhati.

In the epic Ramayana Sita is portrayed as co-equal with Ram, so, both of them form one, godhead of Sitaram. Sita is the Dharmapatni of Ram, in an equal position, in an equal religious status with Ram. Of her own will she goes to (Banwas) forest sojourn. And to the last she preserves her identity and independence. She even rebels against Ram and curses him when he mistrusts her on the saying of a washer man. Another important character is Savitri, who is a symbol of devotion to the husband but the most important trait of her character, from the feminist perspective is that she, through her intense penance (Tapasya) achieves the impossible i.e bringing the soul of her dead husband back to life, from the control of ‘Yamaraj’ (God of death). So, she is represented as a powerful character. Draupadi is another important female character in the epic Mahabharata. She is married to five brothers who represent five different aspects of masculine nature. Yudhistir represents to intelligent, Veem for strength, Arjun for bravery and Nakul and Sahdev for their foresight. Draupadi suffered thirteen years of painful exile as a dutiful, quite accompanied wife. She becomes victim of male atrocity as she is disrobed in public by Dussasan on the order of Duryodhan. But the Pandavas go to the Great War Mahabhata to avenge this dishonor. So, Droupadi is focal point of history as well. The
fourth female character ‘Ahalya’ is a great victim of male atrocity too. She was seduced by ‘Indra’ while she was in an unconscious stage and for no fault of hers’ she was cursed by her hot headed husband and turned into stone. But at last Ram restores her life, making good the evil done to her. So, Ahalya represents a suffering woman, who at last regains her identity. The fifth woman ever discussed for her sacrifice is Gandhari, who married to a blind person, and she also covers her eyes throughout the life so that her husband would not feel his own deficiency of life in front of his wife. Even to show herself as the equal partner in her husband’s life she shares the blindness too. She is the powerful lady, who have boldness and courage to compete with others have her rights. These women are all symbols of purity and chastity. So, all these characters are ideal women, they symbolizes centre of creation.

Anyway, different people have different opinion as per their knowledge and understanding. This is the reason that some people believes these women are portrayed in such a way, because they want to show the women’s subservient role since ages. However the main aim here for this discussion is that some modern feminist writers too re-interpret those epic models in a new pattern. These characters, for modern feminist writers stand as symbols of feminist assertion and identity. Draupadi particularly is one such symbol who suffers an ignominious male atrocity and she is redeemed back to her glorious position as a result of one of the greatest epic war ‘Mahabharat’. Orthodox Hindus take them as God’s words and follow them faithfully. But in the modern context these myths and legends contained in them need to be re-interpreted. So, modern feminists don’t take the stories of such women as such, but make them out to be champions of feminist assertions. Indian literature includes a lot of tenets as, religious and mundane, epic and lyric, poetry and song, dram and fiction. As India is a multi-religious country, it has a number of religious classes which are full of stories. The mythological stories are symbolic with multiple meanings. All these mean to create peace and prosperity in daily human life. In a wide literal sense we can say that through these role models knowledge is imparted into the soul of the citizens, to purify their heart more than their body. The word ‘Purana’ means ‘filling up’, or ‘renewing the old’. So, all stories relate to Indian cultural heritage. But with the passing of time the situation as well as the circumstantial demand changes, Keith. A. Berriedale(1956) writes: “Doubtless, as time went on, the gulf between Sanskrit and the languages of day become more and more marked; even between the epic language and that of Brahmin schools there were reference to which express reference is made in Ramayana”(p-13)(2).

Women’s situation detoriated still more, due to the orthodox systems which considered woman as ineligible for gaining spiritual or intellectual attainment. Sometimes woman is considered as impediment on the path of knowledge. Besides ‘Manusmriti’ there was another code of conduct called as ‘Stridharma Paddhati’ written by Tryambakayajavan of Maharastra. It prescribes various roles, social obligations and religious duties for women in Hindu religion. So
all these shows that women were completely subdued under the chauvinism. Woman for the patriarchal society has no voice of her own, no feelings or emotions and also has no right to show her sensibility. Some social reformers actually wanted to show the right path through these mythological stories but some were there who tried to mis-represent women as the servant of all of the society.

The first Indian language is assumed to be the ‘classical Sanskrit Language’. Hence all most all mythological stories are described in Sanskrit. Kalidas was the topmost poet in Sanskrit literature and the poems ‘Kumarsambhaba’, ‘Raghuvaransam’ and ‘Maghdutam’ etc are his outstanding output. But later on different regional languages developed and produced great writers too. Indian literature attributed divinity to all the heroes and heroines in these great stories who were actually men and women of high strength of characters and compassion for humanity. Hindi literature comes to be known as umbrella language due to its centrality and wide geographical acceptance. Tulsi Das was a great Ram devotee who wrote ‘Ramcharita Manas’ and Mira bai the ancient woman poet gave a new dimension of Bhakti poetry. Later on Bhakti poetry developed in the regional language such as Tamil and Bengoli. Among the most outstanding Bengoli poets of 16th century are ; Govinda Das, Balaram Das, Sri Chattanya, Krittibasa Ojha, Ravindranath Tagore and Bankim Chandra Cheterjee.

Being a great Indian poet, Ravindranath Tagore (1861-1941) has greatly influenced Indian English writing. He occupies a frontal position in the Galaxy of humanists. He was the first Asian writer to be Awarded Nobel prize in 1913. His worshipping on beauty and nature is reflected in his poetry. He lived and worked during a crucial period of social and political transformation. His formative influence was from a confluence of the most important movement such as; the religious movement of Raja Rammohan Roy (1772-1833), the literary movement of Bankim Chandra Chaterjee (1838-94), and the most importantly the national movement. While trying to reconstruct new social structures he created courageous women who challenged tradition. He showed a remarkable understanding of women’s psyche and advocated greater freedom or decision-making power for women. Oppression of women is brilliantly portrayed in his ‘Haimati’, ‘The Postmaster’ and ‘New Woman’. Here the women characters seek to make their own decisions of life. Mrinmayi create ripples in an unperturbed life of her locality. Female education was given priority in Tagore’s household. According to him woman has two roles in the life of man such as; lover and mother. In his entire individual attempt Tagore selects the middle path to avoid conflict between the contemporary social structures. He was born in a very traditional and rigid society, so he had sympathy for women’s struggle. His feminism is unique as its not exactly western feminism, neither the ‘Third World’ feminism.

In Tagore’s best lyrical drama ‘Chitrangada’ (which was originally resourced from Mahabharata), Chitra, is the princess who was brought up as a boy and trained al the battle-
skills, she demands equal rights to live with Arjuna. When Arjuna refuses, she prays to the god of love ‘Madan’, to equate her with Arjun both in status and battle skills. Perhaps it was Tagore’s foresightedness; he had already seen the future woman with his spiritual eyes. Santosh Chakraborti (2004) describes: “Tagore’s Nandini in ‘Strira patra’ is often compared with Nora of ‘Doll’s House’, which is a very famous feminist text”(4). He has examined the question of emancipation of woman in his novel ‘Ghare Baire’, in an extra ordinary way the hero, Nikhilesh an educated man, liberates his wife Bimla from a cloistered existence. And even he encourages her to enter in to politics. He also arranges for her English education by the help of a lady named Miss Gilby. It is really symptomatic of Tagore’s desire to prompt female education in India. He tried a lot to motivate people of pre-independent India for taking interest for the English learning and the women’s education in English language. He wrote a play of illusion at the request of a Culcutta Women’s Club for an all women’s cast, named Mayar Khela(1888).Here, he had put much feeling and insight into feminine psychology, of a youth, where the dialectics of paganism and Puritanism runs through his words. His ‘Achalayatan’(The Immovable Establishment, 1912) gives the wide idea of the contemporary uncritical and stereotype society of India. Here, Panchak makes friendship with the untouchables. So, the play becomes the center for controversy both due to its theme as well as pattern of treatment of castism. ‘Nauka Dubi’(The Wreck of boat) is quite a tame, with explosive potential in the characters. Tagore’s treatment of antipathy to underground extremism is quite observable in his literary works.

The English language brought into India different western thoughts based as it was on the scientific spirit, humanistic and democratic ideas. Imbues with this western values a new Indian English literature was born which helped the development of Indian society into a modern state. So, a very important literary revolution took place after the advent of English language. These writers achieved global fame and received National and International Awards. By their different themes they created a separate niche of their own in the world of literature. The emergence of Ravindra Nath Tagore, M.K. Gandhi, R.K. Narayana, MulkRaj Anand, Raja Rao, Raja Ram Mohan Roy, Sarat Chandra Chaterjee, Premchand etc influenced Indian life by their writings as well as social action. In the beginning they tried to portray their characters as the social reformers. Hence, through theses stories they raised the voice against social evils such as child marriage, dowry system, sati dha and the system like Arbi Kalyanam and marginalization of widows and lower caste women in the society etc. No doubt, in their attempt at social reform they tried to portray Indian women and their sufferings. But they are all molded in the traditional mythological way. Bibhuti Bhusan Bandopadhyaya (1899-1960) portrayed suffering women in Bengoli orthodox culture in his fiction ‘Pathar Panchali’, which was later filmized by Satyajit Ray. Our India is such a country where past is never passed, it is always continues to live in our present. It keeps on guiding the present life. There are a lot of Indian English writers who with the help of symbols, images and role models have magnified this particular movement of
life that there should be mutual love, respect and care for each other in the society to create a healthy one. Because Aristotle, The father of political science says: “A healthy family is the foundation of a healthy society and the healthy society creates a developed nation”.

The great Indian mystic poet, Sri Aurobindo Ghose (1872-1950) through his religious poems has contributed significantly to the image of woman having great mystic and religious powers. He wrote prolifically in English on social and political issues including Indian scriptures. He was the first Indian writer who created a major literary corpus in English. His close spiritual collaborator was Mirra Richard (b-Alfasa) who later became the mother of the Pandichery Ashram. Arvindo expressed his spiritual thought and intricate metaphysical vision in the epic poem, ‘Savitri’ (1950). It is a legendry poem of 12 books. The story is that of Satyaban and Savitri from Mahabharata. Savitri was the daughter of the supreme god of truth ‘Sun’. She was born to save Aswapati, the god of horses. Her human father is lord of ‘Tapasya’, who had all the concentrated energy of spiritual condor which led human beings from materiality to immortality. Savitri begs Yamaraj, the lord of death for her husband Satyaban’s life. At the last yamaraj being impressed by her dedication and purity, grants the life back to Satyaban. The character of Savitri who through her supreme penance brings her husband back to life is an inspiration for and so is worshipped by Indian wives. So, here the wife is the creator of the husband. So, here the wife plays the role as a protector of her husband. Arovindo in his personal life also gave woman a powerful role by instilling Mirra Rachard as ‘mother’. In his literary work he always tooled the divine power present in the form of woman. Reinterpretation of the myth can be seen in this epic poem, where culture and traditions are very clearly portrayed. No doubt his female protagonists face many vicissitudes in the life, but al these are to prove themselves able and bold enough to overcome them in life. These mythical figures were worshipped in the contemporary society. Arovindo is always compared with Keats in terms of poetic intensity. But while Keats worshipped natural beauty (‘A thing of beauty is enjoy for ever’). Arovindo worshipped spirituality and mystic beauty as such and particularly woman as a symbol of such beauty.

Raja Rammohan Roy (1772) was the Indian religious social reformers who challenged the traditional rigidity of the Indian orthodox society. As an activist, he steadily opposed social evils like Sati and child marriage. He propagated the need for women’s education. He fought for the equal rights of women. He founded Atmiya Sabha and Brahma Samaj for the abolition of sati. He campaigned for the rights of widows to remarry and women’s right to own property. Raja Roy not only fought for women’s rights in the society but also opened a number of schools. He knew the need and importance of education for Indian during British ruling, to achieve at independence. In his re-interpretation of mythological stories he portrayed his women protagonist were representing the realistic figure of the contemporary ages.
Beauty has been the subject of poetry and as woman is always considered as the crown of beauteous nature. She has always been the subject of poetry. Early Indian poetry depicted this beautiful nature of women. But it didn’t depict woman as a social abstraction, but as being at the centre of social transformation. Sarojini Naidu is one of the most important Indian poets who wrote poems describing women, mostly simple village women as being beautiful creatures as also as social catalysts. Being a woman herself she was able to express female sensibility in a much more effective way. Women longs for equilibrium between spiritual and the physical. Sarojini Naidu(1876) was called ‘The Nightangle of India’ for her beautiful poems such as ‘Golden Threshold’, ‘The Bird of Time’ and ‘The Broken Wings’ as well as ‘The Magic Tree’, ‘The Wizard Mask’ etc. Her poem ‘Palanquin’ describes a bride’s pain to leave her own house for another after marriage. In her other best poems like ‘Caromandel Fishes’, ‘Indian weavers’ and ‘The Queen’s Rival’ she portrays ancient Indian picture with all traditions. Sarojini Naidu was born and brought up in high Bengoli Brahmin society, which was highly cultural and literary. She expresses the quest of women for love in her ‘Love Songs’ and how the wife waits for her husband till the evening hours: “In noon-tide hours, O love, secure and strong, I need thee not; mad dreams are mine to bind. The world to my desire, and hold the wind. A voiceless captive to my conquering song. I need thee not, I am content with these; keep silence in thy soul, beyond the seas!” (11)

6:3:- Writers who portray women realistically:-

Early Indo-Anglican fiction, of both pre and post independence era, was characterized by social realism. It attempted to depict contemporary society which was in the angst for revolutionary changes. Traditional Indian culture was found to be discussed and incompetent in dealing with the modern culture, that was just about to be more. Women who are always catalysts of social reformation were tensed and anxious about the impending new cultural and social ethos. So, early Indian fiction depicts society and women as fertile ground for the new coming change. Three important novelists of this socialistic realism were Raja Rao, R.K.Narayan and Mulk Raj Anand, who were known often as ‘The big Three’ of early Indian fiction. They have depicted contemporary Indian social condition. Society was fed up of old Indian traditions and way of life and was looking for a new way towards the modernity. So, these writers depicted society in such a state of ferment of which women formed very integral part.

Raja Rao (1908-2006) through his profound innovative fiction has delved the spiritual cultural depth of Indian. His novels reveal the common life of Indian sensibility. His novel ‘The Serpent and The Rope’ (1960) is a masterpiece, which is a philosophical story of a young intellectual Brahmin and his wife. Their marriage clearly describes the traditions and customs of Indian. Here, in this marriage the new bride is a sacrificed one, in alter of marriage. The story of the novel ‘Kanthapura’ (1938) is mainly about Gandhian movements, struggle for independence. Here, Mahatma Gandhi is portrayed as a symbol of divine power as well as a
tangible real image. It is narrated by Achakka, a wise village woman. She usually addresses her audiences as ‘Sisters’. This means that the novel distinctively is an expression of the feminine viewpoint, which is very rare in Indo-Anglian fiction which is more often than not an expression of the male voice. The female narrator is a medium in between the self of the better story and the society of which the story is. His other novels are; ‘The Cat and Shakespeare’ (1965), ‘The Chess master and his Moves’ (1985), and ‘Comrade Ghat’ (1993) etc. in these novels he has successfully portrayed the socio-cultural aspects of life in the village of India. He has also adeptly woven feminism into the structure of his stories.

R.K.Narayan is regarded one among ‘Big Three’ of Indian novelist. He wrote many novels such as, ‘Mr Sampath’(1949), ‘The Financial Expert’(1952), ‘Waiting for the Mahatma’(1955), ‘The Guide’(1958), ‘The Vendor of Sweets’(1967), ‘The Painter of Signs’(1977) etc. He wrote on contemporary social issues. His books evolve on the movement, mythological concepts, Gandhian motifs, five-year-plans etc. He portrayed his characters who are having their own identity, with convincing psychological consistency. He also portrayed women characters, but not as central characters, they all are often secondary characters like mother, sister, friends, wife or foreigners. Susila, Rosie, Rukmini, Laxmi etc are his different female characters in different novels, but they are not protesting women. They have the usual feminine weakness and surrender themselves under the male domination. He portrays female characters who accept marriage as their fate, about which they can do nothing but suffer patiently. These characters are ever shy and demure as traditional Indian women should always be. There is no reason to question the why of marriage. The fact is that he tried to sketch the realism and the current issues of the society of his times.R.K. Narayan is a delineator of social ethos which is deeply rooted in traditions and convections. We can clearly point out his presentation of microcosm of Indian society, in his works. In his article, “The fiction Writer in India: His Tradition and His Problems” Narayan writes:

“A writer in India hopes to express through his novels and stories the way of life of the group of people with whose psychology and background he is most familiar and he hopes that his picture will not only appeal to his circle but also to a larger audience outside”.

He delineates Indian social ethos, which are deep in traditions and conventions. He usually points out to the social microcosm of India.In his article entitled “The Fiction Writer in India: His tradition and his problems”, R.K.Narayan writes: “A writer in India hopes to express through his novels and stories the way of life of the group of people with whose psychology and background he is most familiar and he hopes that his picture will not only appeal to his circle but also to a larger audience outside”. So, though he is not directly writes as a feminist writer but his fiction portray the real image of the society, automatically reflects to the suffering of the contemporary women in the concerned age.
Mulk Raj Anand (1905) is the Indian Charles Dickens so far in the treatment of social themes is concerned in his literary works. He is the prophet for the marginality. He raised his voice against the Manu’s law given for the lower status not only to women but also to the low-caste tradition of India in to a castles and classless society. He usually depicted the real troubled life of sweeper, collie, peasant etc, as they are the sufferers of exploitation and marginalization with bad condition of poverty. His first prose essay was written in a reaction to an Aunt’s suicide, who had been excommunicated due to dining with a Muslim woman. He later on wrote a lot of novels, ‘Untouchable’ (1935), ‘Coolie’ (1936), ‘Two leaves and buds’ (1937). In coolie Munoo is the central character, who is exploited by the one person or the other in all his way. The theme of suppression by the force of colonialism, capitalism and sex inequality are deeply studied with reference of Munoo. The novel ‘Untouchable’ is a microcosm of reality just like women’s suffering of cross-section of India. Guru a Panjabi peasant in novel ‘Two Leaves and a Bud’ is a worker in the tea-plantation, suffers and is killed by a British officer. His novel ‘The old Woman and the Cow’ brought in 1960 depicts hardship and revolutionary transformation of the central character Gouri. He depicts women’s suffering in his collection of stories such as, Lajwanti and other stories (1966), ‘Between Tear and Laughter’ (1973), ‘Indian Fairy Tales’ (1946). He not raised voice against the marginalization of lower caste people but also show sympathy for the secondary status of women in society. Realistic demonstration of life is well portrayed through his literary work as he was a humanist. So, the real ugly, unpleasant, immortal realm of life is dominant in his novels. His fiction always defends the values of living and throws light on the condition of marginalization of men as well as women. Widow outcast is also depiction while showing the reality of Indian tradition in his literary works.

The socio-cultural realism, of the above mentioned fiction depicts women’s assertion indirectly. In these above mentioned writer’s work women characters almost always play a secondary role. But some of them like Achakka in ‘Kanthapura’ use women of solidity and strength. So, due to this status in contemporary society some women writers such as Kamala Markandaya made their mark, not through their feminine sensibility but through their polished literary style.

Kamala Markandaya(1924) is one of this pioneering group. Her first novel ‘Nectar In A sieve’ (1955) depicts rural India and the suffering of farmers and the problems faced by the middle-class Indian after urbanization and colonization. Rukmini is a woman rooted in tradition and also a silence sufferer due to the environment and industrial disturbance of the village life. Hunger, starvation, destitution, prostitution and eviction, all are portrayed here through different female characters such as; Ira, Kunti and Rukmini. Kunti is a wicked, immoral character, scheming, intriguing and totally brutal. But here the author never strikes at the male domination that is the root cause, but on urbanization and the consequent illusion. The novel sketches the realism of Indian contemporary society. So, it is more a tragic novel than a feminist
novel. In her next novel ‘Some Inner Fury’ (1956) Mirra the heroine is entirely different from Rukmini. Here, the story is ranged between the passion of love and patriotism. In her novel ‘A Silence of Deire’ (1960) Debakar the hero feels suspicious of his wife’s character after fifteen years of a happy married life. The novel ‘Possession’ (1963) is narrated by the female character, Anusuya, who has only a minor role in the story, but her voice and viewpoint dominates. Markandaya’s mature novel ‘A Handful of Rice’ (1966) exquisitely sketches the character of Nalini, who redeemed even her errant as well as criminal husband. Dr. Raghukul Tilak in his Critical Study of Nectar in a Sieve says: “A study of Kamala’s novels shows a gradual evolution of her powers. Her works grow in complexity and intricacy and new themes, ideal and characters are constantly brought in. She rarely repeats herself.” (17)

6:4:-Feminist writers portraying modern women who try to restructure traditions:-

In earlier chapter while discussing about feminism we have already gone through its effect in the literary world. After independence, due to effect of Gandhian ideology as well as the spread of English education hastened social reform made a change in the set pattern of Indian traditions. Later on new generation writers, both male and female tried to portray female characters with courage to raise their voice against the patriarchal norms. They are liberated women, they preserve their self identity and they protect themselves. They can courageously fight for their emancipation and empowerment but within the confines of social customs. They are in favor of those traditions that enhance family and social values and are against only those traditions that enslave woman. Writers like Anita Desai, Jai Nimbkar, Shashi Deshpande, Githa Hariharan, Manju Kapoor etc have depicted female characters in their novels who are not silence and submissive, meek or weak. But they are far different from that rebellious type of women. They rebel but without damaging the social structure. However, almost all the post-colonial English writers want to focus mainly that on woman’s voice to be heard, they should be given equal power and respect in the society. These feminist writers intend to redefine femininity, as the power does not need the sub sex. These modern women characters have an up-hill task to perform and to make their own niche in the world. True they have emerged as venturesome spirits in their titanic struggle to live a life of respect and honor.

Conforming to the broad parameter of the Indo-Anglican tradition of the psychological novel, Anita Desai has distinguished herself as a novelist, who has focused on the main theme of women’s quest for self identity. In an interview to Atma Ram, Anita Desai says: “I am interested in characters that are not average but have retracted or have driven in to despair and so turned against or made to stand against the general current. It is easy to flow with current, it makes no demand and it costs no effect.... Who fight the current and struggle
against it, they know what demands are and what it costs to meet them.”(12). All her women characters; such as Maya in ‘Cry The Peacock’, Uma in ‘Fasting Feasting’(1990), Lila in ‘The Village By The Sea: An Indian Family Story’(1982),Bimla in ‘Clear Light Of Day’(1980) need freedom and justice for their personality and their individuality which are burdened due to the patriarchal set up and uneven distribution of power. Desai’s heroines are always found in a harsh cold and restless world dominated by men. Lila in her novel “The Village by The sea: An Indian family story” is a young girl who takes the burden of the family as her father is a drunkard and mother an anemic patient. So, she takes responsibility of her two little sisters and her teenaged brother Hari. On the contrary Sarah in ‘Bye, Bye Black Bird’ is weak, so she becomes a victim of psychic and social alienation. She is an English girl but yet she suffers from problems such as loss of identity, alienation and humiliation. The novel deals with the problem of marital maladjustment. She used to lead a miserable routine life with her Indian husband Adit, who always subjugates her in to the role of a servant. He says to Sarah... “...Wash up, Sarah, dear and go to bed and don’t mind me when I fall over the cat... unable to part with the warmth of shared experience and shared humor, leaving Sarah to pick up empty cups and glasses and full ash trays and yawn her way to bed...” (p-27)(6). At the end Sarah dies a slow, spiritual death due to her longing to escape from mundane drudgery. Dialogism places the displaced women a fresh in a multi-cultural setting. Hence woman when placed physically, not literarily in such a dialogic situation against patriarchal hegemony, then she tries to get a new identity. Desai focuses on the women So, the fictional concerns of these women writers offer penetrative insight in to the complex issues of feminine life.

Shashi Deshpande had sustained achievement in portraying clearly the middle-class Indian society. The heroine in her first novel ‘The Dark Holds No Terror’ (1980) Sarita is of Hindu traditions, play a great role for the unhappiness of her married life. She feels guilty when her brother dies by drowning, while she is just eight year old. As a female child she suffers total neglect and even ill treatment as traditional Indian society thinks for a girl child as a burden to her family.’ Raising girls is like watering someone else’s lawn’. But Sarita proves herself as independent and liberated woman by becoming a successful doctor, but her success was resented by her husband and finally she realizes that being a social person she cannot live a happy life simply running away from her husband. Again she tries to give her married life another chance to reestablish properly. The protagonist of ‘Roots and Shadow’ (1983) is a young woman Indu who has rebel against the orthodox traditions of village life. She prefers city life for it’s conventions suitable for the ‘smart young set’. She returns to her village after twelve years, as her great aunt dies and leaves her money for Indu, as the aunt was a childless widow. Then only Indu realizes the resiliencies of the village life. Jaya in ‘That long Silence’, an upper class house wife with two teenaged children was forced to shift into a small flat in a poor locality because her husband is suspected as a fraud. Thus she feels her identity became silenced under her silent suffering, so here the tragedy in her life comes due to the conflict of
status between inner secure of modernity and her poor and neglected circumstance. The novel is of course, this protagonist Jaya’s mental and emotional journey. It is a feminist picture which is emerged as and tagged with being a ‘feminist novel’. The writer does not only want to write about the existing social evils, but writes their personal, intensely personal anguish. She says in an interview with Prasanna Shree: “As I see it as the reader, I split myself into two: there is the writer who is writing and there is the other self who is the reader. In fact, when I am writing, I am telling my self he things.”(16).

So, almost all characters of Shashi Deshpande break out of the shackle of classism and marry as per their wish but can’t stand strong for long and finally makes themselves compelled to surrender to the orthodox traditions of patriarchy. Even though they are educated, sometimes time they becomes silent sufferers, who try to rebel but not in a bold enough way to be able to break out of all hurdles coming in to their life. Shashi Deshpande’s novels reveal the psychological development of female protagonists, who gain strength by remembering their past and analyzing it in their own way. So, her stories always go backward and forward way. She through her novels tries to delineate the depth and meaning of a woman’s life in modern Indian society. O.p. Bhatnagar comments for the novel ‘Roots and shadows’ that: “The novel deals with a women’s attempt to assert her individuality and release her into confrontation with family, with male dominated society. Should woman as a passive character put on a hypocritical stance towards herself as well as the society? Should she out of fear for the male put on the mask of unreasonable submission?”(3). Bhatnagar puts again that : “this questions that the society puts before the dominating male. Woman as a subordinate sex is characterized by obedience and submission and under male dominance women have “developed a tendancy to prevail by passive means”.(3)

Feminist ideology stresses against gender inequality and injustice for women in Indian society. It started a new way of female discourse that tended towards the remaking of Indian myths from the female point of view by the feminist writers. Githa Hariharan (b-1954) is one of them who have achieved success by reconstructing powerful myths in term of the feminist perspective. She brought up in Mumbaiand Manila, and worked as a freelancer in Mumbai and also worked on public television. Her first novel ‘The Thousand Faces of Night’ (1992), which own Common Wealth writers prize, is totally a gynocentric novel. In this novel the man-made laws are reconstructed in the direction of female emancipation and reinvention of self identity. Devi, Sita and Mayamma are symbolic women of different generations. All three characters depict a gradual revolution in the status and consciousness in women’s life, refreshing the ancient myths and legends into modern ways of life. Mayamma is ill-treated because of her barrenness: Sita is a powerful character who is an expert Bina player, who sacrifices all her dreams and works for her husband’ advancement, like a machine. Hariaharan voices her protest and demands more power to the female. We can observe Meena’s confident voice in
the novel ‘In Time of Siege’ (2003): “Don’t come with me... I can manage.” (p-203). So, Hariharan redefines the role of woman by revising the mythological role of woman in a feminist perspective. She speaks out while promoting her fifth novel in chennai: “It is true that history is not an indisputable body of knowledge. But history itself shows us that attempts to rectify it have all too often been camouflaged for the doctoring of history.” (Interview by Arnab) (9).

So, these feminist writers always apprehend certain features of social realities as intolerable while trying to transform the society. Their presentation of liberated woman in literature is one type of socialization. Manju Kapoor won Common Wealth Prize for her novel ‘Difficult Daughter’ (1998). Virmati, the heroine here seeks to exercise her responsibility entirely by herself. She searches for her identity in the human relations. The novel highlights the denial of woman’s voice in the patriarchal society during the rebels against the orthodox norms of the arranged marriage and the lower status of women etc. But she fails at last when she marries a person who is already married. She aspires to live a different type of life. Her tragedy starts when her husband, whom she thinks loves her, refuses to leave his first wife. Yet, despite her own tragedy she encourages other women such as Shakuntala and Swarnalata who were also in crave for living a different way of life which would be far from the orthodox traditions. Virmati was intelligent and educated she got all that she wanted to do. Even after her marriage she took active part in the Gandhian movements. She became able to form a strong self-identity for herself. Nodoubt her own married status was spoiled due to her wrong decision but it didn’t break her strength. To quote R.S. Pathak: “Her quest for identity is a spiritual odyssey of the modern man who has lost his social and spiritual mornings and who is anxious to seek his roots.” (p-57). (10). Manju Kapoor’s novels such as; ‘A Married Woman’, ‘Home and The Immigrant’ captures the complex and multiple issues of women’s identity in the back drop of the Indian war of independence. She portrays very clearly women’s agony due to the patriarchal construct of society. They even rebel against the traditional way of thought of their parents too. The women characters can think that marriage is not all that there is in life. These novels present a number of themes such as; man-woman relationship, love and infatuation, jealousy, entanglement of woman by man, partition problems, feminine attitudes to be free and liberated etc.

Asthा in her another novel is a totally submissive woman in the beginning who accepts marriage arranged by her parents. She becomes a school teacher as per her husband’s wish. But when she fails to produce a male child, she is a utterly neglected by her husband and suffers when her in-laws disapproved her off. As a result she silently burns out in suffering and ultimately she became a patient of recurring migraine. The turning point in her life comes when social worker, Aijaz, appreciates her writings. She her self was fed up from her traditional role as an ideal Indian wifehood. Then her frustration in life leads her astray in to a morbid lesbian. At last her female partner leaves to U.S.A. for good and Astha regains her wholesome self. But
her strange experience reinvents for her a new identity as an artist. Manju Kapoor is a new generation writer, whose protagonists tilt in between tradition and modernity. They are neither submissive nor weak. We can say they are traditional and perhaps more rebellious in nature.

The women in Bharti Mukherjee’s novels are caught in the flux of patriarchal norms and ultimately they crave for finding self identity, definition and liberation. In almost all of her novels justifies the concept of feminism as it is a process to reform the society in favor of the female. But the tradition ingrained in their soul does not allow them to be totally free from all of the orthodox mentality. They want to depict gender role as a multifaceted category which can be changed at any time. Her women characters are typical representatives of the young generations of third world countries who want to migrate to America for higher studies and for better life. Bharti Mukherjee (b.1940) herself is a South Asian expatriate writer, who highlights the confusion of gender boundaries. Tara, the protagonist in her novel ‘The Tiger’s Daughter’ (1972), reflects her home-sickness. She was imprisoned by her own father within the four walls of home at the early age of fifteen, because of his sense of insecurity about this daughter in the free American culture. Tara defends her family and her country vehemently as she is a very sensitive and insecure girl. She begs and prays to Goddess Kali for getting strength not to be break down before Americans. But unfortunately she fall in love with an American. While her lover asks her naïve questions about Indian traditions she feels her self insecure about the alien customs and traditions. So, she develops nostalgia for her mother land. Traditional Indian culture is much influenced by superstitious beliefs such as fatalism, magic and occultism. Bharti Mukherjee takes in to account these dark sides of Indian culture to in the development of the characters and the story.

Her novel ‘Wife’ depicts a female protagonist, Dimple Das Gupta, who assumes a docile and submissive role. Her thinking is different from all common women; she thinks that marriage brings freedom in a woman’s life. She usually lives in a fantastic world which is made by herself and for herself only. But after her marriage everything changed; now she realizes that real life is not having any feathers to fly for a woman. She observes that her husband does not conform to her dreams. When she becomes pregnant then she thought that she is totally alone nobody is there to support her in such a situation with her. So, she simply terminates her pregnancy. Gradually she tries to get away from the traditional taboos. But her inner conflict leads her into a state of depression. Here, the character is symbolization of a suppressed woman who is without a voice of her own. Hence, all the novels of Bharti Mukherjee shows that she wants to depict her characters in a different way of traditional women with modern thinking. Dr Laxmi Sharma In “Women in The Novels Of Bharti Mukherji”(2008) writes: “The novels of Bharti Mukherjee are self actualizing. Quest for the definition of self and search for identity are the main features of her women who are seen caught in the flux of tradition as well as modernity.”(15)
Feminist writers portraying modern women who try to break tradition:

Though feminism was born in India, due to the impact with western feminism, both developed in entirely different ways. Western feminism become largely individualistic where in women wanted to set themselves fully on the same footing as man, having all the individual rights for themselves as man had. But Indian feminism tried to adopt itself to the Indian situations and wanted to set women not as co-equal with man but as a complement to him. Feminist writers in India by enlarge adopted the above mentioned view of feminism, where woman wouldn’t compete with man but try to be one step ahead or to be complement to man. So, the feminist novelists that we have discussed above largely have developed such female protagonists’ in their fiction who are in a quest for their identity with in the confines of the social tradition of India. But there is another section of novelists who have adopted the western view of feminism which wants women to have the complete freedom to live as she wants. Even their women can break all the traditions and taboos of society. These writers highlights the fact that woman as an individual has all those same desires which man has. Their protagonists are strivers and aspire towards freedom. They can break all age old subservient role of women and want to fulfill their life like men. Most of these female protagonists feel suffocated in the confines of the so-called sacred bond of marriage. So, in a different way such writers in one sense try to offer all hopes, confidence and affirmation into life to those women of India who suffers and some time being frustrated commit suicide, or select a wrong path. These writers portray women characters that have strong likes and dislikes, rejecting the mythology of the devoted wife and are only concerned with survival. Some contemporary women writers voiced the power of desire dictated by women according to their own will. They tried to define women in a new dimension.

Kamala Das (1934-2009) who later became Kamala Surraiya, was the first women writer who has written openly and honestly about the natural and hidden desires of real woman. Her autobiography ‘My Story’ was first serialized in a Malayalam periodical as ‘Ente Katha’ which stunned the conservative society of Kerala. Women writers in India always shied away from going into the private life and of sexual relationship in their literature. But Kamala boldly has opened up all secrets of woman for public gaze. Her love poems express her happiness and the poems where expresses her resentment for the unfulfilled love can be categorized as positive as well as negative poems. ‘The Freak’ is her negative poem which describes the lust of love. Through this poem poet describes complain of a woman bitterly due to the rough attitude of the man, who has no love for her yet, there is a physical togetherness for a moment due to lust of blood. The desire over here is totally personified. But the woman wants the tenderness, heart correspondence besides desire. She very frankly discussed the physical intimacy of
woman and rubbed salt into the vulnerable gender sensitivity of Indian readers. She writes in her poem, ‘The Looking Glass’

“Gift him what makes you woman,

The scent of long hair, the musk of sweat between the breasts,

The warm shock of menstrual blood,

And all your endless female hungers……”.

Kamala Das wrote in a diverse range of the same topic. She also wrote some novels among them, ‘Neermathalam Pootha Kalam’ has been very favorably received by the public. She has contributed greatly to the development of modern women to be free from gender bias. She strictly has refused to accept Indian woman as ideal in the silent and shy, who is always submissive to the male. In her poem ‘An Introduction’ she declares:

“I am sinner, I am saint, I am the beloved and Betrayed,

I have no joys which are not yours, no aches which are not yours,

I too call myself…“(qtd-Gokak)(8).

She has been a great rebel in her own life as she has rejected the orthodox tradition of a conservative Numbodari (Brahmin) family in which she was born and brought up. At the age of 65 she accepted Islam in 1999 and changed her name in to Surraiya. In a broad sense she is a source of inspiration to those women who are frustrated, emotionally deprived and who feel insecure. Her poems encourage her readers to dare to dream and to live life fully as they want. Betrayal of love and physical exploitation are the main theme in her next poem ‘The Sunshine Cat’. She describes the plight of woman who falls in to pray of many men. She writes:

“She loved, who loved her not enough, being selfish/ and a coward,

The husband who neither loved nor/used her, but was a ruthless watcher,”

This is one of her negative poem which expresses her bitterness in loudly pronounced. Kamala Das’s poetry reveals the gap between the larger feminist consciousnesses of women. The colonial exotic has redefined the longing of women for their hidden desires. Kamala Das deeply loved her grand mother which can be observed in her a lot of collections of poems, where in different situations she laments over her grand mother’s death. She contributed immensely to the development of thinking in modern Indian English writings. She writes abruptly with a conventional tone to open up all internal desires of women which are even unspeakable by them. Through her negative poems she tingles to that desire of woman which she hides from
herself. As Indian women never matters her bodily desires to be important as social desires are. So, she recalls these activities in her poems to put it in proper perspective. She was honored with public censure for publishing her ‘My Story’. Yet, she continued to write boldly to express sexuality of women.

Kamala Das’s poems lay a dualism in English where soul contrasted to body. Her mysterious honesty is totally extended to her exploration of womanhood and love. She depicts that womanhood calls for a specific set of collective experience. She magnifies on the eroticism with the confines of exploration of women’s needs. Her poems are beyond the stereotyped yearnings and complaints. Her self-dramatization and feelings of humiliation and depression due to lonesomeness and distress are automatically comes through her pen in the forms of poems which expresses the real penance in the quest for a identity by woman.

Modern women have changed from being voiceless, idealistic, docile and submissive women in to vocal, liberated, assertive, protesting ones. Nayantra Sahgal, was precursor to this kind of rebellious writing. She has been conscious of the fact that women are person not possessions. She delineates the marital problems of man-woman relationship which makes them finally to move apart from each other. For her woman marriage imprisons women in the different bonds which takes away her all freedom. In her novel ‘The Day in Shadow’ she highlights the married relationship of Simrit and Som, who are forced by circumstances to dissolve their 17 years old marriage relation. She feels suffocated in her husband’s world when she realizes that there is no emotional involvement between them. She refuses to maintain physical relationship. Though she knows that society will never respect a woman without a husband yet, she dares to leave Som. Soroj, in the novel ‘Storm in Chandigarh’ faces brutal and uncompromising behavior of her husband. She becomes afraid in the presence of her husband in the home. He never talks politely with his wife and does not ever try to communicate with her. When Saroj tells him that she needs “people to talk to”, he gets agitated and quips back, “Talk about what? What is this mania for talk?”(p-207, Storm in chandigarh)(14). Saroj seeks equality and liberation. In the mean time Vishal Dubey becomes the catalyst for her liberation. She leaves Inder’s house to free hersels physically as well as spiritually. The author portrays the new woman who is urban, educated, self-reliant, with her self-identity intact. Her next novel ‘Rich Like Us’(1985) is based on gender discrimination. Here, the bold and self assertive protagonist Sonali Ranade is a idealistic Indian woman, who refuses to be a puppet as her job demands a number of compromises from her which becomes hurdles in her way. She courageously challenges the life and faces boldly against the marginalization status. She knows it very well that there is beautiful life waiting for her to enjoy so she never break down her guts to become a career woman.

New generation writers are aware of the power of writing and have dared to use it as a weapon to fight against the domination of male ideology. Nayantra Sahgal’s voice in her writing
is a straightforward protest. Her novels not only articulate genuine female consciousness but also direct their action to break the ancient traditions. Sahgal’s female protagonist Rashmi in her novel ‘This Time of Morning’ is a new woman who drifts towards another man to fulfill the empty space in her married relationship. But it brings solace like balm to her bleeding heart. Mrs Sahgal’s writings never support sexual liberation such as lesbianism or any extremity in westernization. She directly throws light on the hidden domestic disharmony, by demolishing the myths and stereotypes of traditions. Nayantra Sahgal is perhaps the first Indian women novelist who presents the attitude of rebellion of the Indian woman. Sahgal’s women protagonists are generally divorcees and are suffering wives. She never advocate to western kind of physical liberation for her women characters but what she wants is to put women in the proper place in the man-woman relationship. She depicts the slow and successful feminist revolution in the male centered, stereotype society. So, almost all her women are educated, aspiring individuals, who are caged within the confines of conservative society. They always try to escape from the frustrated marriage relationships and this becomes the main reason behind their craving. In a sympathetic manner she delineates the hypocrisy of the nonconformists in her novels. Her women characters throw lights on the constant struggles to live in the world which is too of hostile, cruel and brutal for them. Sahgal is not only a feminist writer but also a socio-political novelist who shows the need of new morality which can redefine the status of women in society. In her own life she is daughter of Vijaya Lakshmi pandit, who is a renowned freedom fighter. So, she has been greatly influenced by the social, political and philosophical view of Indira Gandhi and Nehuru. It is the result that her voice is very bold while depicting about any social evils.

Shobha De is one of the most feminist group writers who voice in a strong modern and ultra modern way through her novels. She is perhaps moves many steps ahead from Nayantra Sahgal in portraying women in a quite unconventional and unorthodox way. Her way of portraying of women is different to that of contemporary Indian writers. Her novels deal with Love, romance, hatred and marital relationship, but in an extravagant way. In fact she tries to portray the reality of metropolitan and cosmopolitan society. Her women characters are ultra modern and westernized that they never belief in philosophy not even mythological power distribution. Their only concern is to have existence with all individual freedom. In her novel ‘Socialite Evening’ (1989) Karuna, is a middle class girl in Maharashtra, who dislikes the middle class society and craves for the extravagant life of the rich society. Her mother’s submissive nature is not acceptable to her. She thinks these middle class women are becoming slaves of father, husband or son. She protests this subordination of women to the male society. So, she decides by marring a rich man she will lead her life towards wealth, freedom, status and fulfillment of all desires. But all her dreams are ruined after her marriage. But after her marriage her husband brainwashes her and makes her to feel inferior and worthless. Gradually Karuna becomes submissive like her mother, all her dreams and desires vanished at once. One of her friend who
has the same dreams like Karuna also married to a Muslim boy and when she face the same problems like Karuna she rejects this marriage and take divorce from him and accept the marriage offer of Kumar Bhandari, who wants to take her as his third wife. But Karuna does not act like her friend and continued to live with her husband being all insult. Her husband use to say: “You are a no hopper... and will never amount to any thing.”(p-163, Socialite Evening). At last she involves herself in theatre to show her worth to her husband. But her husband a brutal man wanted to take divorce from her due to the suspecting about her own paternity. So, Karuna leaves her husband and does not get any alimony. Finally she establishes her new identity by acting in films and leads a single life rejecting all new offers of marriage. She is of course an educated modern woman, it was her childishness which made her to dream such things but as she faced the reality in her own life after marriage, she learned more about the marriage relationship. So, lastly she enjoyed her life by concentrating on her career only.

Shobha de is a balanced, realistic and bold writer but she writes only within the boundaries of upper middle class society. She never touches on the temptation of the elite class. But she has an extraordinary ability to delineate very sensitive topics such as; sex and booze, corporate conspiracy and bedroom scenes in her works. The story of ‘Strong Obsession’ involves the life of lesbian relationship between two young women, Amrita and Meenakshi. And the next novel ‘Snapshots’ reveals the sex-life of six school going girls. Shobha De depict in a straight forward manner through the voice of Champabai, who is the owner of the brothel, to Rashmi: “Never give yourself to any man for free. You know why? Men don’t value anything they get so easily. That’s why we are here: to satisfy their lust, not for sex but for power”.(5) In almost all her novels Shobha De very clearly and frankly discusses ‘sex’ as if she is an expert in ‘women’ psychology and human physiology. Her ‘woman’ is a man inside a woman’s body. Her women character lives life fully life as man do. Hence, her fiction shows unique assay of ultra modern woman and their ways of libertine life. She always approaches towards feminism as a practical approach towards life. Her women characters are the assertive women who often take up the revolutionary role and are ready to destroy the mails social norms. S.P. Swain says in ‘Shobha De’s Socialite Evening :A feminist study’ : “Pornography in Shobha De novels becomes a symptom and symbol of female’s defiance of a male-regulated female sexuality”.(13). In her strong voice Shobha De throws light on the economic aspect of power struggle, as she is in favor that economic independence of woman makes themselves empowered. In her novel ‘Shooting from the Hip’ she writes: “Eventually, everything boils down to money the great leveler. There can be no talk of independence for women, without economic self-sufficiency.”p-110. In an interview De said that: “Indian men make the world’s lousiest lover”. So in her novels marriage is merely ‘unessential’ in women’s life in her fictional world, it is just a convenient contract to lead comfortable and promiscuous life. As per her novels women’s life remains same as before and after the marriage. Her women protagonists can discuss the sex and like to practice unusual manner in it.
It’s true that Shobha De never feels hesitate to describe every detail of the process of copulation of even those women who are moderate feminist in her works. But all these attempts are to corroborate the feelings of those women who are involved in this copulation. Her feminism is centered in the depiction of totally free sexuality and the stamina with feminist assertiveness, where all traditional values vanish. Through her novels she directly attacks to the paradoxical, social, cultural and moral values set by man for only their facilities not for women’s. She shows the light to women to feel her self independent and free way to adopt life as per their need. She intentionally strikes on the extra-marital affairs in her work to break the age old moral tradition of patriarchy. She perhaps is in favor that if a marriage relationship is without any love, joy, mutual understanding and devotion for each other then it is unnecessary to maintain such relation for the sake of only society. Here, she gives liberation to her women character to be free to get their desires fulfilled like men. However we can say that Shobha De’s main concern is to see women in a liberated and broader perspective. K. Mirabai comments in this context that: “Shobha De’s women are strivers and aspire, towards freedom, towards goodness, towards a compassionate world. Their virtue is a quality of heart and mind and spirit, a kind of untouched innocence and integrity”. (10) So, her novels delineates the modern themes such as post-marital relations, life and struggle of working women in private sectors, love, romance and betrayal in love etc. Her woman characters represent to take a revolutionary role as they strongly detests their marginal position. Shobha De focuses on the power and desires dictated by her women characters. Her novels are really sliced of urban life which delineated with the contemporary reality. She makes no obsession on the word ‘taboo’ in her works. She very clearly and sharply touched upon the intimate side of an urban woman’s life. Her new woman is different from the modern woman whose prime concerns are dominance and self-assertion. These women can totally disregard the morality and spirituality of concerns of women.

The liberation achieved by women in the area of feminine sexuality became a great topic in the feminist works. Some writers argued that they are not averse to the women’s extra-marital relationships which are not requiring trapping love relations. But some writers are in a supporting of the view that like man, woman can also live life fully as per her wish with all type of freedoms, whether it refer to sexual freedom or anything else. As writers are usually being influenced by their socio-cultural backgrounds, so some times it shows the western feminists in many ways. Arundhati Roy is also a remarkable persona, whose only novel ‘The God of Small Things’ own best Booker Prize Award twice. She portrayed women from a different point of view. Her well crafted novels depict the theme of marginalization of women and her insecurity and craving for fulfillment. The author’s own upbringing has been patterned in the rigid patriarchal culture. So, her self experience forces out fully the emphasis on numerous facets of women’s experience and the traditional blind faith ingrained in her. Roy’s women characters are portrayed successfully with all their characteristic traits from the Indian point of view. These
women as always are the objects of male entertainment and services. The Indian women usually fit into the framework of the family and rarely show a rebellious trend but Arundhati Roy’s women are powerful vehicle for the exposition of female identity. In her novel Arundhati Roy has successfully portrayed different women of three different generations. Mammachi belongs to the first generation as a typical suffering Indian housewife who is a victim of her husband’s brutality. She remains as a passive sufferer throughout her life accepting everything as decided by fate. But Ammu, her daughter belongs to next generation. In her childhood she faces gender bias from the patriarchy represented by her father. She rebels against it and runs away from home to marry a person of her own choice. Her bitter childhood has taught her to survive fighting against patriarchy. So, when her husband forced her to sleep with his boss, she fights back fiercely. But she was rootless because being a mother now she is fully alive to her responsibility to take care of her twins, she in spite of her unwilling, returns to Ayamenom House. It was for her like to fall from frying pan in to the fire yet, she stayed there under the patriarchy rules of her brutal father. She is a modern woman so she couldn’t help herself to break being attracted towards a low caste man, Velutha, who fulfills her carnal needs. But the contemporary society does not accept her such way of life. Hence, here started her struggle again to live life. Rahel, Ammu’s daughter represents the third generation and is expelled for having ‘boy-like’ temperament. But she very courageously manages to control her temperament after her mother’s disgrace. On the contrary while she had gone to see the dead body of her suicide mother, she takes over to shelter her abnormal and autistic brother Estha. Thus, the circle of the evolution of women’s status is successfully conducted here. The odyssey of womanhood starts with Mammachy who fulfils the role of ancient suffering woman. Her life is at the periphery of the social structure. This process proceeds further with the challenging and rebelling character of Ammu. She revolves in the ‘Unsafe edge’ of society and forms an unmixable mix, bound to fall down before the force of the hypocritical laws of society. Rahul represents the bold and daring woman of the neo-modern generation has the central focus in the novel as an emancipated woman, who is independent and gives protection to others who are weak.

Arundhati Roy, very boldly and honestly describes the elaborated experience of the sexual relationships of woman and her crave for reclaiming her bodily needs. The novel sensitively highlights the marginality of woman as well as the untouchability of lower caste man in the stereotyped society. We can here recognize here the three stage of the women’s quest for self, that is, initially a loss of identity in a crisis, the consequent self search and discovery of their identity and ultimately at end their assertion to get their individual identity, as well as their struggle to get it at any cost. The traditional hierarchal set up of Indian society plays a great role in hindering to develop the individualized concept of autonomy in the Indian women. In India the family and social relation matters highly to women, where she knows the importance to keep the family as a united or bound form. This typical attitude suggest the essential difference
between the Indian and western women. As Indian woman has given the important stature of mother so, she gives very less importance to her bodily needs. But it is a fact we all know that in the androgynous concept of Indian context, the individual sexual need is immaterial, because here equal relationship of male and female identity matters more.

So, Indian women, who are really awakened due to the feminist awareness, should know that the women’s space includes not only their position but something beyond to it in the Indian family which comprise of both spiritual and physical intellect. Hence, the concept of liberated women written by these women novelist are set forth here, which suits to Indian context. Because the new feminism try to reach in a stage where it draws an indigenous tradition for itself. Fiction being the chosen vehicle for all writers reveals social change, changing attitudes towards the women’s role and the different way of thinking about the success of all women. These writers in one sense wants to argue that women’s identity is never separated but is submerged under patriarchy, which is now regained it’s real form. Modern women novelist raise a voice for feminine sensibility which is some how different from the general way of other writers writes. The position of the women is changing following their unremitting qurst for individual identity by turning their wrath against the unhumiliating conventions of man down the ages.

Rama Mehta (1923-1978), born in Nainital, Was one of the first woman who get oppontment to Indian Foreign service but after her marriage, she was forced to resign from her post.Her novel ‘Inside The Haveli’(1977), represent a wide variety of characters being Geeta as the central protagonist, who quests for her identity in a traditional world. After her marriage into a conservative family she lives within the ‘purdah’ in her husbанд’s encestral ‘haveli’. The treatment of mother-in-law towards a bride, subjects her to a severe cultural shock on her imitation into life. She surprised by looking the super devotion of the servants in the haveli. Like the usual women fall, she also falls into the trap of the traditional role of the woman after her marriage only to protect honour of the encestral culture. She fights to maintain the modern values, in which she always lived still now. She adjust herself with the new environment of the ‘haveli’ but her adjustment was not her subjugation, the way she sends to Sita’ the daughter of her servant, to school is a step towards the revolution, towards the modernity. Ajay, her husband wants to stick with rigid customs and at the same time wants to be good husband and cooperative as, Geeta has come from a different background and way of life. In one way we can say the architecture of the ‘haveli’ in itself a live statement of the feudal culture.

Her other fiction includes, ‘The Western Educated Hindu Women’, ‘The Hindu Divorced women’ And ‘From Purdah To Modernity’.So, in all her works the version of feminism is reflected as a typical Indian version of feminism, which expresses the subjugated role given the patriarchy and demands the freedom and equality of women at the same time.
6:6:- CONCLUSION:-

So in all of the conclusion we can say that these writers have contributed greatly to show the real injustice done to women of India and they always tried to realize the society about the real status of women in our society. Starting from the beginning up to the modern age almost all the feminist writers aimed at the equality of women in the society. This assertion of feminine identity is mostly regarded as the important feminism of Indian context. Every writer knows that our society has been largely influenced by the myths and the myths have been misinterpreted by the self-centered male. Hence, to equalizing women means to eradicate the age old traditions yet, the feminist writers never rests on their journey to give women back their position and status in the society. So, feminist writers describe a range of viewpoints to show the position and status of women in the society. Today women’s empowerment and equality recognized globally as a key element to be achieved in the future ages. In the contemporary scenario there are a lot of feminist writers who very honestly and boldly contributed successfully in projecting social inequality. Of course different writers used different styles and techniques to portray their women characters with an improved metapolitan involvement. A long journey which, these writers have done back, has witnessed a lot of alternation in the position of women as well in the social traditions. These writers through their novels included various concepts of fact and fiction, and sometimes are based on the current events of social problems. So, they have created a new identity-in-the-making for women, which is in fact a pressure lobby to the patriarchal society.

The significant group of Indian women novelist’s constitutes the integration of the diversified Indian culture and to remind the society again and again about the complimentness of the both sexes. So, feminism, as a loaded word is constantly used by the feminist writers not only by women writers but also by male writers. It is of course that, these male writers at the beginning do not show direct inclination towards the female assertion but their writing reflects the female consciousness through their women characters. Feminism suggests a constant change in the injust laws as well as it emplies a philosophical questioning for the age old traditions and its values. So, feminism as a chosen vehicle for many writers changed the attitudes towards women’s role and their ability in the society. It is no matter the literary work is popular or not, what is important here is, the fair representation of the contemporary life. However, we should not forget one thing that ‘A women’s social status and economic well being depends on the mentality of the man around her life’, so first the male society have to be aware before giving the real position to the woman.
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