Chapter-III
The First Phase (1950-1975)

3.1. Preliminaries

The prominent novelists like Mulk Raj Anand, R. K. Narayan, Raja Rao, Bhabani Bhattacharya, Khushwant Singh, Balachandra Rajan, Arun Joshi, Kamala Markandaya, Bharati Mukherjee, etc. have contributed to Indian English literature. They explore personal, cultural, social, political, national, philosophical, etc. issues in their novels (Paranjape, 1998). Bhattacharya, Venkataramani, Raja Rao, Kamala Markandaya, Manohar Malgonkar, etc. are influenced by Gandhian philosophy whereas some of the novelists are focussed on the issues like superstitions, exploitations, Western dominance and control, partition, poverty as well as its concerns with women issues. However, women novelists have enthusiastically thrown light on women problems with feminine sensibility in endogenic- and multi-cultural society. Women novelists like Bharati Mukherjee, Arundhati Roy, etc. are come into contact of modern Western society, which encourage them to analyse our orthodox traditional society for women’s emancipation and empowerment.

The second wave feminists are concentrated on the cultural features of female oppression and structural, social and psychological transformations to achieve women’s liberation (Rockler, 2006). These feminists challenged to contemporary traditional sexual relations and their political supports. They devote to frame new approaches i.e. women liberation and individualism with influence on traditional curricula, texts and behaviours and reformed the new trends about femininity and masculinity. Naturally, contemporary Indian novelists are influenced by this new feministic impact on socio-political situations in Western countries and represent women in their novels with feministic sensibilities.

‘The Constitution of India’ offers ‘equality’ to all citizens and gives fundamental rights: to speech and expression, assemble peaceably, form associations, move freely, reside and settle, practise any profession through legal provisions. Further, this Constitution offers right of live and personal liberty with provisions of legal protection. Therefore, the novels like ‘Nectar in a Sieve’ (1954) by Kamala Markandaya, ‘Train to Pakistan’ (1956) by Khushwant Singh, ‘Cry, the
Peacock’ (1963) by Anita Desai, ‘The Foreigner’ (1968) by Arun Joshi, ‘The Tiger’s Daughter’ (1971) and ‘Wife’ (1975) by Bharati Mukherjee are selected for analyses and comparison to learn the representation of women in Indian English novels after independence with feministic approach.

3.2. Man-woman Relations

There are four types of man-woman relationships observed in the society: 1) personal, 2) intimate, 3) public and 4) social. Women relationships with the male family members i.e. husband, children, brother, etc. are personal relations whereas male friends, relatives, etc. acquires the intimate space of women relationships. Men from public places like workplace, schools, colleges, market, etc. have relationship with women. Moreover men from the social space like caste, religion, nation, etc. have their specific relationships with the women. All these type of man-woman relations are observed in reviewed novels. However, majority of the relations have established control over women and that control probably used for women exploitations.

In our society, men i.e. father, brother, husband and son have their control over women i.e. daughter, sister, wife and mother in different situations and approaches. Father and brother along with daughter and sister are maternal relations show smooth and sentimental relations whereas husband and son are paternal relations. Husband-wife is prominent personal relationship have impact on women life in all respect. There are mutual as well as exploited and deserted relationships observed in these novels. Nathan and Rukmani have normal and natural relationship as husband and wife. He cares for wife’s pregnancy and admires for productive things (NIS: 11, 12). He murmured, ‘You are a good wife’ (NIS: 82). However, she has no courage to speak with Nathan about her secret treatment from Dr. Kenny for bearing the sons till the birth of child. Dr. Kenny speaks frankly with her though very young, mutual understanding and respect to others (NIS: 22).

Desai presents the dancing peacock in the forest before the monsoon come, through Maya’s dream. They love the rain, clouds and spread out their splendid tails - and begin to dance. They call their lover for mating. They fight with each other, before they mate. Maya thought about herself and relation with her husband. Maya can notice the love of peacocks for their lover or beloved and calling for mate. She sensed their love with her as,
They will rip each other’s breasts to strips and fall, bleeding, with their beaks open and panting. When they exhausted themselves in battle, they will mate. Peacocks are wise. (CTP: 83)

When I heard one cry in the stillness of night, its hoarse, heart-torn voice pierced my white flesh and plunged its knife to the hilt in my palpitating heart. ‘Lover, I die.’ Now that I understood their call, I wept for them, and wept for myself, knowing their words to be mine. (CTP: 84)

Desai presents the urge of woman plight from her husband in her novel, ‘Cry, the Peacock’. It is cry of all married women for physical and mental satisfaction from their husbands. Gautama is lawyer aged as Maya’s father. He always busy in consulting the clients and preparing the papers. She is waiting for sharing her life and everything with Gautama.

…..that it was not only for his presence, his love that I longed, but mainly for the life that would permit me to touch him, feel his flesh and hair, hold and then tighten my hold on him. (CTP: 88)

I hesitated, wishing to summon him to me, yet knowing he could never join me. It was no use. After all I sighed – and, once more, was sad. (CTP: 81)

Maya and Gautama have different views about the conception of life. Gautama is very practical and Maya is sentimental. Gautama is not satisfied with her concept about life like one brief episode includes all experience, all success and all virtue. He feels pity for Maya and her views about life.

‘Where did you pick it up?’ (CTP: 103)

Gautama explains his views about reality in life to Maya as,

Are you, after all, one of those females who will, each day, bathe and clothe their plaster gods and goddesses, and feed them with sweetmeats, making yourself believe in their life, when your logic tells you they are made of mud and it is your hungry children who are real? (CTP: 104)

Sentimental Maya falls into deep nervousness for response of practical approach adopted by Gautama. It makes quite dry relations between wife and husband and imbalance approaches and behaviour,
all the while I thought of him and our marriage as things of the past. I thought of the past with regret, deep, twilit, hopeless regret. (CTP: 168)

Religious caste based society establishes control over women’s reproductive system within caste to maintain their purity. Marriage (in caste) and it’s compulsion to women are fundamentals of this society. They do not allow women extra-marital relationships. However, Nathan has such kind of relations with Kunthi before his marriage. He has inborn courage to tell about their relation to Rukmani. Kunthi tortures Rukmani for her treatment from Dr. Kenny even though Kunthi has extra-marital relationships with other men. It is notable that Nathan not hesitates to talk about his relations but Rukmani has no courage to tell about medicinal treatment (NIS: 84).

‘Not strange,’ Nathan said. ‘I am the father of her sons. She would have told you, and I was weak.’(NIS: 88)

Similar situation is explained by Mukherjee in her novel, ‘Wife’. She says,

A cheating wife is not to be understood and sympathised with – she is to be turned out like a leper! (W: 28)

Mukherjee shows liberal relations between husband and wife. Tara, Bengali girl married with American David. He wanted his wife, Tara as a modern woman and take stand against injustice, unemployment, hunger and bribery (TTD: 131). Mukherjee used foreign culture to propagate acceptance to remarriage of widows, i.e. Antonia’s mother. However, she tries to explain family relations of such kind of widow marriage. Antonia Whitehead’s dislikes her step-father (TTD: 165).

Mukherjee portrays the obedient, submissive and typical Indian wife. Dimple comply demands of Amit obediently even though she is busy in reading book. Amit angrily asks to Dimple, “Where’s my fresh lime and water?” she replies submissively, “I forget to make it. I’m sorry; I was busy reading.” Further he expected her obedience as ‘like Sita, to jump into fire if necessary’ (W: 30).

“But you know I like fresh lime and water when I come back. You know this little things means a lot to me.” (W: 29)

“What porch? What patio?” Amit asked and threw his balled-up dirty shirt on her lap. “Clean this.”(W: 89)
You are lying to me. You think a wife is supposed to say such things to her husband.” (W: 101)

Dr. Chakravorty has sexual relations with, divorcee a Polish girl from the South side. She confessed one Sunday in November that she was pregnant and they dutifully married (TTD: 128). However, there are few extra-marital relations in TF of Joshi not resulted in marriage. June Blyth, American girl has pre-marital relations with Sindi Oberio and Babu Khemka. She aborts Babu Khemka’s child after his death and she also died in abortion. Another married women Kathy has extra-marital relation with Sindi but returned to her husband. Thus, multicultural foreign couples have liberal relations whereas Indians are bounded in compact marriage system and marital life.

Women relations with father and brother have maternal relevance. Normally, maternal relations are nurturing women issues. Many of the time, women look towards these maternal relations as a source of help. Here, Babu Khemka in TF of Joshi shares his personal feelings with sister, Sheila. He felt her sister as motherly figure. However, the brothers in NIS of Markandaya hate their sister, Irawaddy when she returned to her parent’s home after marriage failure. Here, we have to remember that traditionally married women leave their all rights at maternal home with their marriage. She should not come back and share maternal home and property. She became a property of her husband by marriage.

Rukmani’s father performs marriages of elder daughters with dowry. He unsatisfied for not to give dowry to Rukmani in NIS. Maya brought up as a princess at her father’s home and married with lawyer friend, Gautama at father’s age in CTP. Whereas. Mr. Khemka came into contact of foreign culture and gives freedom her daughter, Sheila. He meant three same cabin to him, son Babu and Sheila in TF. Tara’s father, the Bengal Tiger sent her abroad for college education at fifteen and accepts her love. Typical Indian fathers follow the traditions and trusted on husbands for daughter’s future. However, who came into the contact of foreign culture, they have courage to reject traditions and adopt new modern approach towards daughters in TTD.

Irawaddy looks after of her younger brother, Kuti after returned to parent’s home due to marriage broken in infertility. She became sentimental for starvation of Kuti and offers her dry breasts to him. However, the elder brother Arjun, disapprove Ira’s returning back for her barrenness at maternal home.
‘It is not enough. I am tired of hunger and I am tired of seeing my brothers hungry. There is never enough, especially since Ira came to live with us.’ (NIS: 53)

Nila is sister of Gautama approached him for consult about divorce from her husband but he refused her proposal. She cries for his refusal,

‘Why, Gautama?’ I was shocked. ‘What does she take me for – one of those two-rupee lawyers that squat under the banyan tree outside the courts, waiting for clients low enough to consider them – prostitutes and petty swindlers I haven’t time to waste on a case like hers – the mess she makes by being too bossy and self-willed and bullying.’ (CTP: 135)

However, Babu Khemka shares his feelings with her sister, Sheila freely.

Rukmani takes treatment from Dr. Kenny secretly and has free communication about she has no son. He also speaks frankly with her though very young, mutual understanding and respect to others (NIS: 22). Maya in CTP feels uncomfortable in party with whisky, smokes, etc. and run away. Whereas, Joshi’s TF shows the liberal women culture in America. June Blyth works as a Statistician in office and Sheila is a chief in her father’s industry. There are waitresses in restaurant and artists in studio keep their relations with men freely.

3.3. Patriarchy: A Basic Feature of Indian Society

The patriarchy expresses through family structure as an individual man holds power through the institution of fatherhood. The ‘symbolic power’ of fathers present as the essence of patriarchy within culture and unconsciousness. The foundations of patriarchy are as specific to the father-daughter relationship and complexities between power and gender. Khushwant Singh presents patriarchal family head, hold, power and relations in ‘Train to Pakistan’. The man, Lala Ram is the head of Hindu family carries all kind of powers and its hold. The women inform to the dacoits,

‘I tell you Lalaji is not in. He has taken the keys with them. We have nothing in the house.’ (TTP: 8)

In patriarchal family, father not only holds the rights of property but also keeps control over women. Markandaya presents father conscious about the daughter’s shame that she is five years old. Nathan told to Rukmani, ‘Cover her,’ … ‘It is time.’ (NIS: 24). The father, Nathan
likes to care of daughter at her early age whereas ‘Rukmani wanted to cry out that she was a baby still,’ (NIS: 24). However, the mind setup of Indian women is always remains supportive to men’s patriarchal mind setup and their actions. Therefore, Rukmani agreed with Nathan, as ‘but of course Nathan was right; she had left infancy forever’ (NIS: 24).

Not only the society believes but prominent philosophers and literature supports men that only men are able to keep safe the things including women. Men have masculine power and strengths more than the women and children. Therefore, women have not to say about their desire. Nooran in TTP unwillingly goes with her father instead of her love and desire to stay with Juggut Singh at Mano Majra. She has no courage to inform her father about her love with Juggut and desire to stay with him. Though, Nathan and Rukmani in NIS both earn the money, she is not ready to spent money on Puli’s wooden cart without permission of her husband. She says,

While I thought again and again of what I would say to my husband. (NIS: 186)

Culture also supports to have power with men and discourage women to own her essential. Markandaya’s Rukmani says with helpless and confirm about hard work for her survival.

Ira and I did what we could; but the land is mistress of man, not to woman: the heavy work needed is beyond her strength. (NIS: 131)

Similar understanding of about culture is also inculcated within men. Nathan worried about survival of family members in his illness (NIS: 132). Moreover, men are not only leading the family but also oppressive power in the society accumulates with men leaders. The priest, train driver, officers, etc. presented in TTP and NIS are men whereas, women are at secondary and inferior place. Iqbal Singh explained the complexities of relations in patriarchal Indian society.

‘Term like Sala, wife’s brother (‘I would like to sleep with your sister’), and susra, farther-in-law (‘I would like to sleep with your daughter’) were as often term of affection for one’s friends and relatives as expressions of anger to insult one’s enemies. Conversation of any topic – politics, philosophy, sport- soon come down to sex, which everyone enjoyed with a lot of giggling and hand-slapping.’ (TTP: 113)
Women are also carries the patriarchal principles willingly or unwillingly. It is very difficult to accept Nooran with her pre-marital pregnancy for Jugga’s mother. In patriarchy, religious marriage and the son are the essentials. Therefore, Iqbal Singh expresses that,

…….claimed to possess remedies for barrenness and medicines to induced wombs to yield male children. (TTP: 113)

**Husband Control over Wife**

Patriarchy gives all kinds of power to husband to hold wife, children, property including house, land, animal, money, etc. Husband makes regulations to operate the wife. For instance, Mukherjee represents that husband not permit his wife to wear pants for a healthy society and mutual respect based on the clear distinction between the appearance and the functions of the sexes (W: 158-159).

In the due course, women also not only agreed with the hold of husband over wife but supports to perform the husband power. In all respects, women follow the husband rules, expectations, ego, etc. Tara says to Reena “It’s not my fault. You’re insulting my husband. You’re insulting me.”(TTD: 113). Tara felt that insult of her husband is her own. She follows ego of her husband. Literature, mainly religious inculcates husband importance in woman mind with deep sense through different idols. Mukherjee presents this process skilfully through dream of Dimple in her novel, ‘Wife’.

She became Sita, the ideal wife of Hindu legends, who had walked through fire at her husband’s request. Such pain, such loyalty, seemed reserved for married women. (W: 6)

Dimple follows her husband and feels happy in his control over her body and life. Mukherjee presents obedient and submissive women in this novel,

Are you forgetting the unforgettable Sita of legends? Can you not recall how she walked through fire to please Ram, her kingly husband? Did Sita humiliate him by refusing to stroll through fire in front of his subjects and friends? (W: 27)

Preferably, the society believes that women should stay at home and care the family including husband, children and other family members. Amit in the novel, ‘Wife’ wants to stay his wife, Dimple at home. The society believes that women need not go outside for work. Amit
distinguishes the discriminated role of husband and wife in family, clearly. Husband should earn for family and wife should be a dependent for her needs.

“One breadwinner in the family is quite enough,” said Amit, looking to Dimple for agreement. (W: 61)

Desai portrays different aspects of women dependency in her CTP. Maya brought up like princess at her father’s home and married with affluent lawyer who is her father’s age. The situation promotes her to stay at home and be a caretaker. However, Markandaya’s protagonist, Rukmani works in the field for survival of family. Whereas, women in Western culture presented by Joshi in his novel ‘TF’ are free to work outside for survival and satisfaction. June Blyth works as a Statistician at office and Sheila works with father in their own company. It is remarkable that inner voice of freedom inculcated in Western culture promote Dimple to test the inferences of free living i.e. Western dress, drink, etc. However, she has no courage to face husband for her expectations. She lives under the command of Amit. He preferred order her to serve him facilities as Indian wife instead of work outside for her satisfaction.

“What porch? What patio?” Amit asked and threw his balled-up dirty shirt on her lap. “Clean this.”(W: 89)

Indian immigrants in America are in deep rift of cultural contradictions. Amit gives freedom to Dimple but not fully. He asks to Dimple to make friends and participate in their cultural activities like celebrations, parties, etc. However, he not allows her to wear pant which is common phenomenon in American culture.

“You’re becoming American, but not too American, I hope. I don’t want you to be like Mrs. Mullick and wear pants in the house!” (W: 112)

However, she learns to manage Amit and follows her ambitions in his absence.

Amit never came back before six-thirty. She felt very safe. (W: 121)

In patriarchy base society, women also carry the women discriminating principles. Meena wants to marry her daughter with Bengali engineer instead of a president. She felt the post of president is poor thing than being a wife of engineer.
“But I don’t want her to be president, poor thing. I want her to marry a nice Bengali engineer like her daddy,” Meena Sen said.

(W: 124)

- **Husband and Child Essential**

  In Indian society, adult woman is always in need of husband, child and masculine power. She believes that her life is meaningless without husband and children. Rukmani in NIS says,

  ‘If I grieve, I said, ‘it is not for you, but for myself, beloved, for how shall I endure to live without you, who are my love and my life?’ (NIS: 191)

  The woman faces number of problems who cannot bear a child. Not only men blames her that she is barren woman but also women as,

  ‘There are others,’ she replied. ‘Neighbours, women… and I a failure, a woman who cannot even bear a child.’ (NIS: 52)

  Markandaya’s Ira, returned back to her parents home for her barrenness. Ira’s husband says to Rukmani, mother-in-law,

  ‘Mother-in-law,’ he said, ‘I intend no discourtesy, but this is no ordinary visit. You gave me your daughter in marriage. I have brought her back to you. She is a barren woman.’ (NIS: 52)

- **Son Essential and Daughter Denial**

  Patriarchy based society not only prefer the son but also quest for boy child and deny the birth of daughter even in this modern society. Markandaya, Desai, Singh, Joshi and Mukherjee are enthusiastically present the different views, approaches and situations shows son essentiality in their novels. Men as well as women characters of these novels are preferred son than the daughter and quest for son through traditional religious, superstitious ways and modern medicinal techniques. Sometimes this demand reach to extreme and exploit the women like, deserted women.

  Amit demands son from his wife, Dimple in the novel, ‘Wife’ of Mukherjee. The driving power of the society i.e. property and earnings is in the hands of the men. Therefore, Amit expects that his expected son will become a doctor and make a lot of money. He said,

  “It’ll be a boy,” Amit said.
“He’ll be a doctor and mint money.” (W: 34)

The family members looked at the unborn son as a money maker, property and heir of family. Therefore, they are more conscious and solicitous about health of daughter-in-law, Dimple in her pregnancy.

They laid down rules: do not carry heavy pails of water to the bathroom or kitchen; do not trip on dark staircases. (W: 34)

Similarly, Ira’s husband in NIS wants sons to continue his line, carry his duties and dowry. He said,

‘I have waited five years,’ he replied. ‘She has not borne in her first blooming, who can say she will conceive later? I need sons.’ (NIS: 52)

Nathan enjoyed the birth of son as Rukmani’s father (NIS: 22). ‘He invited everybody from village to feast and rejoice with us in our good future’ (NIS: 23). He also supports his son-in-law for his want of son and to take another woman for son (NIS: 63).

‘I do not blame him,’ Nathan said. ‘He is justified, for a man needs children. He was been patient.’ (NIS: 52)

Therefore, all they are treated women as reproductive machine of sons but not human beings like men. Nathan believes that daughter is the burden over family for dowry and leaves nothing but a memory behind (NIS: 17).

Essence of son not only flourished in men mind but also acquires space of deep sense in women mind. Desai’s Pom is performing rituals in ‘Birla Mandir’ with offering flowers every Thursday for the son.

‘I’m to have a baby - in November. I take flowers to the temple every Thursday – I want it to be a boy.’ (CTP: 56)

Rukmani and her mother in NIS go to the temple and pray for bear son child. Her mother gave a small stone lingam, symbol of fertility,

‘Wear it,’ she said. ‘You will yet bear many sons. I see them, and what the dying see will come to pass…. be assured, this is no illusion.’ (NIS: 20)
Rukmani’s mother follows the traditional way for the son child to Rukmani while Rukmani adopts the modern medicinal technique for her daughter, Ira to bear son. She goes to the doctor for Ira’s barrenness and not to the temple. However, Rukmani is in tears when she gave birth to a girl child, Irawaddy.

Rukmani has tears of weakness and disappointment; for what woman wants a girl for her first-born? (NIS: 16)

One of the lady friends asked to Mrs. Lal in CTP about son, curiously. ‘You have other children? Sons?’ (CTP: 63). She replied, ‘No. Four daughters.’ (CTP: 63). It interprets essence of son rather than daughters. ‘Four daughters’ indicates the burden over the family. Son is considered as a source of help to the family members. Similarly, the anonymous people ask to Rukmani about her son for help.

‘Have you no sons to help?’(NIS: 189)

3.4. Views on Women

The views about women are different in Western and Indian culture. Western people easily accept the racial and cultural mixed parentage, polygamy, remarriage, extra-marital relations, pre-marital relations, etc. Whereas, Indians are not ready to accept these relations even though they are educated, from upper-class and caste and interacted with Western culture. Sindi is a son of English mother and Kenyan-Indian father. June Blyth has no problem to propose him for marriage. However, Mr. Khemka is Indian businessman expected bride for his son of his caste, class and religion i.e. Marwari only. He instructed his son not to marry with girl from other caste and religion.

Babu is son of Mr. Khemka quite interested in women. He rounding a corner bumped into a young girl and apologized profusely (TF: 18). Some of the dialogues present the views of Babu regarding women i.e. ‘The hostess was very nice’ (TF: 18). Babu is interested in women for pleasure and gain experiences instead of marry.

‘…..he had a number of clandestine meetings already lined up. “What is the good of coming to America if one is not play around with girls?” he asked. (TF: 20)

However, his father is strict about strange women. Sindi also speaks about physical beauty of June and Kathy (TF: 21, 22).
I was supposed to be one of the ex-officio hosts. Like all balls, the whole thing was quite a fraud. (TF: 21)

Sindi explains qualities and behaviours of American girls to June. They are behaves like boys - their hairs like boys, laughing and bullied around boys (TF: 32). She replies angrily,

“What about Indian girls? Don’t they have any faults?” June was beginning to get a little hot under the collar. (TF: 32)

Further, Sindi describes the physical appearance of June as: “Tall and slim, with blonde hair and large blue eyes” (TF: 49). However, he compared her with automobile: ‘light grey with a radio and heater, or red over black with white sidewalls’ (TF: 49). Sindi’s feelings about her physical movements as: ‘Her step had the unusual grace that only Indian girls have (TF: 53). He argued about the women attitude and behaviours as,

“You……….that codes of morality differ from country to country. Girls do certain things in America that women would never do here. That doesn’t mean they are wicked.” (TF: 51)

Sheila and her father’s views about the women differ with caste and religion for marriage of son. They follow Hindu customs and traditions. Mr. Khemka wants marry Babu with (fat) Marwari girl for huge dowry (TF: 51, 52). Sheila is more conscious about nobility and purity of Indian girls. However, Sindi replied rudely,

“So you think one of these Marwari girls is really superior merely because of a silly membrane between her legs?” (TF: 52)

Sindi not believed in marriage but women hunting. He thought that marriage is ‘more often a lust for possession than anything else. People got married just as they bought new cars. And then they gobbled each other up’ (TF: 60). Sindi wants to hunt down his own women. Karl replied him that ‘you still have other men’s wives to hunt down’ (TF: 54). However, June viewed about marriage that ‘But marriage is also love’ (TF: 60).

Sindi, a man found beauty even in woman’s grief. Sindi says,

In her distress she looked even more beautiful. (TF: 9)

Sindi hates June Blyth when he noticed about her involvement in Babu (TF: 110). It shows men dominance and control over women. Another character, Babu’s relations with his sister are quite free than his father. He considers Sheila as a motherly figure. He shares
everything with Sheila whatever good or bad happenings. He told about getting marriage with June Blyth to Sheila but not have enough courage to tell his father. He told her that she will speak to father about it (TF: 48-49).

Babu got more love from June Blyth within two months which he didn’t get from his father in twenty years (TF: 49). Babu is freer with women i.e. Sheila and June Blyth than the men i.e. Sindi and his father, Mr. Khemka. However, Babu didn’t give similar treatment to wife, June Blyth. His love with June Blyth is only for his physical satisfaction instead of her satisfactions and gratitude (TF: 136). Babu is fall in deep tension when he came to know about relations between June Blyth and Sindi. He died in car accident.

**About Daughter**

Some of the parents in reviewed novels have positive views towards their daughters. Tara’s mother, Arati in Mukherjee’s TTD has no difference between daughter and son. She believes that her daughter has more strength and power equal to ten sons. She not hesitates for no son but proud of her daughter. She wrote Tara,

> I’m sure Goddess Saraswati will make you famous and a doctorate soon. I’ve told your grandmother (paternal) that I may not have sons like her, but my one daughter is equal to ten sons. (TTD: 52)

Tara’s father adopts modern attitude about her daughter i.e. education, modern ways of marriage, etc. He sent her abroad for education at fifteen and he accepts her love and rejects the traditional ways and approaches about marriage i.e. dowry, arranged marriage, etc.

> Beneath that stern affability, however, there must have run a deep suspicion or pain, which had urged the Bengal Tiger to send his only child, a girl of fifteen, out of India for college. (TTD: 9)

> “The girls go to college now. They’re much older than you were.”(TTD: 180)

Mr. Khemka in TF also adopts positive approach towards daughter’s education and her career. He allows her to lead the industry with him and son, Babu. He prepares three equal cabins for them. However, motherless Maya’s father in CTP makes all kinds of arrangement to grow his daughter as a princess. He marries Maya with his lawyer friend, Gautama at his age. He thought that Gautama will take care as like as him. In another example, Tara’s aunt and uncle are worried
about Tara to travel with non-Bengali men. Tara’s father and family members including aunt and uncle are conscious about caste and religion for marriage, living together, etc.

“They are both men!” he exploded. “I can’t allow you to travel under such conditions.”

“What nonsense this is!” added the aunt. “Not only are they men, but on top of that, they’re non-Bengalis! Arre baba!” (TTD: 19-20)

Mukherjee explores the over consciousness about teenagers i.e. man-woman relations. Specially, the mothers are very conscious about their daughters. Reena’s mother is caring for Reena and her relation with McDowell (TTD: 153).

The woman …………“That boy is a traitor!” finished Reena’s mother. (TTD: 153-154)

Similar views of Muslims regarding the daughters are presented by Desai in her CTP. Muslim daughters are not allowed to go alone out of home. It is considered as an ill-reputation of daughters,

Badly-off, disreputable Muslims who thought nothing of spitting pan-juice on their walls, of allowing their daughters to wander about the streets and shops unescorted. (CTP: 113)

Physical beauty of girl is fundamental requisite in patriarchal society. It is a key in arranged marriage system to marry the girls. It helps parents to solve the issues related to girls’ marriage. The fathers are feeling free from the burden of marriage, who have beautiful girls as compare to others. Nathan feels happy and satisfactory for his beautiful daughter and gives credit to wife.

Everyone says the child (Ira) is so beautiful, she is not like her mother or father. Only Nathan thought that ‘She is like you,’ (NIS: 18)

Similarly, Mukherjee portrays the importance of daughter’s beauty for marriage in her novel, ‘Wife’. Mother and father both are engaged in preparation for improvement in beauty performance of their daughter, i.e. homemade tips, creams, whiteners, bleach, etc. Mother in Mukherjee’s another novel, TTD also shows similar approach towards daughter. She wants her daughter do up her hair before participate in dinner to impress them (TTD: 161). However, the villagers in NIS intimate Ira’s parents about her future and marriage. Kali is talking about Ira and
her beauty. She said that you must be careful for her otherwise you will trouble to find husband. Thus, not only men are conscious about girls’ beauty but also women.

Patriarchy based marriages suggest that bride should be hard worker, smart, educated, beautiful but meek, submissive and obedient. Mr. Dasgupta assured to parents’ of proposed candidate, Amit Basu about his daughter in the novel, ‘Wife’. He flattered and pleaded,

“She is so sweet and docile, I tell you. She will never give a moment’s headache.”(W: 15)

Traditionally, marriages of widows and divorcees are not acceptable. Markandaya skilfully presents the views of father, Nathan about his divorced childless daughter, Irawaddy. He wants Ira should start her new life.

She is very young, it will not be difficult for her. (NIS: 139)

• About Sister

Babu Khemka in TF is proud of his sister, Sheila for her educational achievements and intelligence. However, Arjun in NIS is not ready to accept his sister returned to parents home after her marriage broken. Irawaddy is the eldest sister left by her husband due to barrenness. One thing we have remember here, all they are starved enough in drought and therefore, naturally Arjun is not happy to share his little source of food to meet deep hunger.

‘It is not enough. I am tired of hunger and I am tired of seeing my brothers hungry. There is never enough, especially since Ira came to live with us.’ (NIS: 53)

Gautama refuses his sister, Nila to consult about divorce from her husband (CTP: 135).

• About Mother

Rukmani takes secret treatment from Dr. Kenny with free dialogues. Villagers are whispered about their relations, which influenced the views of her son, Arjun negatively. She said to Arjun about her enquiry in tannery through Dr. Kenny for his employment.

‘I will ask Kenny to help you because white men have power.’ (NIS: 54)

Arjun replies intensively,
'Indeed they have,' he said bitterly. ‘Over men, and events, and especially over women.’ (NIS: 54)

**About Wife**

Amit in ‘Wife’ expects that his wife, Dimple should be modernised. She should make American friends and adopt their modern way of living, like participate in parties, eating, etc. but not wearing pants and drinks. She should wear sari at home and outside.

“Boredom is the devil’s workshop or however that proverb goes. The point is you must go out, make friends, do something constructive, not stay at home and think about Calcutta.” (W: 111)

“You’re spending ……… Come out to the kitchen.”(W: 211)

On the other hand, Dimple not only wants to wear pants and take drinks as American friends but tries in absence of Amit. However, she worried about this kind of appearance as she thought that Amit would say his mother and she would pass this message to her parents i.e. ‘….accuse them of raising an immoral, drunken daughter’ (W: 78). Thus, husband’s like Amit gives freedom to his wife, Dimple for adopting modern way of living which he expects but not full freedom which she wants.

Nathan is another character in NIS of Markandaya takes care about his wife, Rukmani in pregnancy and gives credit her for daughter, Irawaddy’s beauty.

‘Well, so long as you don’t forget you are pregnant,’ he said shortly and turned away. (NIS: 12)

Mukherjee’s Bengal Tiger taking lightly his wife, Arati and joking for her behaviour and activities. He talks about her knowledge and superstitious approaches,

Do you think your mother knows her right from her left? You’ll have to ask people on the way,” remarked the Bengal Tiger from the living room, where he was being massaged by a servant. (TTD: 167)

The Bengal Tiger often joked that Arati did not cut her toenails when the planets were in the wrong places. (TTD: 168)

In the same way, Desai’s Gautama is taking care of his childish wife, Maya and not giving any exposure to express her. Maya is sentimental, involved her emotions in pets whereas he is practical person and not getting understood her mental needs. Mukherjee portrays sympathy
towards wrong going wife through dialogues of Jyoti. She said, “When a woman starts going wrong, it’s usually her husband didn’t look after her enough. He started that business and got too busy; then she had all that money” (W: 68).

- **About Daughter-in-law**

  Parents of son have wide expectations from daughter-in-law like she should bear son for further line, should be caretaker of house and family members and relatives, should follow all traditions, rituals, etc. of the family and should meek, obedient, submissive, etc. moreover, she may earn for family. Khushwant Singh, Desai and Mukherjee’s daughter-in-laws are engaged to maintain their house and families.

  Desai’s Maya busy in works allotted to daughter-in-laws in traditional families like babies, meals, shopping and marriages. Maya felt that she is toy in that family. No one is taking seriously her and her sorrows. All her demands and expectations are dismissal (CTP: 45).

  Mukherjee’s Arati is also facing such kind of problems at her in-laws. Her mother-in-law accused her of trying to kill her son. Widowed in-laws humiliate her by giving the boniest piece of curried fish at public feasts and a great-uncle-in-law forces her to choose ‘those things’. This is also the complex and issues in the joint-family system (TTD: 47).

3.5. **Matriarchy: A Subconscious Presence**

  Patriarchal society does not accept the child who has invisible father. Kamala Markandaya portrays the problem of such child, Sacrabani. It is child of Ira born in prostitution. The other children are not allowing Sacrabani to play with them for his invisible father and different appearance (NIS: 129, 130). However, Khushwant Singh innocently presents some evidences of matriarchy existed in sub-conscious of the people in his novel, TTP. Iravati Karve (1972) explores the maternal relations are prominent in matriarchal society. In this society, children lives with mother and there relations are mother, sons, daughters, brothers and sisters. Therefore, we feel comfortable with these relations and call them in emergency. They are the evidences of matriarchy presence in subconscious. In this novel, the women are calling to dacoits as brothers to save from attack.

  ‘Do not kill, brother. In the name of the Guru - don’t.’ (TTP: 9)

3.6. **Feminine Symbols and Sensibilities**
Many of the symbols like gold ornaments, cosmetics, clothes, physical appearance, etc. are used to show femininity in literature as well as society in India and abroad. The meanings of such symbols are part and partial of their culture, traditions and religious rituals. Girls and women in NIS of Markandaya wear flowers in their hair, glass bangles at their wrists and silver rings on their toes, silver round their ankles and stubbed belts around their waists and new clothes for celebration of Deepavali festival (NIS: 57). Sari, bangles, sindoor and kumkum, mangalsutra, etc. are fundamental symbols of married women in Indian culture. Desai’s protagonist, Maya says,

I was the only one who wore a sari of a bright colour. (CTP: 45)

…..and looked away, down at the rows of little gleaming crystal bottles of perfume and attar, sindoor and kum Kum. (CTP: 91)

Mukherjee portrays that flourished ornaments are essential to perform smart women role i.e. announcer, even though they are independent and self-supported. Pixie works as an announcer but she needs special sari, beads, nail polish and lipstick to be a smart whereas she has capacity to talk before million people.

In her purple nylon georgette sari and pink plastic beads, she looked like a girl in an ad. (W: 38)

She thought how wonderful to be an announcer, even a part-time one, and wear blackish nail polish and lipstick and talk to a million people in the city. (W: 39)

Indian immigrants in Western countries try to maintain their Indian culture through these symbols. Amit in the novel, ‘Wife’ make compulsion to his wife, Dimple wear sari instead of pants in America. Sometimes the symbols are used to critical analysis of women behaviour. Nathan and Rukmani are suspicious about Irawaddy’s broken bangles. They surprised, “Bangles? How could she have bangles, who had not a pie of her own?” (NIS: 100). Nathan surprised at a woman doctor’s appearance i.e. the trousers (NIS: 160). Sometimes, women use clothes for exposure as a fashion rather than the need to cover them for safe. Mukherjee presents one of the women in party as,

The woman was very pretty and very smartly dressed, with long kiss curls on her cheeks and a blouse that had sequins all over. (W: 166)
Gold has intimate relation with women and acquires the central place in their mind. Markandaya, Desai, Singh, Joshi and Mukherjee show close association of gold with the women in their novels. For instance, Mukherjee’s ‘Bengali woman in pearl and gold drop-earrings remarked …..’ (W: 66). Jewellery like gold choker is favourite item to women and wedding dowry (W: 181). Saraswati pujah celebration uptown with gold choker (W: 180).

Name indicates the views about the person. Rukmani and Nathan gave symbolic name to their daughter, Irawaddy. Irawaddy indicates as River Goddess shows the feminine power. ‘It is one of the great rivers of Asia, for of all things water was most precious to them’ (NIS: 17). Maya, the protagonist in CTP indicates illusion. Bengali family is not accepting the name, Dimple in Mukherjee’s ‘Wife’.

Physical appearance of women treated as feminine symbols to understand women behaviour and femininity. The size, shape, colour and exposure of woman’s body features decides her femininity. Arati in TTD of Mukherjee excited as,

“How can you trust that girl? She looks like boy. How can you trust a girl without hips?” (TTD: 170)

Another woman said,

“I’m thirty-six, twenty, thirty-eight, you know. Bring me a bathing costume, Mr. Patel. ….” (TTD: 188)

Women are very conscious about their colour i.e. black and white. Fairness is very important, as Mrs. Roy said, “I always thought people got fairer in a cold climate, but I seem to be getting darker. I mean I’ve never been so dark!” (W: 165). Therefore, they spent more time to collect required things and literature and maintain themselves. Dimple interested in books about middle-aged women committing adultery on their own premises (W: 137). She is ‘seeing herself as a high-breasted black woman in thick gold earrings and very short curly hair’ (W: 163).

Mukherjee presents the illness of girl as a symbol of readiness for marriage in her another novel ‘Wife’. Mrs. Dasgupta traditionally interprets her daughter’s illness as,

……. illness as a sign, mysterious pains, headaches, nervous tics were Nature’s ways of indicating a young woman’s readiness for marriage. (W: 6, 7)
Motherly sensibilities are fundamental ability of women. Many of the major and minor protagonists in the reviewed novels show motherly sensibilities. Nooran and Juggut Singh’s mother show complexities in their motherly relations in TTP. Nooran is very happy to carry Juggut’s child in her womb. However, Juggut’s mother falls in tension of Nooran’s pre-marital pregnancy from her son, Juggut and inter-religious relations. June Blyth is another woman in TF of Joshi intensively urged for child from Sindi. Anita Desai depicts women sensitivity towards the pets more than the men. Here, Maya is disturbed by the death of her pet dog, Toto as like as death of close relative. Whereas, her husband, Gautama thought that dog’s death is a normal thing. Desai presents the different views man-woman towards the death of pet. She explores the women’s stream of consciousness in her novel, CTP. One thing is notable that Maya is a childless woman tries to fulfil her psychological need of child. This is motherly sensibility.

Childless women do develop fanatic attachments to their pets, they say. It is no less a relationship than that of a woman and her child, no less worthy of reverence, and agonized remembrance. (CTP: 15)

Ira is another childless woman expresses her deep and strong motherly sensitivity in Markandaya’s NIS. Ira offers her breasts to her starved younger brother, Kuti (NIS: 90). Further, Desai shows the urge of woman for mother in her CTP.

And yet I yearned for her to hold me to her bosom. I could not remember my own mother at all. My throat began to swell with unbearable self-pity. (CTP: 136)

Women of bourgeois society in Western countries as well as India make some adjustments to maintain their status (W: 87). Sometimes they make arrangements for baby care nearby or outside. Mukherjee pointed that women participated in party and put their babies in box.

“How could a good woman throw a baby in a box?” he asked. (W: 137)

Mukherjee presents that women are very conscious about to maintain their femininity with different ways including imitation to please her husband and in-laws. Dimple wear bright coloured clothes i.e. red, orange and purple and wore hair up in a huge bun and let a long wispy curl dangle behind each ear. She imitates her sister-in-law, Mrs. Ghosh for way of laughing and speaking like left sentences half-finished (W: 22).
Mukherjee describes externally adopted women sensitive nature in Bengali culture. Normally, women of other culture participate in a procession of children eating yoghurt off Park Street, rude men chasing horses in Darjeeling, a marcher subdued near the Catelli. However, Tara, the protagonist unwillingly follows typical Bengali sensitivity and sentiments.

“It isn’t possible in Bengal. We’re sensitive, we’re sentimental, it can’t happen to Bengalis.” (TTD: 197)

Culture cultivates the sensibilities in society through literature, rituals, traditions, etc. Mukherjee rightly pointed that idol in religious literature in our society inculcating discriminative sensibility among men and women.

Are you forgetting the unforgettable Sita of legends? Can you not recall how she walked through fire to please Ram, her kingly husband? Did Sita humiliate him by refusing to stroll through fire in front of his subjects and friends? (W: 27)

Whereas, the Western culture produces more glamorous life style, to be a better person through clothing, eating, etc. Specially, women are more conscious about this glamour. Dimple thought,

She might have been a better person, a better wife at any rate, if she could have produced more glamorous leftovers. (W: 119)

Dimple tries to follow middle-class women for things like clothes, food, car, etc. One day she demands a car to Amit. He is not financially in-position to purchase any car on her demand and therefore he reply angrily,

“I’m dying and you talk to me about buying cars!” (W: 168)

Further, Dimple becomes friend of Mrs. Mullick and both are wanted to look more attractive and people would turn, admire and whisper about them (W: 182). However, Indians are worried about cultural losses and hybridization of Indian immigrants in Western countries. Mukherjee’s Mrs. Dasgupta writes a letter to her daughter, Dimple about Pixie and her marriage with a man who is more aged than her father. She worries about her daughter and influences of Western culture upon her.

I hope you still pray every day and aren’t picking up any bad habits from all those influences. (W: 145)

• Obedient
Markandaya’s Nathan feels proud of his obedient daughter. He said to Dr. Kenny, ‘My daughter Irawaddy,’ I said, proud that she should know her duties to a guest (NIS: 34). Mukherjee portrays the famous woman character, Sita from Ramayana most obedient wife of Ram through Dimple’s dream.

She became Sita, the ideal wife of Hindu legends, who had walked through fire at her husband’s request. Such pain, such loyalty, seemed reserved for married women. (W: 6)

This dream shows consciousness and importance of obedience in women life and source of its cultivation. Desai presents the importance of religion in women life. The Gita recommends detachment on every count of life (CTP: 20-21).

• **Fear and Superstitious Beliefs**

Mukherjee crucially portrays fear of death with the help of Dimple’s dream about death of her friend, Ina Mullick and own. Her mind is full of fear and its consequences. She read news about ugly kind of death, the scary, random and poorly timed and otherwise watching TV (W: 73).

At her feet lay Ina Mullick, in Dimple’s sari, a thin line of water spilling from her mouth. (W: 103)

Dimple’s dream about her own death as,

Between three and four she must have fallen asleep because she dreamed that she was dying. (W: 185)

Mukherjee presents religious woman character, Tara’s mother, Arati spent her more time in prayer room and believes in Goddess blessings to pregnant women for boy child, to pass the final matriculation examination, gods in dream and its relations with real world i.e. Lord Vishnu’s statues (TTD: 47). She takes three baths a day as a principle of her life (TTD: 48). She believes in good and bad days, even good and bad hours within good days. She also gives importance to palmists and horoscopes for outing her daughter (TTD: 168).

Desai explores superstitious beliefs of women, like mating of doves indicate omens of ill fortune and separation of couple. Astrologer also predicted such kind of separation of Maya and Gautama after four years of their marriage (CTP: 31, 32).
The doves, in a mood for mating cooed to each other until I was distracted. I counted them as omens of ill fortune, of separation, for their coo was a tedious repetition of fatal words, ‘Go away!’ (CTP: 34)

Another lady, Manju not believes in astrology but on stars. One astrologer told her about fate as,

‘But the stars – I believe in the stars. It was written in my destiny, one astrologer told me, that I was to marry a man from west of the Jhelum, and I did, and that I was to bear two sons, and I did.’ (CTP: 68)

Tara screamed, “Kill it!” …. “Kill it! I can’t stand snakes” in fear of snake. However, superstitious fear of Mukherjee’s old woman is more efficient than the fear of snake. Old woman believes that killing snake is bad omen and snake mate will come back to take revenge.

“No, no! It’s bad to kill harmless snakes,” …. “Its mate will return and take revenge on us.” (TTD: 100)

Tara’s mother has in dreams, events, incidents and places about God or Goddess and religious things. Such kind of beliefs passes through generations and generations. Arati’s daughter, Tara too believes in miracles and religious experiences like her mother though she married with foreigner and adopted modernity. She visits to the ashram of Mata Kananbala Devi famous all over India, America and England for holiness (TTD: 168). She believes that men could have acquired supernatural powers through performing rituals. ‘She knew men could walk on fire and sleep on beds of nails (TTD: 174).

Another religious woman, Sanjay’s mother stated,

“Narayan! Narayan! What a close shave! It’s mentioned in his horoscope!” (TTD: 94)

Tara’s mother, given to religious dreams, had learned to consider shrines as physical extensions of her dreaming self. (TTD: 167)

Markandaya’s protagonist, Rukmani offers a pumpkin and a few grains of rice to Goddess and wept for rain but no rain came there (NIS: 74). There are some examples that learn from these kinds of experiences and change their approach towards religious principles. Desai presents such detachments like ‘… never referring to family, tradition, custom, superstition, all that I dreaded now’ in her novel, CTP (CTP: 55).

Reena’s mother had come from orthodox family and had not gone to school (TTD: 139).
“Thank you, manager sahib,” said Tara’s mother. The mountains are beautiful as always. In the mountains I feel God is physically present.” (TTD: 161)

Mukherjee presents orthodox woman, Arati in TTD and Dimple and her mother, Mrs. Dasgupta in the novel, ‘Wife’. Tara marries with a foreigner and therefore, Tara’s mother, Arati believes that Tara is no longer a real Brahmin. She does not permit her in sacred room (TTD: 50). Mother treats her daughter as an outcaste. Dimple believes in horoscope that Tuesdays, are unlucky days though she is educated and living in New York (W: 203).

Markandaya’s Kali believes on superstitious things. Kali says to Rukmani,

‘But it is a pity your husband killed the snake, since cobras are sacred.’ (NIS: 17)

Rukmani is a representative of Indian women trusted on Fate for their sorrows. They are hard working, starved, nervous and dependent on men in all respect therefore, they are fully engaged in survive today and not willing to think about future.

‘No fault of yours, or the girl’s or her husband’s,’ I told her. ‘It is Fate. Nevertheless, I do not like to think of the future.’(NIS: 64)

Desai also portrays the dark present and blind future of woman in her novel, CTP. Maya marries with rich lawyer but emotionally starved and fallen in deep grief. She felt her life is hell and torture, guilt, dread, imprisonment are the four walls of her private hell. Her nervousness pulls her to accept the death (CTP: 88).

Women frightened about public critic on their relations, purity, moral, behaviour, etc. Biswas speaks to Rukmani with ill-mannerly about her relation with Dr. Kenny in Markandaya’s NIS (NIS: 108, 109). Dr. Kenny and Rukmani are talking about Ira’s child carrying. She said that it is shameful for us, what people will say! Kenny said - Does it matter what people say? (NIS: 112). Nathan also has same view about publicly talking about women.

- **Attractive, Funny and Mad**

Markandaya portrays attractive woman character, Kunthi. Kunthi wants admiration from young men and her attractive behaviour jealous to other men. Men think themselves as,
‘Now if I were in his place,’ they said….but they had ordinary wives, not a woman with fire and beauty in her and the skill to use them: besides which, he was a quiet, dull man. (NIS: 48, 49)

It is notable that Joshi’s rootless Sindi attracts towards typical Indian womanness i.e. Sheila who carries Indian feminine symbols in an influence of Western culture (TF: 16). Sindi attracts towards ease flashing laughter, small hands carrying tiny bangles and gauzy sari, etc. He has sympathy about Indian women for their back arched, stooping to someone’s service, etc. (TF: 183).

Men believe that women are the things, objects and tools for entertainment and pleasure. The doctor in the novel, ‘Wife’ treats Dimple with ill-manner,

He couldn’t respect her pain: it raised no welts; it didn’t bleed. He wasn’t married. She would kill herself rather than marry a man like that. (W: 6)

In Mukherjee’s TTD, the people from Shambazar try to stop the car of Reena’s family, passed loose comments to Reena’s mother, ripped the stethoscope off father and shouted, ‘Masai – that doesn’t fool us. We weren’t born yesterday, you know’ (TTD: 142).

….he would make fun of Camac Street girls like Reena, that one day at Berkeley perhaps he too would slash cars and riot. (TTD: 146)

‘….Make my hotel your home as long as you like. I have arranged special housie night for you people, and beauty contest and suchlike for the young ladies.”(TTD: 161)

Further, holidayers in TTD have lecherous desire for women. When they are taking Tara’s photographs she asked Pronob to help but he takes it very casually. Then Tara struggles herself with the holidayers by kicking them in stomach (TTD: 177-178).

They made rude comments about Tara and Antonia, blew them noisy kisses and slapped each other furiously on the back. (TTD: 177)

“You are so beautiful,” shouted the frail and cunning holidayers in Bengali. “For love of you, we want to die. Come ride over us. Put us out of our misery, you arrogant, lively women.” (TTD: 177)

However, holidayers challenge to Tara for taking revenge by her abuse.
Rukmani is following commonly expected caretaker role of woman in case of her ill-husband, Nathan in the temple for meal. Someone from the temple says about Rukmani, like ‘The woman is mad’ (NIS: 151).

Some of the men characters i.e. Desai’s Gautama and Maya’s father and Mukherjee’s Mr. Tuntunwala are considered that women are silly, stupid, foolish and mad. Gautama says to Maya about Japanese women and their intelligence and reality in their life as,

They are merely physically aberrant women of small ambition, who think it a compliment if men leer at their thighs. That only proves to you their level of intelligence. It is sheer pusillanimity that makes them take up this common form of half-way prostitution – the tantalus variety of prostitution, you might call it – and they’re as happy as they are capable of being happy. None of them appear contented, I grant. (CTP: 78)

Maya felt that Gautama’s views about women as they are light-headed and childish. He is intelligent and has vast areas in which he would never permit Maya to in his life (CTP: 89). Maya’s father alerts Charlatan about woman as,

‘Charlatan. I shall have you put in prison for life – you and that foolish woman together, do you here?’(CTP: 36)

Mr. Tuntunwala considered idiots and women at equal level.

“Heart’s matters,” he was believed to say as he held his breath for several seconds, “heart’s matters are for idiots and women.” (TTD: 132)

3.7. Women’s Strengths and Weaknesses

Women in these novels are work hard and skilled but unpaid or neglected. Only few are work outside the home for earnings but responsibilities at home are mandatory. Women in TTP of Khushwant Singh are engaged in rubbing ‘clarified butter into each other’s hair, pick lice from their children’s heads and discuss births, marriages and deaths’ (TTP: 5). Mukherjee explores the women and their role in-laws house. The girls are made up for to please their husbands and in-laws like minor decorative arts, to sing well, play the sitar, supervise cooks (TTD: 32). This is aim of their life and nothing else. Tribal women doing their laundry in mountain streams (TTD: 159) and sold braids ornaments (TTD: 171). Meena Sen in ‘Wife’ spend more time for their
unpaid work like embroidery, house made of match sticks and cooking (W: 167) whereas schoolgirl, Ghose framed batik goddesses on the walls (W: 19).

Dimple unskilled woman has no degree and not a single marketable skill, offer her go back to home (W: 41). Then, she tries to crochet a cap for the baby and she spend two hours dusted and wet-ragged the floors (W: 42). Indian immigrant women in America are also works at home in same conditions and approaches. They have no change in their life in New York than Calcutta. Mukherjee describes as,

> The women cleared away the tea things and the men went out to get mixes for drinks (“real nonimported imported Scotch!”) later in the evening. (W: 56-57)

Women spend more time for watching ‘TV on all day and did odd jobs like cleaning windows and vacuuming’ (W: 72). They cook for their family or husbands compliments and love. Amit laughed in a self-conscious way and said, “I love you because you are a great cook. …” (W: 111). Dimple also interested in embroidery with experts and expected approval for her devotions.

> I just like to cook and watch TV and embroider, and would you believe it, I got ninety-eight percent once in my needlework class?” (W: 170)

However, Amit expresses his interest in delicious cooking but not her spending time for hobby of embroidery and watching TV. He said, “Here, let me lift that out of there.”(W: 111).

Markandaya’s old Granny, Rukmani and Ira are hard worker. Old Granny is selling vegetables (NIS: 25) whereas, Rukmani works hard in the field and sells vegetables to old Granny (NIS: 25, 26). Other women twisted rope day and night (NIS: 29) for their survival. There are woman doctor and servant also (NIS: 160).

Rukmani put her proposal to be a reader of letters before Nathan. However, he discourages her with reply, ‘Whoever heard of a woman reader?’ (NIS: 171). Her strong desires to do something for survival promote her to overcome all obstacles to earn money (NIS: 172).

Desai depicts women’s subconscious mind. Men think about this women’s behaviour as joke or fun. Mrs. Lal has fear in her mind about thefts as,

> She jerked her head back and cast a nervous glance at her husband. ‘At night I am always so frightened, I can’t sleep,’ she confessed. (CTP: 61)
‘He is making fun of you,’ said the Sikh. (CTP: 69)

• **Pseudo-barter**

Feminist philosophers and activists expect equal relations between man and woman. Many of the feminist writers try to present women rebel against male dominance at least for equalities in their writings. Women in Khushwant Singh’s Mano Manjra are exploited and depressed through their unequal relations. The dialogues between the dacoits are symbolic expressions of imbalanced barter. Women exchange their body in barter of jewelleries i.e. bangles, bracelets, anklets, earrings, etc. Spearman elaborates the ways of pleasing to girls as he replies,

‘Yes. A dozen of red and blue glass. They would please any village wench.’ (TTP: 6)

However, these kinds of things are not ways to please the men as stated by spearman,

‘They will not please Jugga,’ one of the gunman said. (TTP: 6)

Men look towards women as the subsistence to fun. They expect that women body features are to please them and their satisfaction. The spearman describes the body of the weaver’s daughter as,

‘…. large gazelle eyes and the little mango breasts.’ (TTP: 7)

‘And cooling to their passions, too.’ (TTP: 7)

Similar intention is observed in the expressions of Juggut Singh,

‘Wah, Babuji – great. You must have had lots of fun. The memsahibs are like *houris* from paradise – white and soft, like silk. All we have here are black buffaloes.’ (TTP: 113)

Juggut Singh pleased more by white women as they are white and soft like silk than the black women. He felt that the black women are not beautiful than animals like buffaloes.

Though women are innocent and shy, men considered their willingness as they are expected. The women body features are used to satisfy the men sexual pleasures. They are talking lecherously about women. Gunman says,

Aho, ‘the spearman said. ‘Nooran. Did you see her at the spring fair? Did you see that tight shirt showing off her breasts and the
bells tinkling in her plaits and the swish-swish of silk? Hai!’ (TTP: 7)

‘During the day, she looks so innocent you would think she had not shed her milk teeth.’ He sighed. ‘But at night, she puts black antimony in her eyes.’ (TTP: 7)

Magistrate, Hukum Chand uses five rupee note to play with young girl, Haseena. He calls her to take a note. She stretches her hand to take money from the table. He withdrew note and put on his heart. ‘He grinned lecherously.’ She frightened and looks for help. Old woman apologise to magistrate,

‘Government, the girl is young and very shy. She will learn,’ she exclaimed. (TTP: 31)

Similarly, forcefully arranged pseudo-barter through prostitution is rightly pointed by Desai in her CTP. Mostly, women are more sensitive than the men regarding this kind of issues. Maya remarks to Gautama about his views like ‘Is it lack of intelligence, do you think, Gautama?’ Maya informs him about prostitution of female children forced by the evil uncles or stepmothers to earn for their family in Japan (CTP: 78).

Eco-feminist believes that women problems have roots in natural issues as well as property rights. Starvation of family members including children in famine promotes Kunthi to prostitute in Markandaya’s NIS (NIS: 62, 63). Irawaddy returned back to parent’s home due to her barrenness. Her younger brothers and family members are also starved in this famine. She starts prostitution to earn money to buy rice and salt (NIS: 100, 101,103).

Women of Western as well as Indian are weak, dependant and living unexpected life with loneliness. Men in Western countries also underestimate the women at their routine. Sindi ordered coffee for himself and June. He isn’t taken into account her feelings. He said ‘There was no point in asking what she wanted. It hardly mattered now’ (TF: 9). Women are considered as more sensitive, emotional and weak. Sindi talk about Babu’s death with June Blyth. He felt pity for her as a woman.

I was right; she didn’t realize we had killed a man. I hated myself, but for her I felt only pity. (TF: 9)

June insists Sindi to get married and would like to become a mother of his child. However, she get abort her embryo from Babu after his death. It presents subconscious mind of
Joshi shows husband essentiality for women. June is bold and active American girl become weak at the crucial point of life which inculcated by culture.

Sindi made general statement about the women from elite class. According to him, women from elite class are afraid of being alone, always lived in a crowd and have little or nothing to do (TF: 42). Though, Sheila is educated, from upper class and actively participates in business, worried about feeling of loneliness when her father, Mr. Khemka will be arrested (TF: 173). It shows typical daughter dependence on father rather than self reliance. Muthu’s daughter gives Sindi a cup of tea. She is shy and her dress is long and dirty. It shows affluence of poverty and customs more on women than the men (TF: 187). They show typical Indian femininity and women dependency. Desai portrays the men superiority and women dependency in her novel, CTP (CTP: 70). She explores the name of woman ‘Maya’, means nothing but illusion, ‘Only a dream’ (CTP: 144).

Women mind is continuously hammered by society and their customs that women are weak and in need of help and protection,

…….thought of him as my guardian, my protector, the one who had seen to the burial of my pet and now came to wipe the strands of hair out of my wet eyes and speak to me softly. (CTP: 15)

Mukherjee’s protagonist, Dimple seen the dream of ugly child, without arms and legs which shows deep sense of mind agree with their weaknesses.

“He would have been deformed,” Dimple whispered. “I had this bad dream last week…. He had no arms and legs. I didn’t want to tell you; I didn’t want to tell anyone so it wouldn’t happen.” (W: 44)

She accepts herself as a stupid,

“I can’t,” said Dimple. “I can’t tell where the thread of mercury is; it’s too fine. I’m too stupid about these mechanical things.” (W: 25)

• Passive and Dependant Women
Women in ‘Train to Pakistan’ are more passive, obedient and dependant for all kind of activities. Prestigious and responsible works i.e. Mullah, Sikh Priest, Train driver, farming, magistrate, sub-inspector, etc. are assigned to men in Mano Majra. Whereas, women are passive and busy in the domestic unpaid works like cooking, cleaning, washing, rubbing, etc. Same kind of works is assigned to the women characters in other novels like NIS by Markandaya, CTP by Desai, ‘Wife’ and TTD by Mukherjee. Mukherjee depicts the typical women role in-laws house. The girls are made up for to please their husbands and in-laws. They trained for minor decorative arts, to sing well, play the sitar and supervise cooks (TTD: 32). This is the aim of their life and nothing else. However, Mukherjee refers past experience of tribal women who doing their laundry in mountain streams (TTD: 159).

Women in Mano Majra works for unpaid like pick lice from children’s heads. But they are very cooperative in nature expressed through rubbing clarified butter into each other’s hair. They discussing about their emotional issues like births, marriages and deaths. The inequalities are inculcated right from the childhood. The girls play under the trees at safer side as compare to the boys. The boys are grazing cattle and play adventurous games like ride on buffaloes into the pond. Men are not only active, productive and responsible work but also dacoit and violent.

‘Women rub clarified butter into each other’s hair, pick lice from their children’s heads, and discuss births, marriages and deaths.’
(TTP: 5)

Desai presents the women expert in knitting baby garments.

….., and since she did not need her eyes to knit, she kept her fingers busy with baby garments that she was knitting for a small orphan who had just been admitted into her crèche as a special case and who had not brought a single possession with her. (CTP: 178)

Women work hard, keenly, steadily, but there is no pretence and no shield. They work for family passively,

Yet when she looked across at her mother, she realized that woman’s occupation was no pretence and no shield. (CTP: 178)

It includes man-woman relationships, way of life, work distribution, sub-conscious mind setup, discriminating approach, male dominance, etc. Women are co-operative each other in Mano Majra (TTP: 6). Women in this novel are helpless, weaker and need protection from
someone. Women in Lala Ram Lal, the moneylender’s house calling to villagers for help when dacoits attacked.

The women in the courtyard heard the cry and started shrieking, ‘Dacoo! Dacoo!’

The dogs barked all round. But not a villager stirred from his house. (TTP: 10)

But they remain helpless only. There is fear, crying, wailing, beating, spitting blood, horror, cruelty, spear, gunshot, dogs barking and village was silenced. (TTP: 10)

Religious power is centred with men like Imam Baksh is mullah and Meet Singh is Sikh Priest. Desai presents the men priest in her novel, CTP.

- **Glorification of Weaknesses**

  Idealistic thoughts and approaches always glorify the weaknesses of women. Most of the weaknesses are customised through number of glorious symbols. They become nothing but equal to femininity and weaknesses. Henna and bangles are most prominent symbols of weakness as women. For instance, sub-inspector said to Juggut Singh,

  ‘Mali is not a woman with henna on his palms or bangles on his wrists.’ (TTP: 171)

  Khushwant Singh presents this glory with magic between bangles, love and bad. Sundari, the daughter of Hukum Chand’s servant, newly married with Mansa Ram. Friends insist her to care the red bangles for the sake of love, husbands and better future up to the success.

  ‘Do not take any of the lacquer bangles off. It brings bad luck,’ her girl friends had said to her. Let him break them when he makes love to you and mauls you.’ (TTP: 186)

  However, she faced tragic end of her love when they travelling by bus. She cares about her bangles. At the same time, one of the men cut her husband’s penis and gave to Sundari. The mob seduced her and smashed her all forever,

  ‘They held him by the arms and legs and one man cut off his penis and gave it to her. The mob made love to her. She did not have to take off any of her bangles. They were all smashed as she lay in the road, being taken by one man and another and another. That should have brought her a lot of good luck!’ (TTP: 187)
Khushwant Singh acknowledges the weakness as glory of Hindu women which further promote them to die.

**3.8. Views on Marriage**

Mukherjee explores the girls’ qualities expected middleclass bridegroom for marriage are physical beauty including young, tall, slim, fair, long hair, light weight, attractive breasts, waist and hips, singer, free-style dancer, knitter, fancy cooker as well as convent-educated and fluent in English (W: 26). Mukherjee also gives some qualifications of bride and bridegroom in her TTD as,

“….. tall, very fair, excessively beautiful Bengali Brahmin girl of respectable family; age 20; groom must be foreign-returned, earning four-figure salary.” Or: “Wanted: beautiful, very fair bride for brilliant Kayastha boy, 38, Class 1 govt. officer, father retd. High Court Justice. Only respectable parties need apply.” (TTD: 123)

Men expect physical charm from women. If, the women are lack of it they are rejected by the men as bride,

No, he replies with studied calm, her nose is too long, and that girl has no breasts. (TTD: 124)

“Shut up, Mummy. I do not need advice from a female!”(TTD: 125)

Dimple Dasgupta wanted to marry with a neurosurgeon but her father was looking for engineers like himself. She believes that she should be prepared with fancy hairstyle, nylon saris, etc. to place her faith in high profile persons like neurosurgeons and architects.

….her hair done by Chinese girls, trips to New Market for nylon saris – so she placed her faith in neurosurgeons and architects. (W: 3)

However, Dimple worried about her physical beauty i.e. ugliness, sitar-shaped body and rudimentary breasts (W: 4). Therefore, she read different advertisements in women’s magazines and bought skin whiteners and doing exercises i.e. ‘In two weeks my figure developed 10 cms’ (W: 4). She brought up to think of women only as beautiful, pretty or good mothers (W: 80).
Mukherjee portrays the dialogue between old fashioned and cute modern college girls to show their conscious about physical beauty essential for marriage. They are worried about their physical smartness required for engagement and they try to maintain themselves.

I love Ganesh so much but how can I tell him about my physical defect? How can I make things right? Help me!.... (W: 3-4)

Don’t be so blue, Vimla! Anyone can turn a molehill into a mountain!

You are cruel to tease me. Just because you have big....

..... Wear THE CONCRETE BRA- I do.

.....But Ganesh and I are getting married in a fortnight. He’ll be furious when he finds out I was fooling him.

Silly, you don’t have to tell him. Love is blind........ (W: 4)

Dimple felt that proposed husband, the engineer would ruined their marriage due to her breasts. The men expect the bosomy and fair breasts like actress.

Be disappointed that she wasn’t bosomy and fair like a Bombay starlet? She thought of breasts as having destinies of their own, ruining marriages or making fortunes. (W: 4)

Mrs. Dasgupta also felt that smart performance of proposed bride is essential for engagement. But she tries to counselling her that she should be ‘satisfied with what God has given you’ (W: 5). Girls should prepare well and get advantage of what they have. Mrs. Dasgupta said, “A good photo is half the battle” of marriage engagement (W: 12). Mr. Dasgupta also not remains back to advice his wife about daughter’s visible beauty as,

… he advised his wife to try more whitening creams and homemade bleaching pastes. (W: 15)

Mrs. Dasgupta suggests some homemade tips to Dimple for physical beauty.

….. she prescribed prebath mustard oil massages, ground almond and honey packs, Ping-Pong, homeopathic pills and prayers to Lord Shiva, the Divine husband. (W: 5)

Mrs. Dasgupta felt that marriage ‘teaches the virtues of sacrifice, responsibility and patience’ (W: 28). However, they consider the love-marriage is a selfish thing,

What a selfish thing to do, make a love-match with this enormous, friendly, American schoolteacher. (W: 81)
She thought about the marriage life and its burden for Calcutta boys. Dimple was happy with her mother’s decision, as

“It will be a short engagement,” Mrs. Dasgupta said. (W: 3)

Indian immigrants in Australia are unwelcome in India when they came back. Reena says to Tara ‘Now Tara saw herself as that unwelcome Australian’ (TTD: 51). Tara’s marriage with American David not only unwelcomed in these Bengali families but also it treated as Tara’s fault. Reena says to Tara,

“It’s your fault,” whispered Reena.

“With your American husband, this chap thinks he can make these horrible proposals to us.”(TTD: 112)

Tara arranged her own marriage with David. It is not only treated as a fault of Tara but it torture to friends also. Reena reports,

“She’s embarrassed of you, not me, my dear,” Reena said. “She probably thinks that little man will run away if he finds out one of her friends arranged her own marriage.” (TTD: 163)

“You don’t expect her to win, do you?” teased Reena. “I didn’t know you ever took out ugly women.” (TTD: 176)

As mentioned above, women follow the approaches and rules meant by men society. They are finding that any cause of women issues are in fault of woman. Dimple’s mother saying about Pixie that her parents are responsible for her fate i.e. her marriage with a film star of fifty three.

I say it’s all their fault for letting her take a job like that, because that’s how she met him – doing a silly interview for the radio. (W: 145)

Tara’s father in TTD is progressive person adopts modern way of marriage and do not wish to force Tara into marriage. He believes that they should leave the rest of this matter in her hands and fate (TTD: 127).

Further, Mukherjee lengthen the list of requirements i.e. checking horoscope, dowry including gold ornaments, saris, watch and fountain pen, some furniture, etc. (W: 15). The issues of dowry also depicted in Markandaya’s NIS. Mothers worried about dowry for their daughters (NIS: 30).
**Marriage Essence**

Sindi is a rootless man who does not believe in marriage. He thought that marriage is just as buying new cars. Whereas, June Blyth insists to Sindi marry with her instead of only an affair. She wanted to be a mother of Sindi’s child. However, Sindi rejects her marriage proposal. Further, she married with Babu Khemka who died in a car accident. She got pregnant after the death of her husband, Babu, and died in abortion.

English housewife, Kathy, deeply involved in adulterous love with Sindi and goes back to her husband. She thought about marriage that the 'marriage was sacred and had to be maintained at all costs’ (TF: 144). Thus, female characters of Joshi came back to their patriarchal based customs.

Sheila is a highly educated, bold and self-confident girl who actively participated in business. She shares her property equally with her father and brother. She opposed her father in some circumstances. However, she sticks with their Indian traditions and customs. She suggests her brother to marry a Marwari girl. A Marwari bride will give him huge dowries that might bring him half a dozen new factories (TF: 51). She said,

“It is just not done. You ... you marry in your own caste. A foreigner just doesn’t fit in our homes.” (TF: 51)

They differ for language, customs, and religion. Sindi tries to explain the realities about language, caste, and religion. However, Sheila is not ready to accept June as a foreigner. Here, Sindi’s clear views of Indians about Western culture are,

“Foreigners don’t fit in our homes because we don’t want them to fit in, isn’t that the reason?” (TF: 51-52)

**Nobility and Purity**

Virginity, husband, and marriage are fundamental beliefs of caste/religion based Indian society. They are developed and established for the protection of caste-based hierarchal structure. There are different traditions and customs like Pativrat, Sati, etc. in force. Hukum Chand has expressed the nobility of Hindu women as they are wilfully accept the death rather than strange person’s touch (TTP: 23-24). The women’s purity is used in most of the communal violence.
Khushwant Singh elaborates few dialogues, events and situations to present this issue. Women abduction declines their positions. Juggut Singh suggests Bhola that,

‘Bholeya, I hear a lot of women are being abducted and sold cheap. You could find a wife for yourself.’ (TTP: 73)

‘Why, Sardara, if you can find a Mussulmanni without paying for her, am I impotent that I should have to buy an abducted woman?’ replied Bhola. (TTP: 73)

The abducted women are not accepted by men. They always expect virgins. However, Iqbal Singh reported that only few broad minded men accepted flowering widows (TTP: 76).

Abducted women are far away.

• **Virgin Bride**

Virgin bride is a source of protection of racial, caste and religious purity. Joshi presents the essentiality of women virginity at marriage in his novel, ‘The Foreigner’. Specially, women are more conscious about the virgin bride. Sheila speaks about June’s virginity and affair with Sindi. Otherwise, June is acceptable in this family as Sheila says,

> “June wouldn’t have been acceptable to us, that is all I know,” Sheila said. And then she added with an air of stubborn finality that left little to be said: “She wasn’t virtuous.”

> “How do you know she was not virtuous?”

> “All I know is that she was not a virgin. Babu told me himself.”(TF: 52)

Here, Sheila’s brother, Babu has an affair with many girls only for pleasure. He has been in America for playing around the girls. Following expressions typically presents his views,

> “Of course, I don’t want to marry anyone. I just want to gain experience, you know.” He smiled. (TF: 21)

The views of Sheila and his family have dual nature regarding virginity of son and daughter-in-law. Irawaddy in NIS childless barren woman returned to parent’s home. Rukmani, her mother worried about her future and wishes her remarriage. She is a barren and no virgin woman therefore no one will marry her. However, they hope about her remarriage if they arrange dowry.
With a dowry it was perhaps possible she might marry again; without it no man would look at her, no longer a virgin and reputedly barren. (NIS: 64)

• **Marriage and Religion**

_Vaidik_ marriages are exploiting enough to maternal home through performing marriage, dowry, ornaments, clothes, gifts, feasts, etc. Rukmani’s parents gave such things to the bridegroom of Shanta, Padmini and Thangam what they have. However, up to forth daughter, Rukmani’s marriage they exploit totally and do not have anything to give their bridegroom. One thing is notable that the economical and social position of the groom depends upon their dowry and quality of ceremony. Rukmani is educated and Nathan does not know how to spell his name. (NIS: 14). Therefore, Rukmani’s groom is poorer than the elders. Rukmani’s parents felt guilty and unsatisfactory.

Religion has control on marriage system in all respects. Early age marriages are fundamental drawback of religious marriages in our society. Religious Hindu literature like _Manusmriti_ suggests the age of bride and groom should be eight and twenty-four, respectively. Nathan and Rukmani think about Ira’s marriage at her fourteen (NIS: 37). There are some religious functions have to be performed by the bridegroom and their families (NIS: 5).

‘On the doorstep I traced out a colam, a pattern in white rice flour to welcome them.’ (NIS: 51)

Ira knelt at her mother’s feet. It shows the typical Indian culture as to give respect parents and elders to touching their feet (NIS: 51). Further, Mukherjee also presents the different cultures intermingling in her novels, TTD and ‘Wife’.

Reena follows Brahmin Indian culture and thinking that only Brahmin man not hearts her parents.

“Would you marry a non-Brahmin?”

“Don’t be silly. It’s unthinkable that I should break my parents’ hearts.” (TTD: 110)

Markandaya presents the grief of Muslim women stayed mostly indoors and went out with veiled in _burkas_. It is religion which they would not appear before any man but their husbands (NIS: 50). Liberal individualism promotes Kali to adopt Muslim culture i.e. wear a
burka to filter sunlight and air for protection of physical beauty (NIS: 50). However, her husband says, ‘less sense’. It is cultural exchange. He is not permitting her and said that ‘Their life is theirs and your is yours, neither change nor exchange is possible’ (NIS: 50).

Markandaya explores other typical restrictions to women and burden on their head. Women are not allowed at funeral at the front side but they stay behind.

They pay their respects in silence, and when the sun has risen, the men pick up the bier and depart; but the women stay behind, for this is the custom. (NIS: 92)

Mukherjee referred odious practice of burning Bengali widows in India stopped by Robert Clive (TTD: 71). However, Tara breaks the Bengali culture and wilfully abandoned her caste by marrying with a foreigner (TTD: 50).

- **Marriage Failure**

Markandaya remarkably presents infertility is a major cause of marriage failure in her NIS. Irawaddy returned to parent’s home due to her infertility. Mukherjee also presents the sorrow of roofless infertile women. The village woman thrown out of doors and rendered roofless by her husband, deprived in all-respect and property due to her infertility (W: 29). Nila in Desai’s CTP divorced from her husband (CTP: 135).

3.9. **Discriminations within Women**

Women in ‘Train to Pakistan’ are discriminated based on race, colour, religion and occupation. Mohammad (2012) and Purohit (2012) have noted that the Muslim women in this novel are presented weak, inferior, exploited and dependent. Purohit (2012) depicts that Hindu women in this novel are presented as pure whereas Muslim women are exploited and victimized. Indian men attract more towards white women than the black. Juggut Singh discriminates women based on colour and race,

‘Wah, Babuji ….. The memsahibs are like houris from paradise – white and soft, like silk. All we have here are black buffaloes.’

(TTP: 113)

Juggut Singh has an affair with a Muslim girl, Nooran. She informs to his mother about Juggut’s promise.
‘I can’t leave. Jugga has promised to marry me.’ (TTP: 138)

Jugga’s mother immediately replied,

‘Get out, you bitch!’ the old woman hissed. ‘You a Muslim weaver’s daughter, marry a Sikh peasant!....’ (TTP: 138)

Here, Jugga’s mother not accepts Nooran as she is from Muslim weaver family. The weavers are not equally treated to the peasants. Further, when Nooran informed his mother about her pregnancy from Juggut, mother changed her approach as a woman. She let Nooran’s head drop back on her feet, helped her to up and both sat on charpai (TTP: 139). However, Jugga’s mother is helpless and asked her ‘I cannot keep you here’. The mother sat on charpai staring into the dark for several hours.

Further, Khushwant Singh tries to present equalities between white and black women and nullify the influence of religion. Iqbal Singh said to Juggut Singh as,

‘There is no difference between women. As a matter fact, white women are not very exciting.’(TTP: 113)

At the end of novel, Juggut Singh sacrifices himself for his love with Muslim girl and his embryo. Ultimately, Khushwant Singh presents union between two religions.

Normally, women follow social rules and customs mainly inculcated by the religion. There are water tight compartments between different casts and religions. Man-woman relations between the caste and religion are fundamental rules performed to maintain their purity. Nooran falls in love with Juggut and carries his child in her womb. Juggut’s mother treats Nooran badly when she knows about Nooran’s pre-marital pregnancy due to her inter-religious relation i.e. Muslim and Sikh (TTP: 138, 139). She replied angrily,

‘Get out, you bitch!’ ..... 
‘You, a Muslim weaver’s daughter, marry a Sikh peasant! Get out, ..... ‘Go to Pakistan! Leave my Jugga alone.’ 
Nooran felt heavy and lifeless. ‘All right, Beybey, I will go.....’ (TTP: 138)
There is discrimination between the women from different occupations (weaver and peasant) and religion (Muslim and Sikh). Juggut’s mother does not understand the plight of woman, as a woman.

Sometimes person’s name, dress code, food, appearance are varied from culture to culture, caste to caste and religion to religion. The members of these entities of society prefer life partner or new member in the family from their own entity. Mukherjee presents such kind of complex and ruthless interactions between the women. Amit’s mother and sister are not willingly accepts the bride for her non-Bengali foreign type of name and her darker complexion,

Mrs. Basu objected to the name Dimple, which she considered too frivolous and unBengali, and the candidate’s sister, Mrs. Ghose, felt that Dimple was a little darker than the photograph had suggested. (W: 15)

Kunthi is an attractive village woman becomes a prostitute. She is an opportunist blackmails Nathan and Rukmani for food during the drought. Nathan was fall in lovely trap whereas Rukmani takes treatment from Dr. Kenny secretly. Nathan did not know about the treatment till the birth of child (NIS: 22). Kunthi tortures them for these matters ruthlessly for food (NIS: 62, 63).

Exploitations of daughter-in-law are common phenomenon in Indian society. Mukherjee presents these kinds of ruthless exploitations of daughter-in-law from family members including women like mother-in-law, sister-in-law, etc. It is remarkable that widows are also not behind in these harassments.

Arati’s mother-in-law had accused her of trying to kill her son. Widowed in-laws had humiliated her by giving her the boniest piece of curried fish at public feasts. (TTD: 47)

Mukherjee shows similar ruthless relations between mother-in-law and daughter-in-law, Mrs. Basu and Dimple in her novel, ‘Wife’. Mother-in-law is more conscious about her gold bangles rather than her health.

“Watch it!” Mrs. Basu exclaimed. “You almost smothered me with that net! You want to kill me so you can get my gold bangles!” (W: 25)

3.10. Men Violence and Women Silence
Khushwant Singh portrays number of incidences shows men violence and at the same time women are silent in ‘Train to Pakistan’. Juggut Singh act violently with Nooran. He is more powerful than her. She opposed him silently for some extent but his control over her body ultimately submitting herself. She urges for to escape from Juggut Singh.

‘Let me go. Let me ….’

‘She could not struggle against Juggut Singh’s brute force.’ (TTP: 15)

Juggut Singh is more conscious about his absence in the village troubled with the police rather than Nooran’s absence in her house at night (TTP: 16). Even in problematic situation men are more conscious for presence of male than the female i.e. dacoits treat ill- manner to women but they destroy the men forever i.e. Lala Ram’s murder. Juggut Singh told lie to his mother. It shows that telling lies with women is not wrong or sin. It is acceptable. But he blames his mother for who will wake the neighbours. As she is dependent on son, Juggut for support and protection, he must alive. Juggut behaves badly with mother. But she blames herself and her fate, not to son or husband (TTP: 12).

It is my lot to weep. My Kismet,’ she added, slapping her forehead,
‘it is all written there. (TTP: 12)

Even in sexual communication women are remain silent and handle with the sense of Indian womanhood (Nooran). They are always submissive to men whereas men are aggressive for their satisfaction.

‘That is all you want. And you get it. You are just a peasant. Always wanting to sow your seed. Even if the world were going to hell you would want to do that. Even when guns are being fired in the village. Wouldn’t you?’ (TTP: 15)

Men always consider women inferior and ignore their claims. Juggut denied Nooran’s information,

‘Nobody is firing any guns. Just your imagination,’ answered Juggut Singh wearily, without looking at her.’(TTP: 15-16)

It shows male dominance and control over women’s body. Hukum Chand loosely speaks about Juggut Singh,
‘His type never risked their necks for women. If Nooran was killed, he would pick up another girl.’ (TTP: 185)

Further, army officer, Sunder Singh shoots his wife with three children (TTP: 187) to escape from complex of communal violence. Thus, there are few examples present women in a silence mode submitting themselves to men.

### 3.11. Women Exploitations

- **Women Abuse for Revenge**

  Khushwant Singh portrays many incidences and situations that show women abuse for revenge in his ‘Train to Pakistan’. The village is calm and silence with deep horror, fear, cry, wail, spit blood, cruelty and dogs barking after dacoits attacked on Lala Ram’s house. Dacoits pass on the streets and give open challenge to the villagers that they will rape women and girls of Mano Majra.

  ‘Come!’ they yelled. ‘Come out, if you have the courage! Come out, if you want your mothers and sisters raped! Come out, brave men!’ (TTP: 11)

  Juggut Singh used motherly relations to abuse Mali. The constable report to subinspector about the women abuse as,

  I have never heard such abuse. Mother, sister, daughter - he did not leave one out. (TTP: 117)

  Again Juggut attacks on Mali and beats him rudely on bars. His each jerk was accompanied by women abuse.

  ‘This to rape your mother. This your sister. This your daughter. This is your mother again…….’(TTP: 122)

  Mukherjee’s Tara fights with the holidayers for self security in her novel, TTD. Then they challenge to Tara for revenge as,

  “You’ll pay for this!” they screamed. “We never forget! We’ll get all the likes of you! We’ll be your judge and executioner! You won’t have long to wait!” (TTD: 178)

  He could think of half a dozen shrewish housewives, mothers and sisters of his friends, who deserved to be looted or raped, but only the quiet ones were assaulted. (TTD: 179)
There are number of rumours about communal violence in Mano Manjra. However, the intention is on women abuse for revenge each other. Head constable reported that,

‘They had heard of gentlewomen having their veils taken off, being stripped and marched down crowded streets to be raped in the marketplace.’ (TTP: 127-128)

The people loosely talk about revengeful nature of Muslims and purity of Sikh women. They claimed that Muslims never respects women and Sikh women jumped into the well to protect their purity. Khushwant Singh portrays this kind of rumours as,

‘And Muslims were never ones to respect women. Sikh refugees had told of women jumping into wells and burning themselves rather than fall into the hands of Muslims. Those who did not commit suicide were paraded naked in the streets, raped in public, and then murdered.’ (TTP: 128)

Sikh Priest, Meet Singh speaks angrily in the meeting to prove the information above mentioned is false.

‘What have they done to you? Have they ousted you from your lands or occupied your houses? Have they seduced your womenfolk? Tell me, what have they done?’ (TTP: 131)

The villagers in Mano Majra stand with Imam Baksh, Mullah. They explained their assurance with following words. The revenge not gets away from women abuse.

‘Yes, added another warmly, we first, then you. If anyone raises his eyebrows at you we will rape his mother.’
‘Mother, sister and daughter,’ added the others. (TTP: 133)

Thus, women are considered as things not only to use but also for insult, revenge, etc. Army officer listed women with property and goods as land, house, etc. However, stress on women is more highlighted in the descriptions. Women abuse is not only taken as the tool to suppress the society but also the revenge. Army officer used women abuse to irrupt Sikhs against Muslims skilfully as,

One should never touch another’s property; one should never look at another’s woman. One should just let others take one’s goods and sleep with one’s sisters. The only way people like you will understand anything is by being sent over to Pakistan: have your sisters and mothers raped in front of you, have your clothes taken
off, and be sent back with a kick and spit on your behinds.’ (TTP: 143)

In another description, women are murdered along with men and children but in addition to that women’s breast have cut off sharply (TTP: 151). Here, women breast have cut off to accumulate intensities of revenge. He continually hammered to the people by using the information containing women insult for revenge as,

‘Do the Mussalmans in Pakistan apply for permission from their government when they rape your sisters? Do they apply for permission from their government when they stop trains and kill everyone, old, young, women and children? You want the government to do something! That is great! Shabash! Brave!’ (TTP: 156)

Army officer insists to villagers in Mano Majra to abduct and rape Muslim women along with killing.

‘For each Hindu or Sikh they kill, kill two Mussalmans. For each woman they abduct or rape, abduct two.’ (TTP: 157)

However, Sikh Priest, Meet Singh is trying to propagate understanding that not to punish unarmed innocent people i.e. women (TTP: 157). On the other hand happened different, women of Mano Majra stand up and put their child on the floor and joined to men-folk for the success of the venture. (TTP: 160)

• Bureaucratic Exploitation of Women

Women exploitations by bureaucrats are common phenomenon across the world have deep roots in socio-political situations. Supreme authorities in many of the cases exercise their power for this kind of behaviour. The officer makes their arrangements on the demand of authorities for their service securities. Subinspector in ‘Train to Pakistan’ arranged virgin girl, Haseena for magistrate, Hukum Chand. Haseena dance with love song innocently. She frightened to his lustful behaviour and keep aside. The old woman scolds her go to near Hukum Chand,

‘Go to the Government,’ pleaded the old woman. The girl turned round obediently and went to the magistrate. Hukum Chand put his arm around her waist.

‘You sing well.’
The girl gaped wide-eyed at her companions.

‘The Government is talking to you. Why don’t you answer him?’ scolded the old woman. ‘Government, the girl is young and very shy. She will learn,’ she exclaimed. (TTP: 31)

The old woman forcefully pushed Haseena to her exploitation and pleased Hukum Chand. Day after day Haseena became a prostitute for Hukum Chand.

### 3.12. Women Suffocation and Sufferings

Domestic facilities like private room for couple are very important to maintain privacy for better man-woman relationships. These facilities are not enough across rural areas of the nation. Juggut Singh informs that,

‘Where is time or place for fun? In summer, everyone sleeps out in the open and all you can do is to slip away for a little while and get over with things before your relations miss you. In winter, men and women sleep separately. You have to pretend to answer the call of nature at the same time at night.’ (TTP: 114)

They have to adjust to environment and available facilities. However, women are more sufferer than the men. The women are suffocated in this society mentally as well as physically.

Flood and drought simultaneously destroy their crops and family. They become cropless, foodless and landless. Ira’s elder brothers in the novel, NIS left the family in search of food and labour. They are not able to meet their hunger of small brothers. Therefore, Ira has to accept prostitution for survival,

Ira and I did what we could; but the land is mistress of man, not to woman: the heavy work needed is beyond her strength. (NIS: 131)

Mukherjee presents the physical problems of women and their sufferings in her TTD,

Arati and Reena’s mother looked pained and slightly embarrassed all evening as if they both suffered from menopausal nervous disorders. (TTD: 144)

“Tara, you tell him homeopathic medicine is best in the world,” said Reena’s mother. “Tell him it’s safe enough to give to pregnant women.”(TTD: 145)

### 3.13. New Indian Women
• **Women Education**

Mukherjee and Markandaya explore the issues and views adopted about women education in their novels. Mukherjee’s Bengal Tiger adopts positive views for his daughter’s education. He sent her abroad for education at fifteen instead of following traditional way of living i.e. early age marriage (TTD: 9). Further, Mukherjee’s Mr. Worthington gives more importance to education than beauty of women,

> He showered compliments on Miss Dutta, the lone female speaker, who had a reputation for being learned and therefore was not expected to be pretty. (TTD: 66)

However, Markandaya explores different views of mother and father of Rukmani about girl’s education in NIS. Father gives importance to education at equal level for boy and girl child whereas mother tries to justify with her own example that education has no meaning in girl’s life. Rukmani’s father taught his all six children, ‘Practice hard’. He speaks specially to Rukmani when she is in busy with slate and pencil. He says ‘For who knows what dowry there will be for you when you are ready!’ (NIS: 13). On the other hand,

> ‘What use,’ mother said, ‘that a girl should be learned! Much good will it do her when she has lusty sons and a husband to look after. Look at me, am I any worse that I cannot spell my name, so long as I know it? (NIS: 13)

Further, Nathan admires Rukmani’s productive abilities i.e. pumpkin and other vegetables cultivated in small space around the hut.

> ‘….it is precious, and you, Ruku, are indeed a clever woman.’ (NIS: 11)

They are poor farmers. However, Rukmani’s dreams and hopes about life are very powerful. She believes that all things will improve one day (NIS: 47).

• **Multiculturalism**

Mukherjee depicts the different approaches towards the women problems and solutions. Indian women follow superstitious ways to solve or face the problems whereas foreigners adopt their modern techniques. Indian women alienate the situations with superstitious ways and magical ground truths. They make all these things as essentials of culture and ego-points.
Mukherjee presents difference between American and Indian i.e. Bengali. Mrs. Dasgupta advises Dimple to pack two or three good combs, a packet of big hairpins and coconut hair oil. She also knows about Americans. She says, “Americans have rotten hair. They don’t know anything about hair oils” (W: 46). Mukherjee depicts the difference in work traditions at home. Indian wife would not let her husband work like, washing, cleaning, etc, Dimple remarked. She assured about her husband, Amit,

“I’m sure he wouldn’t do the laundry! He hasn’t washed a hanky in his life. I wouldn’t let him.” (W: 70)

Murugan left his wife, Ammu forever. However, she wilfully follows the duties of daughter-in-law and to serve to her in-laws.

These people are old….they are mine through my husband…… I have a duty to them, but what of myself and my children? (NIS: 167,168)

However, Indian immigrants in America preferably adopt outdoor culture instead of work distribution at home. Amit forcefully insist Dimple to adopt American culture i.e. drink, smoke and food habits for celebration (W: 112). They follow American culture like dressing, smoking, drinks, way of meeting with kiss, etc. (W: 78-79) for her Americanization. Americanised Dimple behaves like American woman, Mrs. Mullick,

…..Mrs. Dimple Basu, abused him with her feet and fingernails. (W: 192)

However, Amit instructs to Dimple about wearing clothes in the kitchen,

“Never wear anything but cotton saris while cooking. Synthetic fibers are dangerous.”(W: 116)

Further, Indian immigrants in America follow Hindu rituals like Brahmin priest for pray and pujah at holding or opening property like house, office, etc. (W: 182). Mukherjee shows the complex of cross-cultural attitude in dialogue between Americanised Jyoti Sen and new comer Indian Dimple,

“Here, let me do it,” Dimple said, trembling.

“It’s not a man’s job to make coffee in the middle of the night.”(W: 98)
Middle-class Indians like Tara’s friends loved Englishmen like Worthington at the British Council but do not approve of foreign marriage partners. Here, Tara expects admiration from these friends (TTD: 86).

Patel (2011) has pointed the conflicts between traditional and modern for the willingness to adapt, change and stick to family values. Maya and Gautama both are educated but Maya believes on Palmistry and Astrology. Gautama has modern thinking. He tries to explain reality to her about ‘Fate’ or life (CTP: 66, 67).

- **Liberal Woman**

  Patriarchy based society has key powers with men but feminist philosophers and writers who believes on liberalism says that some powers can be transferred to women with equal opportunity. They refer the ‘First World’ countries for economic policies and laws which will be mobilised poor and working-class women (Waterman, 1993). However, market forces involved women in body selling tremendously. Mukherjee shows the body market through beauty contest in her novel, TTD. Mr. Patel hoped the Kinchen Janga Hotel acquire an international reputation as a “fun place” (TTD: 176) through beauty contest.

  Desai also portrays the views that the women and their body parts are for entertainment and pleasure for men in her novel, CTP. The descriptions in this novel simply give idea about women body expressions to achieve the objectives of entertainment. The girls in cabaret are presenting themselves with a smart tattoo of their wild, hard-hitting scarlet heels (CTP: 71). The girls made curious and bouncing movement of bosom, more prominent especially for men’s i.e. customer’s benefits (CTP: 72).

  ‘This is my bosom,’ a flagrant label read ..... ‘Here is my bottom – pinch it!’(CTP: 73-74)

  Desai explores the situation of girls in cabaret like their costumes of black net, they wore bright spangles and each spangle was a price tag, each price tag proclaimed the price of their breasts, their rumps, their legs, etc. The spangles were bright, the prices were low (CTP: 74).

  ‘Beautiful! B-beautiful b-bitch!’ as he clutched a very rumpled paper sailor hat to him. (CTP: 74)

  Though the mothers are disapproved these things, they worked hard for that purpose i.e. creams, cucumbers and carrot juices to make their daughters lovelier (TTD: 176). The mothers
believe that the events like beauty contests are a perfect opportunity to present a beautiful daughter to better families on the marriage market (TTD: 176). Nilima’s mother hoists her daughter on the high stool, so that Nilima would see by the parents of eligible Bengali men (TTD: 182). However, Bengali culture treated their girls as shy than the others and they felt the beauty contests are not for Bengalis. Such liberal girls are busy in preparing physical beauty preferably to look sexy.

    .... Antonia was too busy trying to look sexy to be frightened by them. (TTD: 183)

Therefore, they are spending their time, money and most of the energy to acquire accessories, cosmetics, etc. Tara demands bathing suit for such contest (TTD: 186-187). Dimple Dasgupta in the novel, ‘Wife’ believes that her marriage would bring her freedom, cocktail parties on carpeted lawns, fund-raising dinners for noble charities (W: 3).

    Women in Western culture are more liberal and free. They can be a fancy, chewing gum and talking about and laughing towards unknown men (TF: 8). Anna, Kathy and June are major female characters more liberal than Sheila. There are sexual relationships without marriage involved in pleasure at equal level. Women in this novel interact with men liberally without any burden. Their communications and personal relations are temporary and maintained only for pleasure. Anna is a woman of thirty-five years old a minor artist separated from her husband. She is yearning for her lost of youth and wants to fulfil her longing from anybody. She tries to satisfy herself by seducing Sindi at the studio. She has no any awkward feeling of seducing to Sindi who is only twenty years old. Sindi also gives response to Anna. It shows the liberal relationship between Anna and Sindi (TF: 143). Kathy is English housewife affair with Sindi for time being (TF: 144).

    American girl can express her deep feelings with man liberally. June’s boyfriend, Babu died in car accident, informed by his friend Sindi. She lurched forward and clutched Sindi’s shoulders. She pressed her face against to his chest and cried. He felt her warm tears soak through his shirt. He told her,

        My poor, poor girl, I thought. I rubbed her back to ease her crying, I said, “There is nothing you can do, my poor love. It is all over. I should have known better.” (TF: 10)
Karl’s stepmother has extra-marital (illicit) relationships with other men. After his father’s death, she tries to seduce Karl. Therefore, he left the house,

Then I hated the way my stepmother brought lovers home after my father died. And one day when she got drunk and tried to seduce me, I left. (TF: 25)

Arun Joshi presents the women in his novel, ‘The Foreigner’ quite different as compared to Khushwant Singh’s ‘Train to Pakistan’. Singh presents the women are sufferer and exploited by the men. However, Joshi shows sexual exploitation of men by the women i.e. Karl’s stepmother brought lovers at home and tries to seduce Karl. June has an affair with Sindi and Babu at a time.

Here, it is presented that women lead sexual relations with men. They are satisfied and happy in their relations. In this case, Karl is sufferer by women but gives pleasure to them with pity (TF: 55). Woman takes him home and pulls on top of her. He felt lusty naked body and his vows are forgotten for her pleasure, one by one. He said ‘I just don’t have the guts’ (TF: 55).

Khushwant Singh’s Juggut Singh loves with Nooran casually where she falls in love with him seriously. He also loosely talks with Bhola as he can take a wife from abducted women. Similar approach portrays by Vijay Tendulkar in his drama, ‘Sakharam Binder.’ Binder takes abducted widow from nearby village for him as own. However, in this foreign society Arun Joshi’s Babu feels about June Blyth as,

I thought of June, of her warm body beside me in the growing dark and a good hot meal afterwards. She would be waiting for me. (TF: 19)

The crowd ……. And then I began to want her- not sexually, but just to remain there dancing with her after everybody went home. (TF: 23)

Here, men in this culture are more conscious about women for their kids. For instance, Sindi is talking with Karl as,

“Out of this bunch you will get your future atomic wizards, your missile boys, and yet there they sit, pretending to be innocent of their menace, caressing women whose kids they will blow up some day.” (TF: 26)
Further, Sindi is taking care more about June and her pregnancy and predicament. She is pregnant from Babu and he died in car accident (TF: 156). He became sad when he knows about her death in abortion. Same way, he takes care of Sheila in her suffering when income tax officer sealing their office (TF: 171). Thus, there are many free man-woman relations i.e. June and Sindi, June and Babu, Sindi and Anna, Sindi and Kathy, Karl and girl friends and other women, etc. Men and women are enjoying their relations liberally.

The foreign culture established in India has influenced the work environment and man-woman relations at workplace. Mr. Khemka constructed three cabins for himself, his daughter Sheila and son Babu. Sheila shares their cabin equally as father and brother and actively participates in business (TF: 15).

- Bold and Active Women

Women in Western culture are quite free, bold and active than the Indian. Joshi presents some of women characters through dresses, behaviours, works, incidences, dialogues, way of life, etc. He portrays waitress in Boston works like men (TF: 9). In contemporary Indian society, it was very different picture. Whereas June Blyth, a simple and passionate American girl works as a Statistician in an insurance company in Boston (TF: 30) and Anna works as a minor artist in studio. Sheila is Indian girl also actively participate in her father’s business in Delhi.

Sheila studied with men at equal level and broke the all Indian record in history (TF: 79). Sheila is a self-confident woman. She speaks boldly about wrong things against her father when company was sealed by income tax officer, Mr. Ghosh. She said “A dirty thing is dirty whether somebody knows about it or not”. Khemka looked at her in surprise and said “So, you too are turning against me?”(TF: 178). She refused to accept arranged marriage (TF: 83). Sindi try to hold her hand when she speaks about her brother, Babu’s death,

............ tried to take her hand, but she removed it away. She didn’t want sympathy. (TF: 46)

Sheila is not frightened to point her breasts in front of Sindi (TF: 49). However, Muthu’s daughter stood aside very shyly and goes quickly inside the hut. Here, Sheila came out from Indian contradictions with the influence of Western culture whereas Muthu’s daughter is under the burden of custom and poverty.
Though June marries with Babu, she is not satisfied with him. She keeps a unique corner in her heart. She feels loneliness with him like any other person. She reveals to Babu to excuse of her marriage with him. She speaks boldly with her husband about marriage as,

“\[I\] thought he needed me. I had wanted to belong to you, but you didn’t want it. You are so self-sufficient there is hardly any place for me in your life-except perhaps as a mistress.\]” (TF: 136)

**Rebellious Women**

Traditionally, Indian women are behind the bar of ideology and rituals in family and society. However, feministic approach propagated through education, literature, modern culture as well as political movements and laws. Feminist women writers, Desai and Mukherjee portray women rebel against their psychological harassments and starvations.

Gautama in Desai’s CTP refused his sister, Nila to consult and prepare the paper for her divorce. Her mother is also hates such type of matter in family like divorce and fatherless children (CTP: 135). She declares rebel against her brother and approach adopted by her mother and contact to another lawyer.

After ten years with that rabbit I married, I’ve learnt to do everything myself.’ (CTP: 135)

Reproductive capacity of women is fundamental quality. Normally, women are hesitating to speak openly about birth control. Tara in TTD discusses the issue of birth control with her dormitory neighbours (TTD: 11). Further, she wilfully abandoned her caste by marrying with foreigner (TTD: 50). Her mother, Arati is also proved rebel against religious traditions. She donates the ornaments of Shiva-\textit{lingam} to the Camac Street Ladies’ Club Brave Jawan Fund during a border skirmish (TTD: 52). Mukherjee depicts feministic dialogue as,

“You mean you’re a lady professor?” asked Amit.

“Just a professor,” she said. (W: 82)

Mukherjee used Western culture to show women modernity in TTD. Here, Reena is St. Blaise’s girl read Conrad and tried to keep an open mind (TTD: 139). Antonia Whitehead, Englishwoman and her size that made her so different. She is physically fit as athletic (TTD: 164).
3.14. Points for Discussions

Khushwant Singh presents patriarchal family head, hold, power and relations in TTP with control over women. Men have oppressive power in society i.e. priest, train driver, officers, etc. presented in TTP and NIS whereas, women are at secondary and inferior place. Women carry patriarchal principles willingly or unwillingly. Juggut’s mother is not accepting Nooran’s pre-marital pregnancy from her son, Juggut whereas Nooran unwillingly goes with her father instead of desire to stay with Juggut at Mano Majra. Mukherjee’s Amit not permits his wife to wear pants for the sake of healthy society and clear distinction between the sexes. Mukherjee and Desai distinguish the role of husband and wife as husband should earn for family and wife should be dependent. However, Markandaya’s protagonist, Rukmani works in the field whereas Joshi’s women in TF from Western culture are free to work outside for survival and satisfaction. Mukherjee’s Dimple came into the contact of Western culture and tries to follow free living like Western dress, drink, etc. However, she has no courage to face husband.

Adult Indian woman is always in need of husband, child and masculine power. Markandaya, Desai, Singh, Joshi and Mukherjee present son essentiality in their novels. Markandaya’s Rukmani believes that her life is meaningless without husband and children whereas Ira returned back to parent’s home for her barrenness. The in-laws look at the son as a money maker, property and heir of family, presented in ‘Wife’ and NIS. Therefore, men and women prefer son than daughter and quest for son through traditional religious, superstitious ways and modern medicinal techniques.

Indians not accept racial and cultural mixed parentage, polygamy, remarriage, extra-marital relations, pre-marital relations, etc. even though they are educated, from upper-class and -caste and interacted with Western culture. Joshi’s Khemka is Indian businessman expects bride for his son, Babu of his caste, class and religion. Babu is interested in women for pleasure and gain experiences instead of marry whereas Sindi not believes in marriage but women hunting. Indian girls, Sheila is more conscious about nobility and purity. However, Mukherjee shows daughter-son equally in TTD. Tara’s father adopts modern views about daughter’s education and marriage. Joshi shows similar views about daughter’s education and her career. Babu Khemka in TF is proud of his sister’s educational achievements and intelligence but Arjun in
NIS is not ready to accept his sister returned to parent’s home after marriage broken. Mukherjee and Desai explore over consciousness about teenagers’ relations, especially for daughters.

Markandaya and Mukherjee present importance of physical beauty for girl’s marriage. Hard worker, smart, educated, beautiful but meek, submissive and obedient girls are preferred for marriages. The in-laws in the novels of Singh, Desai and Mukherjee expect that daughter-in-law should produce son for further line, be caretaker of house and family members and relatives, follow all traditions, rituals, etc. of the family. Traditionally, marriages of widows and divorcees are not acceptable but Markandaya skilfully presents views of father about his divorced childless daughter’s remarriage. She portrays the problem of child with invisible father.

Markandaya uses flowers, glass bangles, silver rings, silver round ankles and stubbed belts and clothes to show femininity. Sari, bangles, sindoor and kumkum, mangalsutra, etc. are fundamental symbols of married women in Indian culture. She portrays the influence of special ornaments and clothes i.e. sari, beads, nail polish and lipstick for high profile women like announcer. Indian immigrants in Western countries try to maintain their Indian culture through Indian clothes i.e. sari, ornaments, etc.

Women names used to indicate femininity, Irawaddy for River Goddess in NIS and Maya indicates illusion in CTP. Physical appearance like size, shape, colour and exposure of women also used as feminine symbols to understand women behaviour and femininity. Therefore, women spent more time to collect required things, literature and maintain themselves.

Motherly sensibilities are fundamental women abilities show through the major and minor women characters in reviewed novels. Women of bourgeois society make some adjustments in motherly sensibilities to maintain their high profile status. Mukherjee presents women consciousness about to maintain their femininity to please men like husband, in-laws, etc. She rightly pointed that cultural idols cultivate discriminative and feminine sensibilities in society through literature, rituals, traditions, etc. Immigrants in Western countries adopt more glamorous lifestyle. However, they are worried about cultural losses and hybridization.

Markandaya shows that Indian women are full of hard working, starvation, nervous and dependent on men in all respects therefore, they are fully engaged in survive today, trusted on fate for their sorrow and not willing to think about future. Women frightened about public critic on their relations, purity, moral, behaviour, etc. Therefore, women believe in religious and
superstitious rituals and give importance to palmists, horoscopes and stars especially for daughter’s marriage, to bear a son and good living, shows Mukherjee.

Women depicted in these novels of Western as well as Indian countries are work-hard, keenly and steadily but passive and neglected, dependant and living unexpected life with loneliness. Women in novels like TTP, NIS, CTP, ‘Wife’ and TTD are passive and busy in unpaid domestic works. Joshi shows women dependency with father and husband for their lives and progress. Society believes that girls are made up for to please their husbands and in-laws and therefore, they trained for minor decorative arts, to sing well, play the sitar, embroidery, a house made of match sticks and cooking but these works are neglected. Indian immigrant women in America are also works at home in the same conditions and approaches. However, Markandaya’s women are hard worker involved in production including farming, gardening, rope-twisting and marketing for their survival.

Virginity is noble and glorious symbol used to propagate communal violence after partition shown by Singh. Men look towards women as funny subsistence. Woman in TTP exchange her body in barter of jewellery i.e. bangles, bracelets, anklets, earrings, etc. whereas Sindi in TF attracts towards typical Indian womanness i.e. flashing laughter, small hands carrying tiny bangles and gauzy sari, back arched, stooping to someone’s service, etc. Further, Desai’s Gautama and Maya’s father and Mukherjee’s Mr. Tuntunwala are considered that women are silly, stupid, foolish and mad.

Majority of the relations at personal, intimate, public and social space show control over women and their exploitations. Desai presents the urge of woman plight and cry of all married women for physical and mental satisfaction. Mukherjee’s Dimple is obedient, submissive and typical Indian wife. However, she portrays liberal relations between husband and wife in TTD. Markandaya’s Nathan and Rukmani have normal and natural husband-wife relationships. She has no courage to speak with him about her secret treatment from Dr. Kenny for bearing sons. However, Nathan not hesitates to talk about his extra-marital relations. Joshi’s Babu Khemka finds motherly figure in his sister whereas Markandaya’s Arjun hates his sister when she returned after marriage failure.

Virginity, husband and marriage are fundamental beliefs of caste based Indian society. Virgin bride is a source of protection of racial, caste and religious purity. Joshi and Markandaya
depict the essence of virginity for woman marriage. Mukherjee explores the girls qualities expected from middle-class bridegrooms are physical beauty including young, tall but less height than groom, slim, fair, long hair, light weight, attractive breasts, waist and hips, singer, free-style dancer, knitter, fancy cooker as well as convent-educated and fluent in English. Checking horoscope, dowry including gold ornaments, saris, watch and fountain pen, some furniture, etc. are also important. Woman like Dimple in ‘Wife’ worried about her physical beauty i.e. ugliness, sitar-shaped body and rudimentary breasts and her marriage. Therefore, she reads advertisements in women’s magazines, bought skin whiteners and doing exercises. Markandaya’s mothers worried about dowry for their daughters. However, Tara’s father is modern adopts modern way of marriage and not wish to force Tara into marriage. Iqbal Singh in TTP reports that only few broad minded men accepted flowering widows and abducted women are far away. Markandaya, Mukherjee and Desai present major causes of marriage failures like infertility and its effects on men life in their novels.

Women are discriminated based on race, colour, religion and occupation. Jugga’s mother not accepts Nooran as she is from Muslim weaver family. Amit’s mother and sister in ‘Wife’ are not willingly accept the bride, Dimple for her non-Bengali foreign type of name and her darker complexion. However, Singh presents union between two religions through Juggut’s sacrifice for his love with Muslim girl and his embryo in his TTP. Mukherjee presents ruthless exploitations of daughter-in-law from family members including women like mother-in-law, sister-in-law, etc.

Khushwant Singh portrays number of incidences shows men violence and at the same time women silence. Women are always submissive to men whereas men are aggressive for their satisfaction. He portrays women abuse for revenge through dacoits, communal violence, etc. and woman exploitations by bureaucrats’ i.e. supreme authorities. Women’s mental and physical suffocation and sufferings are presented by Khushwant Singh, Markandaya and Mukherjee in their novels.

Mukherjee’s Bengal Tiger adopts positive views for his daughter’s education instead of early age marriage as well as Mr. Worthington gives more importance to education than beauty of women. Father in NIS gives importance to girl’s education equal to boy whereas mother tries
to justify with her own example that education has no meaning in girl’s life. Mr. Khemka in TF also adopts positive approach towards daughter, Sheila’s education and her career.

Arun Joshi is Indo-English novelist presents cross-culture of India, America and Kenya and their contradictions. The Indian women are discriminated, exploited, treated as mad, weak, dependent, subjective, etc. whereas Westerns are come out with liberal attitudes and approaches towards women. Mukherjee also depicts difference in work distribution at home in America. They preferably adopt outdoor culture for celebration instead of work distribution at home and cultural dualities.

Mukherjee shows the women body market through beauty contest in TTD. Desai also portrays similar views that women and their body parts are for entertainment and pleasure to men. The girls in cabaret are presenting themselves with a smart tattoo of their wild, hard-hitting scarlet heels and made curious and bouncing movement of bosom, more prominent especially for men customer’s benefits. Therefore, such liberal girls are busy in preparing physical beauty and spending their time, money and most of the energy to acquire accessories, cosmetics, etc. preferably to look sexy. However, Desai and Mukherjee portray women rebel against discriminations, harassments and starvation.

3.15. Resume

Six selected novels from the first phase (1950-1975) of prominent men-women writers are analysed to understand the representation of women in Indian English novels after independence with feministic approach. These novels show the image of woman and views about women in patriarchal society and its effects like child and son essence, father and husband essence, etc. The feminine symbols and sensibilities, man-woman relations, women weaknesses, marriages, discriminations, exploitations, education, culture, liberalisation and rebel are discussed in these novels.