Chapter – II

Review of Feminism and Indian English Novels

2.1. The Feministic Approach- Its Theoretical Background

The cultural aspects including traditions, rituals, symbols, literature, etc. in India and abroad show a close association between women and nature. There are some symbolic expressions like ‘Mother Earth,’ ‘Mother Nature,’ ‘Virgin Land,’ ‘Barren River,’ ‘Flowery Women’, etc. describe relations with the Earth (Jubimol, 2012). The researchers like Robert Briffault (1876-1948) has described the central role of women in primitive society based on gynaecocracy in his eminent book ‘The Mothers’ (1927). In his words ‘the state of things brought about by the economic domination of women who remain controllers of property is one of gynaecocracy’. In this society, child was lived with mother and there were the motherly relations i.e. mother, sons, daughters, brothers and sisters (Karve, 1972). The father was visiting member of that family. Therefore, the motherly belief was prominently practised trust and ruling force of that society (Omvedt, 1985). The women have invented agriculture as well as cloth. These inventions are solid foundation of human culture. Rg-veda portrays primal gynaecocratic queen, Nir-rti (Patil, 2010). Nir-rti says ‘I am Rashtri’. ‘Rashtri’ means chief power in the society. She meant for apportion the cultivated land into members of the society (kul), equally. Rashtri has no masculine for Raja (king). But, in another example, Pururava was become a king after sexual intercourse with Urvasi. It was ‘deva-vivaha’ (sacred marriage) essential to be a king (Patil, 1982). However, in the processes of society transformations from gynaecocracy/matriarchy to patriarchy, the role of women has been shrunk. Patriarchal society allowed men to have wives, women slave, property rights, etc. They considered that women need not right of own property, remarry, child custody, even her ovary.

The eminent philosophers like Plato, Aristotle, Rousseau, Kant, etc. have expressed their beliefs that lacking of women’s ability to deliberate, self-determination, etc. (Witt, 2004, Schott, 2004, Thorgeirsdottir, 2004). Aristotle (384 B.C.) explained the connections between 1) form and being male and 2) matter and being female (Witt, 2004). Aristotle specifies that the courage of man is shown in commanding and woman in obeying (Hawkesworth, 2004). This Aristotle’s theory of nature provides direct theoretical support for the political status of the inequality.
between men and women (Witt, 2004). Therefore, his views support to beliefs that there is something lacking in women’s ability to deliberate whereas a function concerning, the ‘form’ i.e. male is the cause. His idea gives support to the discriminations between men and women i.e. men are not slaves but women are ‘matter’ who have to compromise for ‘form’ (male) (Witt, 2004, Majumdar, 2009). Witt (2004) claimed that Aristotle cannot be consistent and have gender inequalities as fundamental to his system (Schott, 2004). Nietzsche (1844-1900) has adopted this Aristotelian philosophy of sex and gender contradictions (Thorgeirsdottir, 2004). He believed traditional metaphysical dualities i.e. truth and falsity, mind and body, reason and emotions for explanations of binary opposition of sexual difference. Aristotle argued that women, children and slaves cannot be citizens because citizens only participate in political life.

Schott (2004) has reported Kant’s (1724-1804) remarks based on metaphysical analyses about women’s inferiority (Driscoll and Krook, 2012) as: 1) women characters are contrast to men, 2) lacking of self-determination, 3) their natural fear and timidity, and 4) unsuited for scholarly work. Kant has tried to support his views on the ground of nature concerned about the preservation of the embryo. It implanted fear into the woman’s character i.e. a fear of physical injury and timidity. Therefore, reported weakness of woman asks to men legitimately for masculine protection. Kant’s philosophy regarding women is “not to reason, but to sense” (Schott, 2004). It illustrates discriminating feeling, sensuality and femininity. Thus, male and female identities are philosophically and culturally determined as masculinity and femininity (Deal and Beal, 2004, Volpp, 2001, Driscoll and Krook, 2012).

In Mahabharata, Gandhari has closed her eyes for the sake of blind husband, Dhrutarashtra. It is naturally expected that she should become eyes of her blind husband. However, she adopted disability, artificially which is willingly accepted by Mahabharata as well as the society. It proves male dominance. Iravati Karve (1972) proved that all kind of property rules are applicable to woman as she is property of man. Therefore, she has no right to have own property. Manusmriti says that the age of marriage should be eight years for woman and twenty-four years for man. Mahabharata supports old man to marry with a girl child. Manusmriti as well as Mahabharata described that it is not sin to say lies with woman and at the time of marriage (with women).
Contemporary Indian Hindu traditions, rituals and literature support to male to have central position in family and society as well. They advise to society to take care for boy child: a) before marriage - do not marry with a girl who has no brother, b) at marriage - blessings like ‘Ashtputra Bhav’, c) after marriage - 1) typical preparation at the time of intercourse, 2) different recipes i.e. boiled banana, etc., 3) performing the specific rituals like ‘Dohale’ in pregnancy. Recently, it is dominantly observed that parents and family members perpetually and happily distributing ‘Pedha’ for boy child and ‘Barfi’ for girl child at birth. Many such observations show the discriminating approach towards girls and boys including clothes, education, even food and necessary things, etc. Some of the families who have boy and girl child, they preferred boy first to give higher and quality education. Therefore, Indian feminists’ movements are attacked by ‘Hindu iconography’ and ‘Sanskrit idioms’ (John, 1998). They argued that Indian womanhood as the guarantor of our cultural difference from the West. Similar observation recorded by Keller (1994) that is, American print media promotes the maintenance of a gendered division of work at home and workplace.

The patriarchy can be summarised as: 1) an individual man holds power through the institution of fatherhood, 2) the ‘symbolic power’ of fathers as the essence of patriarchy within culture and the unconscious, 3) the foundations of patriarchy as specific to the father-daughter relationship, 4) patriarchy as emerging out of pre-capitalist kinship networks and institutionalised in the nuclear family, and 5) complex relationship between power and gender (Foord and Gregson, 1986, Mendes, 2011, Moghadam, 1992, Barrett et al., 2005, Antonijevic, 2011). However, patriarchy is most frequently associated with the material and ideological control over women’s sexuality and labour at home and at workplace (Foord and Gregson, 1986, Moghadam, 1992). Father plays the role as provider and head of the family, and mother as caretaker and heart of the family (Zinn, 2000). Therefore, the Indian women’s movements have tried to reconceptualise the basic concepts of patriarchy, gender and empowerment.

John (1998) focused on the history of struggle against patriarchal oppression along with critical assessments of feminist interventions. Now, there are no media and continent that do not have to say about women exploitations at intimate, home, work and social space. The feminist themes include health facilities, legal services, popular education, communication, race, sexual option, ecology, etc. (Liu, 2007). Waterman (1993) focused on health, reproductive rights, violence against women, lesbian relationship and position of coloured and indigenous women.
They suffer from harassments like sexual, mental, physical, intellectual, social, economical, etc. Lachover (2013) highlighted the comments of feminist leader, Betty Friedan in 1960s on the central feminine image emerges from women’s magazines. The home is the ultimate source of happiness to women (Bandarage, 1984). However, there is forced segregation of women in the house (Bressey, 2010). Feminism exposed different types of violence i.e. militarized, global economic, neo-colonial, discursive, masculine and violence among/of women for gender, sex, identity, love, tolerance (Zalewski and Runyan, 2013). Feminism in Taiwan is also committed to the investigation of ‘sexual questions’ include sexual harassment and violence against women, reproductive rights, and pornography (Liu, 2007). The enthusiastic feministic critical literature demonstrate the inferior image of women in contemporary society like weak, mad, fearful, subjective, supportive, usable, show-piece, dependent, melancholic maiden (Ussher, 2005) and therefore, submissive. Ussher (2005) further stated that women’s madness has clearly moved from mythology to mass industry. All these beliefs are not only supported by religious but also state systems (Marshall, 2008). For instance, many of the temples in India are not allowing women to enter and pray. The state toilet facilities provided for women at public places are not only less in quantity but poor quality. Therefore, feminist thinkers, philosophers, writers, activists and politicians look into the matter from the centuries.

As stated in the first chapter, contemporary discriminating approaches have origin in philosophical dualities: materialistic, metaphysical and idealistic. Therefore, feminist philosophy inferred differently with religious and/or spiritual beliefs: 1) some of the feministic views integrate woman into religious framework, and 2) some completely reject previous notions of religiosity and spirituality (Miller and Wieling, 2003). Jolly et al. (2012) have conceptualised other feminists including scholars of women’s movements, oral historians, narratologists and philosophers with four broad justifications of feminism: 1) political understanding, 2) knowledge, 3) relationships, and 4) psycho-social framework of analysis. Feminist empiricists and standpoint theorists think that feminist criticism will allow for an elimination of women bias in science (Witt, 2004). Some of the writers attempted to synthesis socialist, feminist, ecological and spiritual criticism of our current global as well as local level (Bandarage, 1984, Waterman, 1993).

Most of the women’s magazines recognized that the women increasingly work outside the home (Lachover, 2013) with less attention to work environment compared to the issues like
leisure, consumerism, homemaking and sex. They have neglected the problems of social inequality in the workplace (Zinn, 2000). Feministic women movements are rooted in communal, national and regional scales. Many of them have addressed local gender relations in middle-class families (Waterman, 1993). Mendes (2011) has investigated the problems and solutions to women’s oppression/inequality represented by members of women movement. He identified oppositions, supports, conflicts and goals of the movements. Mulas (2005) has pointed out that the feminism is question of identity, own struggle, sensitivity to the complex, ambiguous, contradictory nature of man.

2.2. The History of Feminism

Simone De Beauvoir (1908-1986) reported that Christina De Pisan (1364-1430) was the first woman who ‘takes up her pen in defence of her sex’ in 15th century. Mary Wollstonecraft (1759-1797) urged her sister to divorce and criticized the social norms. She believed that women are rational creatures and concentrated on the moral demands of equality, particularly in education for women as a source of freedom.

According to Elaine Showalter the history of women’s writing in the West is divided into three phases i.e. 1) A feminine phase (1840-1880) - women writers imitated the male writers in their norms and artistic standards, 2) A feminist phase (1880-1920) - a different and often a separate position was maintained, and 3) A female phase (1920 onwards) - a different female identity, style and content. Feminist histories require a broad historical geography and to integrate the theoretical contribution of women (Bressey, 2010)

a) The First Wave Feminism

The term, First wave feminism is commonly used in nineteenth and early twentieth century for European and North American feministic movements. They struggled for women rights to vote and professional participation. Mary Wollstonecraft (1759-1797) is a mother of First wave feminism. She published A Vindication of the Rights of Woman in 1792. Wollstonecraft argued that women would be men’s equals in every respect if they provided same education and opportunities as men. She stands against injustices suffered by women (Code, 2000). In this period, the feminists’ were concerned with education, employment, marriage laws and plight of intelligent middle-class single woman. They were primarily concerned with the problems of working-class white women of upper middle-class. Susan B. Anthony, Elizabeth
Cady Stanton, Lucy Stone, Sojourner Truth are US first wave feminist thinkers struggled for social, civil and religious conditions and rights of woman. In early twentieth century, the feminist achieved basic rights for women in countries like UK, 1918 and USA, 1920. In 1880, the monthly paper, *Anti-caste* was devoting to the interests of the coloured races at global scale (Bressey, 2010). It was first British anti-caste paper published from England. British feminists were less interested in women issues than race. Feminist imperial sensibility in India has illustrated that ‘equality’ prioritised the emancipation of white women before their colonised sisters (Bressey, 2010). Women issues raised in different perspectives as: 1) universal suffrage after 1945 and 2) questions of development and poverty from women’s perspectives in 1960s (John, 1998). *One World Women’s Movement* (1988) by Bulbeck is a very useful survey and critique of international debates amongst academic feminists’ regarding global patriarchy, race and gender, imperialism and development, etc. (Waterman, 1993). Thus, twentieth century feminism ends up the first wave of feminism which is concerned with inequalities, collective social and political interests and self-determination of woman. Twentieth century feminism expanded and split into broad areas as reformist and revolutionaries. Reformist feminists are liberal and revolutionaries are radicals, socialists and Marxists.

Major achievements of the first wave feminists are: 1) access towards education to women including secondary, higher and professional education, 2) property rights to married women, and 3) improvement in rights to divorce and child custody. US feminists achieved the voting rights, property rights and birth control. The Indian National Congress, Communist Party of China and Congress of Asian Women have passed resolution for women’s equality in 1931 with feminist interventions on fundamental rights (John, 1998). However, feminists fail to secure the women’s vote at large. 1950s and 1960s are the ‘silent period’ for Indian women’s movements. They enormously depended on nation-state through democracy, socialism and non-alignment (John, 1998). Further, in 1970s the women movements re-emerged in rural as well as urban areas e.g. The Progressive Organisation of Women in Hyderabad formed during 1970s.

b) The Second Wave Feminism

The second wave feminism originates from the writings of British feminist, Juliet Mitchell (b. 1940) with an ideology of radicalism based on economic and social conditions (Code, 2000). Many of the feminists in 1960s to 1990s were particularly connected to social
movements i.e. the anti-Vietnam protests and the civil rights movement. They struggled for reproductive rights, legalizing abortion and birth control, analyzing gender differences, attaining equal rights in political and economic realms, and gaining sexual liberation (Kontou, 2008). They have focused on socio-economic issues like equality in employment, sexual harassment and the discriminations based on class, race, sexuality, age, ability, ethnicity, religion and political consequences. These feminists achieved success in sexual freedom, equal funding to women, and integration between workplace and political area. It is notable that, US feminists were fought against beauty contest in 1968 to stop discrimination within women for race, colour, expressions, etc. with the sense of men domination and usage. On the other hand, British activists have struggled for equal pay for equal work.

Feminism committed to producing critical constructive analysis of systemic power structure, theoretical presupposition, social practices and institutions that oppress and marginalize the women and to effecting social transformation. Second wave feminists have departed radically from early attempts to represent women as a caste, a class or homogeneous group and devoted to develop theoretical tools for examining points of convergence and divergence in women’s lives.

However, some of the feminists i.e. Adrienne Rich have remarked that second wave feminist were tried to find space for women within patriarchal structure. They believed that man’s world is the real world i.e. patriarchy equivalent to culture generalizing man, human kind, black, children, parents, the working class. Women are subgroup hold true for mother, daughters, sisters, wet-nurses, etc. and they have some specialized function like breast-feeding (Code, 2000).

c) The Third Wave Feminism

American feminist writer, Rebecca Walker is one of the most prominent figures in this wave of feminism coined the term ‘Third Wave Feminism’. Third wave feminism aimed at social and economic equality. The major concerns are sexual freedom, inclusion women from different groups like colour, cultures, lesbian, bisexual, transgendered and low income including the issues of the 1st and the 2nd waves. However, these feminists are mainly struggled for 1) reproductive rights, 2) protection from violence at home, workplace and public place i.e. rape and domestic abuse, 3) economic rights as equal pay, parity of regard, pensions, poverty,
recognition of caring work, 4) sex discrimination act, 5) more female Member of Parliament, 6) religious right as women clergy, rabbi, and 7) equality at workplace - more women at work and more men at home.

Thus, feminist contributions can be summarized as (Weiner, 2004)

1) The first wave feminism in Western countries was in 19th and early 20th centuries as a liberal feminism twin aimed of emancipation and equality. They struggled for: a) the removal of barriers to women’s participation in public life and b) inserting women into male ways of knowing and doing [girls are participated in science, technology, mathematics and boys in languages and humanities].

2) The second wave Western feminism from the mid-twentieth century concentrated on the cultural features of female oppression and the structural, social and psychological transformations to achieve women’s liberation (Rockler, 2006). Therefore, feminism not only challenged to contemporary sexual relations and politics but produced a new language and discursive framework of: a) liberation rather than emancipation, and b) collectivism rather than individualism. Second wave feminism challenged to official (patriarchal) curricula, texts and behaviours and practices includes sexuality, sexist, femininity and masculinity.

3) The third wave feminism suggests depoliticise women’s issues in three steps: a) the representation of female empowerment as individual transformation, b) the simplistic resolution of systemic women’s economic problems, and c) the portrayal of political issues as worthy of mockery. Individual empowerment is a key focus of Third wave feminism (Rockler, 2006). Western feminists have focused on human rights, economic exploitation and political domination (Narayan, 1998).

2.3. Broad Areas of Feminism

Feminism focused on increase the awareness of all individuals regarding the realities of women oppression. Consciousness is an integral part of feminist theories. Feminist frameworks attempt to provide the basis for 1) increasing the self-esteem of women, 2) active participation in decision making and social action, 3) empowerment, and 4) facilitating the recognition by societies for value and worth of women. The concept of empowerment, rooted in feminist theory
and practice. Feminist practice defines, 1) the linkages between personal and social change, and 2) provides strategies and methods for empowering women to make meaningful changes in their lives (Garner, 1999, Moghadam, 1992).

Juliet Mitchell observed the connections of feminist theories with transforming material and social conditions responsible to the practice (Code, 2000). Feminism empowers different women to give voice to their justice, equality and liberty by mobilizing sex solidarity (Hawkesworth, 2004). Equality in the economic field is an urgent need, which can bring justice to the society (Prasad, 2011). Therefore, feminist goal can be outlined as property rights, political rights, suffrage, educational and occupational opportunity, equal pay legislation, abortion rights, etc. (Hawkesworth, 2004, Wynne, 2005, Prasad, 2011). Feminist theory and practice struggle to free all women: women of colour, working-class women, poor women, disabled women, lesbians, old women, economically privileged, heterosexual women, etc. (Crichton et al., 1999, Bressey, 2010). The feminist formulations have developed and transformed over time in response to the material realities of daily conditions, ideological sensitivity to gender issues, the linguistic and political competencies and historical events (Ghosh, 2007).

Blackburn (1995) has reported wide range of views and aims in six ideological groups as: 1) libertarian feminism works for protective measures as barriers to women’s work opportunities (Theresa Gorman), 2) welfare feminism, 3) liberal feminism, 4) radical feminism, 5) socialist feminism (a) Dale and Foster - who seek legal remedies to end female inequalities, (b) Kum Kum Bhavnani and Margaret Coulson - socialist feminists like to see analysing British society in terms of a racially structured and patriarchal capitalism, and 6) black feminism (Ghosh, 2007). Feminist writings in India always hampered by Western theories and reformist ideas (Ghosh, 2007). Some of the feminist theories are reviewed here to set theoretical background for the analysis of selected novels in the present study. They are: 1) Marxist Feminism, 2) Socialist Feminism, 3) Liberal Feminism, 4) Individual Feminism, 5) Career Feminism, 6) Existential Feminism, 7) Cultural Feminism, 8) Global Feminism, 9) Radical Feminism, 10) Lesbian Feminism, 11) Postmodern Feminism, 12) Literary Feminism, 13) Black Feminism, 14) Dalit Feminism, 15) Eco-feminism, 16) Womanism, and 17) Psychoanalysis and Feminism.

i) The Marxist Feminism
Some of the feminists have used Marxist theories to explain the women issues from 70s. Marxist advocates a revolutionary struggle to overthrow capitalist institution. Marxist and socialist feminists claimed that 1) power have nothing with sex, but class, wages and property, 2) family maintains patriarchal and class inequality, 3) capitalist agenda is an obstacle in the way of women struggle for equality, and therefore, 4) capitalism and modernity as the main enemies for feminism (Moghadam, 1992). In present economic state, the ‘well-being’ of the family is depend on the women’s capacity to produce immediate needs of the family i.e. cooking, cleaning, washing, child and family caring, etc. as well as marketable things like cloth, thread, milk, butter, etc. Women provided the unpaid labour (domestic slavery) within the framework of caste, religion and personal relationships of marriage. In fact, she produces the exchange values in invisible family products which on the name of men. Therefore, the man is always in search of a wife who has ‘hands of gold’ for ‘domestic labour’. On this background, Marxist and socialist feminism advocate the changes in economic relations and material conditions (Brown, 1997, Garner, 1999). Joseph (2007) has noted that Marxism has always emphasised that capitalism has global structures and strategies. There are philosophical perspectives, beliefs, and practices that promote both human compassion and that kind of society. Karl Marx (1818-1883) has suggested that ‘free development of each is the condition for the free development of all’ (Slott, 2011). Marxist feminism carries nationalization of women’s private property, collective child-rearing and the leading assignment to women in factories (Liu, 2007). Gender roles and the status of women are tied to and shaped by forms of production and property relations (Moghadam, 1992).

Marx suggests that abstract labour is a social power that at once homogenizes individuals and places them into discrete identity groups and ineluctable classes (Liu, 2007). Abstract labour holds individuals together and reproduces society first by reproducing the conditions of social production. Marx understands the value of labour-power from the point of view of the reproduction of society. Therefore, value is determined by abstract labour, the aggregate production of commodities in society as a whole. The value is defined by the cost of social conditions that are required for the production of that commodity and for the reproduction of the labourer who works for commodity (Liu, 2007). The value of a commodity is the amount of human labour, but the value of the commodity of human labour is determined by moral and discursive operations outside the capitalist reproduction scheme. Therefore, the reproduction of capital is both the reproduction of the material forces and the reproduction of ‘the social
conditions of production’ i.e. the family, the police, the army, the school, etc. However, Aristotle reported that members of the working class have no sense of themselves as participators in the work that occupies most of their waking hours (Code, 2000).

Marx defines communism as involving the ‘positive abolition of private property’, the ending of ‘human self-alienation’, and the ‘real appropriation of human nature’ (Srikanth, 1997, Reiner, 2008). Marxist philosophers and activists believe that only an overall change in societal conditions could solve the problems of gender inequality (Reiner, 2008). They have addressed issues like the marriage, family law, and equality in the workplace (Reiner, 2008). Marxists viewed that the societal relations as forming a totality and notion of ‘sensuous human activity’. They have ignored the terms related to women like gender, sex, sexual relations, and family as an important analytical categories. Capitalists have considered the married woman is a property of husband but Marxists have described marriage as ‘incontestably a form of exclusive private property’ (Reiner, 2008). Marx has pointed in his ‘The Communist Manifesto’ that in bourgeois society, a wife is seen as ‘a mere instrument of production’ (Reiner, 2008).

The views of Marxist feminism are largely unidentified (Lokaneeta, 2001). Socialist movements have connected with personal intimate to the state and state policies. They have considered that every person including woman equally at all dimensions in the state. Charlotte P. Gilman (1860-1935) and Alexandra Kollontai (1872-1952) have explained many unidentified part of Marxist feminist history and women’s oppression i.e. sexual and ideological aspects (Lokaneeta, 2001). Majority of the feminists have focused on middle-class women which is basically bourgeois feminism. Class can be shaped through gender and race (Bressey, 2010). Marxists believed in united struggle for women’s rights across all classes to emancipate the woman from the ‘burdens of motherhood’ (Lokaneeta, 2001). Friedrich Engels (1820-1895) shows that the husband occupying the position of bourgeoisies and wife proletarian. Marx believed that the patriarchy is the major source and cause of joint growth of men dominance and capital dominance (Garner, 1999, Reiner, 2008). Moghadam (1992) examines the emancipatory content of development from a Marxist-feminist perspective: 1) the process of development has contributed to the dissolution of classic patriarchy, and 2) socio-economic development, paid employment for women, contributes to gender equity and emancipation of women. Whereas, American socialist feminist, Sheila Rowbotham has expressed her views in ‘Women Consciousness and Man’s World’ (1973) as: 1) self-consciousness is a pre-condition for women
survival, 2) trust in each other required for women struggle, and 3) women should break the sound of silence and carefully listen to the language of silence i.e. source for male dominance. Further, Srikanth (1997) has noted the limitations of Marxists feminism: 1) the class struggle and hold revolutionary overthrow of capitalism as a social necessity, and 2) freedom from hunger, unemployment, capitalist exploitation and gender oppression is more important than freedom for sexual choice. However, some of the feminists have criticised that the Marxists feminism was for defining productive labour only. The labours produce the things have an exchange value, create surplus value and have a direct relation to capital. Marxists have not understood the values and they delegitimized the significance of domestic labour performed by women. They have deeply analysed exploitation in the industrial mode of production but failed to look into the family to search the discriminations and exploitations in personal intimate and space.

Critics on Marxist feminism are: 1) Simply abolishing marriage is not acceptable solution (Reiner, 2008), 2) Marx defines the division of ‘labours in the sexual act’ - contemporary feminists were disagreed with differences between men and women without problematizing the valuation (Reiner, 2008), and 3) another critic is that devaluing the work of women (Foord and Gregson, 1986). Marxist theory illuminates the common location of most women in the mode of production. It illuminates the structures of power, domination and hierarchical relations that underlie the cultural, religious, ideological, national, and ethnic differences among women (Gimenez, 2004). Socialist feminism presents Marxism as a gender-blind historical materialism. It attempts to subordinate women’s needs in class struggle (Liu, 2007). However, Reiner (2008) has noted that points raised by critics against the Marxist approaches are mistakenly interpreted. Marx has declared the demolition of ‘human self-alienation’ which is not supporting to husband centric relationship between married man and woman. Marx was committed to equality between men and women. In fact, he paid little attention to the issue of gender equality but that not supports to inequalities between men and women. Marx has intended to abolition of private property (Foord and Gregson, 1986). Gimenez (2004) has noted that Marxist feminism supporting struggles for rights and opportunities to all women whereas, that all women are not shares the same class interests. Therefore, Marx disagreed with woman slavery for husband in contemporary marriages framework, while his faith on friendly marriage promoted society to demolishing the traditional bondages of marriage. Marx’s moral relationship of friendly marriage is mutual dependence not a formal control i.e. women as a form of property or slave.
ii) **The Socialist Feminism**

Marxists as well as socialists explained women's conditions within the framework of social class and private property. Socialist feminists expressed their views on women’s oppression from their work in the family and economy. Inferior position of women is the result of class-based capitalism. Socialists have defined the terms of private sphere (home) and public sphere (work). The private sphere is oppressing the role of women in the household and equal opportunities for women in the public sphere. Foord and Gregson (1986) have pointed that the patriarchy is universal term used for male dominance in feminist writing. Therefore, socialist feminist work is significant in exposing the gendered aspects of the welfare state (Blackburn, 1995).

Socialist feminists have emphasised on the family and its relationship with paid and unpaid work of women from 1970s (Blackburn, 1995). The nuclear families are supporting to maintain the class and inequalities. Marxist and socialist feminism advocates changes in economic relations and material conditions (Brown, 1997, Garner, 1999). Socialist feminists devoted to improve social conditions of women through protection at work place (Bressey, 2010). Therefore, many feminists have emphasized on desirability and validity of socialist feminism (Devika, 2008) and challenged to capitalist values (Lachover, 2013).

Socialist feminists have elaborated the presence of patriarchy at various levels: 1) personal level - unconscious (Jolly et al., 2012), 2) psychological level - in culture, ideology and society (William and Timothy, 2004), 3) trans-historical level - human existence: production-people-reproduction, and 4) economic or material level - in any combination (Foord and Gregson, 1986). They have focused on production facts i.e. 1) the nature provides material for transformation, 2) people provide the labour necessary for production, and 3) reproduction refers to the physical reproduction of labour (Foord and Gregson, 1986). All they are essential for the existence of human life.

Socialist feminists have grafted the concept of patriarchy on classical Marxism and added a third system of racism. They fail to address: 1) discrimination in many other groups in society to define class inequalities, 2) not having definite alternatives, and 3) solutions are indistinct and inconsistent (Blackburn, 1995). Early socialist feminist like German activist Rosa Luxemburg (1871-1919) believed that the women questions would be solved in the process of socialist revolutionary changes. Whereas, Clara Zetkin (1857-1933) and Alexander Kollantai have
expressed that women’s issues had to be addressed separately for acknowledgment of women’s dual oppressions by capitalism and patriarchy. Further, welfare state criticized the socialist feminist as: 1) their strategy is often ambiguous and lacking in clarity, and 2) they fail to take into account benefits for dependent women of the welfare state.

**iii) The Liberal Feminism**

Liberal feminist, John Stuart Mill (1806-1873) has focused on issues of education and equal rights of women (Code, 2000). Liberal feminism is a moderate form of feminist emphasized upon society rather than revolutionary change. Men have access to more lucrative and prestigious jobs in the formal sectors of the economy. Women are engaged in least productive and least paid activities in position of lacking the property, skills, capital and education (Saptarshi and Bhagat, 2005). These situations force women to accept the jobs with low quality, dignity, paid, etc. at field, street, maids or prostitutes, etc. (Bandarage, 1984). Therefore, liberal feminists explained women position in terms of unequal right based artificial barriers in women participations of public life (Kensinger, 1997). They focused on individual freedom (Enslin and Tjiattas, 2004, Joseph, 2007), women values and questioning to men. They struggled to 1) achieve equal social, political and legal rights, and 2) access education, health and welfare with equal job opportunities (Pomeroy et al., 2004).

Society mainly controlled by men but some powers can be transferred to women with equal opportunity. Some writers have hopes regarding regressive economic policies of ‘First World’ countries will be mobilised to poor and working-class women (Waterman, 1993). However, in reality the opportunities are not equally distributed and they are confused and nobody have benefits from the system. Feminist thinkers have interpreted that this society discriminating the women by sex and gender. Mary Wollstonecraft, Maria Stewart (1803-1880), The Grimke Sisters [Sarah Moore Grimke (1792-1873) and Angelina Emily Grimke (1805-1879)], Molly Yard (1912-2005), Betty Friedan (1921-2006) and Gloria Steinem (b. 1934) are prominent writers focused on liberal feminism. Traditional philosophy of liberal feminism sees subordination (for equality and justice) of women in capitalist society (Bandarage, 1984, Prasad, 2011). Liberal feminism regards social policy as an important force in affording access to economic opportunity and civil rights to women (Bandarage, 1984, Lachover, 2013). The liberal feminism exemplified by Friedan was gradually replaced by Neo-Marxist feminism based on the
concept of hegemony as defined in 1971 by the Marxist theoretician Antonio Gramsci (Gill, 2007, Lachover, 2013).

Liberal feminism looks at laws within the existing social structure to solve problems of gender inequity (Brown, 1997). The liberal women’s movement attacked on women’s lack of political and economic equality and interference in women’s reproductive freedom by Governments (Garner, 1999, Prasad, 2011). Gandhian phase played an important role in providing liberal opportunities to women for public work. Although the gender division of work and male dominance are not been seriously challenged (Joseph, 2007). The primary role of the family is to provide arenas for privacy, intimacy, sexual pleasure and shared parental role. New industry based economy i.e. software industry demands more working hours and mobility requires some provisions for small children (Joseph, 2007). It happens with upper middle working class but not in the section of poorer women. Stone (1987) believed that one can free of elitism and patriarchy, if concrete liberations are implied. With accepting these philosophical principles and internal logic of the law, the life partner should be responsible (Weait, 2007).

Liberal and radical feminism dominate the American movements. They primarily define the issues of abortion and the equal rights (Mendes, 2011). Liberal feminists demands reformations of public institutions for equal rights for both genders through the construction of legislation and regulation (Waterman, 1993, Code, 2000, Enslin and Tjiattas, 2004). Liberal feminism also deals with challenges from the cultural relativists (Enslin and Tjiattas, 2004) struggle for inclusive concept of justice. Bressey (2010) has focused on brotherhood of man which aimed to ‘secure to every member of the human family, freedom, equal opportunity, and brotherly consideration’.

Thus, the first wave feminism was to make women citizens. Further, the second wave feminists support to women for 1) fully free sellers of our own labour-power, 2) substantially dismantling the mandated women’s subservience in marriage, 3) denied the rights of men on her body and reproductive capacity, and 4) denied legitimated economic marginalisation. However, social reproduction and care-taking are remain burden on women (Joseph, 2007).

Enslin and Tjiattas (2004) have reported that the most cultures support men’s control on women and able to socialize them into unquestioning acceptance. Therefore, mainstream feminists do not believe that patriarchy can actually be transformed (Liu, 2007). Enslin and
Tjiattas (2004) have criticised that liberalism: 1) too individualistic, 2) fails to appreciate the value of community and group, 3) disregards to people identify with religion, heritage, ethnicity, 4) disregards to social and historical differences, 5) fundamentally require self-alienation, and 6) no individual scarify for collective interests. Weait (2007) noted that processes of legal adjudication on questions are concern with sex, gender, race, ethnicity, sexuality and relationships. Therefore, neither liberal nor radical theoretical positions provide an authentic theory to protect justice through law (Weait, 2007). Pitts (2010) has depicted that feminists have taken up the problem of women’s body practices to debate over their meanings for gender and sexuality. However, Lachover (2013) criticised the wrongly presentation of women in modern liberal society through media. Some of the active feminists fought against beauty contest in USA in 1968 to stop discrimination within women with the sense of men. At the same time women were on strike for equal pay for equal work to men in ‘Ford Car plant, Britain’. Therefore, liberal feminism has two fronts: 1) fight for equalities in all sense and 2) fight to protect from attack of new offshoots of male dominance.

iv) The Individual Feminism

American feminists defined that individualism as ‘a belief that the individual has a primary reality, whereas society is a secondary’ (Rockler, 2006). Marx believed on person has individual existence at the same time a social being (Reiner, 2008). Pitts (2010) has indentified gendered subjectivities linked to the rootedness of bodies, lived realities of gender, race, and power relations. Individualism focuses on abilities and accomplishments in terms of universal values of talent, leadership qualities, etc. (Lachover, 2013). Therefore, Mulas (2005) has depicted the questions of 1) individual identity, 2) pressure upon an individual, 3) the quest for the consolations of order and meaning, and 4) the constant threat of cruelty and annihilation. Cheng (2000) has reported the Freudian themes of individualism. Further, individualistic movements have focused on the expansion of equal opportunities for women within the existing system referred as liberal feminism with economic, social, and political systems (Rockler, 2006). Therefore, they are finding individual woman interests within liberal framework of society based on individual abilities and opportunities.

The policy of gender equality has been adopted by major states, as an official state policy emphasised on individual success (Barrett et al., 2005). However, there is large confusion of
understanding 1) the concepts feminism, femininity and beauty, and 2) interpretations of gendered and national identities. According to Judith Butler (b. 1956), individuals are actively perform gender in specific settings, rather than being constructed (Weiner, 2004). Mill’s individualism means men and women would probably be similar (Reiner, 2008).

Some of the critics i.e. Waterman (1993) and Sue and Feng (2010) have questioned about feminists association with Western, racist, capitalist and patriarchal discourse and practice of development, emancipation and subordinates democratisation. Sue and Feng (2010) have criticized the individual approach of the feminist literature i.e. magazines. They reported that the models presented on the magazines are ‘inaccessible, unreal and simply non-human’. They are more self-conscious appeal to a playful, ironic, and visually literate, but not feminist (Sue and Feng, 2010).

v) The Career Feminism

Career feminism is applied extension of liberal and individual feminism. The theoretical concept of career feminism is introduced and constructed by women’s magazines especially those devoted for working women (Lachover, 2013). The career and liberal feminism share a desire for free individual in existing society. Therefore, personal transformation is essential than socio-political changes to achieve the goals. The career feminism inspires individual women to free in a ‘world of men,’ but not to free all women by changing society for women to take their lives into their own hands. The woman’s rights in liberal society presented for job opportunities and these jobs are traditionally defined by male. Therefore, the woman has to be discovered her own strengths and learn to act assertively as well as submissively.

vi) The Existential Feminism

Jean-Paul Sartre (1905-1980) and Albert Camus (1913-1960) viewed that each person as an isolated being casted into an alien universe and there is no inherent human truth, value, or meaning (Code, 2000). Existential ethics form to consciousness of interdependence with others (Stone, 1987). Mulas (2005) has explained the characters i.e. Neville and Jinny share an interest in the existentialist enjoyment of the moment. Concrete liberalism defined as radical existential and multicultural democracy (Matustik, 2002). However, some of the writers have pointed the duality of existential vision. Mangayarkarasi (2012) has presented two opposed relationships i.e. love and hatred with Canada. The hatred was changed into love with Canada as a successful
settlement was achieved. In the same way, many of time and cases, the persons show their dual nature as they lost or achieved some they expected. Some noted dualities of existence are: landscape and mindscape, wilderness and order, alienation and identification, and nature and culture (Mangayarkarasi, 2012). The capitalist approaches bound within ‘the framework of a pre-existing sexual division of labor i.e. assigns child-rearing responsibilities exclusively to women. It demands the presence of women within the home’, and therefore, women excluded from the workplace (Reiner, 2008). Existentialists’ activism is inadequate bridge between women freedom and socialist activism (Stone, 1987).

vii) The Global Feminism

It is boundary-breaking activities and philosophies of feminism for women empowerment by globalizing institutions of re-ordering gender roles (Zalewski and Runyan, 2013). Postmodern analyses focused on ‘individual and private acts of resistance’ and back towards a ‘structural analysis of global capitalism’. Waterman (1993) has reported Bulbeck’s three models of global feminism viz.: 1) movement against men and patriarchy, (2) struggle against racial imperialist male dominance and 3) constellation of localized movements for higher wages for all workers, a political regime, women’s control of reproductive choice and satisfactory autonomy.

Zalewski and Runyan (2013) have reported that traditional feministic theories failed to achieve the women empowerment but created the violence between the individual and society. Therefore, they refer ‘Global’ feminism as institutionalized feminism for empowerment of women through neoliberal strategies as microcredit and Global capital. Waterman (1993) has reported that feminist and women’s internationalism is richer, more complex and differs from labour movements. Women’s internationalism is not threatening the capital or state and coincided with industrial capitalism facilitate international awareness and linkages. These feminist movements are equivalent to the bureaucratic international socialist. Waterman (1993) has focused on 1) middle-class feminist internationalism based on reproductive technologies, 2) relations between middle-class and poor women, 3) relations between feminists, and 4) relationship between feminist and non-feminist.

Global feminism seeks to explain the interconnections of feminist struggles by examining the worldwide economic factors combine with national histories of colonialism, religion, and culture to oppress women (Garner, 1999). Women in the new international division of labour
have wide-ranging work with theoretical complexity shaped by ‘capitalist patriarchy’. Middle-
class women are wage-dependent either through their own wages or of male. Neoliberal
governance promises to individual social mobility for ‘good girls’ who dutifully get educated
and take their places in the global economy (Zalewski and Runyan, 2013).

Mulas (2005) has reported the aspects of human personality in new global scenario based
on Virginia Woolf’s personality and C. B Cox’s book ‘The Free Spirit’ (1963): 1) the
imaginative impulse (Bernard), 2) the desire to impose order upon material things (Louis), 3)
delight in personal relationships (Neville), 4) pleasure of the body (Jinny), 5) joy in the
motherhood (Susan), and 6) the life of solitude (Rhoda). Therefore, challenges before the Indian
feminism are revealed against the impact of the politics of the Hindu Right, the Hindutva
movement and of globalisation (Ghosh, 2007).

viii) The Postmodern Feminism

Postmodern feminism emphasised to construct social and cultural ideas about gender
(Brown, 1997). They argue that woman is a socially defined and inherently distorted term. It
cannot be defended on empirical or theoretical grounds. Therefore, we have no reason to think
females have an inherent nature or role (Garner, 1999). Postmodern feminist theory is free from
prejudice and discrimination. They are aware about the oppression of women, process,
empowering, and the value of unity and personal experience (Pomeroy et al., 2004). Rockler
(2006) has described that the young women should equipped for living fluidity of femininity in
the postmodern world. Postmodern feminism embraces diversity and the coexistence of truths,
roles, and realities. Thus, the focus is on female strengths rather than subjugation (Pomeroy et
al., 2004, Snaith, 1999).

ix) The Radical Feminism

Germaine Greer (b. 1939) is well known academic writer, journalist and scholar gives
significant but controversial voices of radical perspective in the 20th century. It is widely
accepted situation that the male power and privilege is the basis of social relations (Lewis, 2007).
Sexism is the ultimate tool used by men to keep women oppressed. Radical feminists believed
that men are the enemy and they control, exploit and oppress women through domination in
employment, family relations, sexual relations and status. Women are deeply oppressed,
widespread and most suffering group of the society. Sexual oppression is a most significant form
of women suppression. Capitalist system is derived from patriarchy impose men supremacy over women, encourage women to stay far away from men, reject heterosexual marriage and lesbianism. Patriarchy believes that men are biologically stronger than women and women are meant for reproduction only. In this society men are dominant and have their autonomy, superiority, particularly in capitalism with benefits (Foord and Gregson, 1986). Men oppress women through girdles, false eyelashes, high heels, make up, and different slogans about patriarchal.

Race, class, and gender structures disappear, if individuals can imagine themselves and shape their bodies and identities within a culture with choice and freedom. Therefore, the radical feminists worked for consciousness. The radical feminists, postmodern feminists and post-structural feminists rigorously argued that the body projects represent the patriarchal oppression of female body (Pitts, 2010). The sexualisation of female body is the foundation of patriarchy. Radical feminists have described that the female body projection is self-mutilate and self-hatred. Many women hampered for foot binding (Chinese), cosmetic surgery, dieting, etc. Forcefully, they are modified their bodies with false consciousness.

Radical feminists argued that society is psychologically structured on male needs and order to maintain that women’s needs are subjugated. The fabric of society fundamentally altered to male centric (Garner, 1999). Therefore, radical feminism expected to change in social structure beginning with the equal relationship between men and women (Brown, 1997). The global solidarity for women’s health and reproductive rights covers issues like 1) co-optation and 2) institutionalisation of radicalism versus reformism, racism and classism (waterman, 1993).

Lachover (2013) noted that the radical feminism emerged in the countries gave way to liberal feminism in 1970s and the peace movement in 1980s. Radical feminism focuses on female oppression (Pomeroy et al., 2004). Harriet Taylor Mill (1807-1858) proposed radical changes in patriarchal marriage system. She argued that a divorced woman should retain guardianship of her child and take their financial responsibilities. She believed that women are not to barter of men for bread (Code, 2000). Radical feminism is revolutionary, rejects men relations, believes women liberation and focused more on womanhood (Miller, 2007). Women exist without men and self-reproduce and women keep their lives separate from men and abolish
the nuclear families. They recognized lesbianism as a way to fight men dominance (Pomeroy et al., 2004).

x) **The Lesbian Feminism**

Adrian Rich (1929-2012) was an American lesbian radical feminist developed an idea of ‘women are originally homosexual’ based on De Beauvoir’s (1908-1986) views. Lesbian feminists believe that lesbianism is a tool to reject compulsory way of life, sought heterosexuality as betrayal, liberating all women, attack on male dominance and resistance against patriarchy. Lesbian feminism challenges the organization of society both heterosexual and male dominance (Garner, 1999). Feminists claimed that lesbian feminists or cultural feminists totally ignored the need to fight against private property that institutionalizes patriarchy and gender oppression (Srikanth, 1997). Lesbian feminism is a logical extension of radical feminism attempts to reject the patriarchy and gender inequalities.

xi) **The Cultural Feminism**

Feminism stands for ‘rights’ and culturalism stands for ‘culture’ (Volpp, 2001). The culture defines the way of life of every individual and society including thought, beliefs, behaviour, customs, traditions, rituals, dress, language, art, music, literature, etc. (Sharma, 2012, Mangayarkarasi, 2012). Foord and Gregson (1986) have noted perspectives of society into four forms of internal man-woman relations: i) biological reproduction, ii) heterosexuality, iii) marriage, and iv) the nuclear family. The problems of male-female discriminations arise in the expressions of the cultural elements. The men are always trying to use cultural elements for inculcating the domination through power. Male and female identities are culturally determined as masculinity and femininity, respectively (Deal and Beal, 2004, Plain and Sellers, 2007). In patriarchy based culture, women stand for supportive role. Exploited male-female relationships, family crisis, identity loss, cultural conflicts and generation gap are commonly identified problems (Barrett et al., 2005). Cultural feminism holds that women are more peaceful, cooperative, and nurturing than men because women reproduce the species (Garner, 1999).

Hindu fundamentalists have projected *sati* as a central component of Indian culture. Even in the modernized society, they try to flourish the concept through different cultural activities i.e.
Sati Mandir, TV serials, etc. Sati became a lofty symbol of ‘ideal Indian womanhood’ indicates feminine nobility and devotion to family (Narayan, 1998).

National culture and traditions often operate to justify the exploitation, domination, marginalization of religious, ethnic minorities, socially subordinate castes and the poor. These culture and traditions are used to dismiss variety of political demands for justice, equality, rights and democracy. Some reported similarities between Western and Indian culture are: 1) hierarchical social system, 2) huge economic disparities between members, and 3) inequality of women with systematic ignorance. Narayan (1998) has presented some identical aspects of Indian women: sexually constrained, ignorant, poor, uneducated, tradition bound, domestic, family oriented, victimized, etc. contrast to Western woman as educated, modern, having control over their own bodies and sexualities and the freedom to take their own decisions.

Narayan (1998) has noted some rebellious characters of Indian women as: 1) education and challenge to the traditions and 2) questioning about differences among women and men-women. Gender essentialism often equates the problems, interests and locations of some socially dominant groups into men and women i.e. ‘all men’ and ‘all women’. However, the femininity goes with women.

Cheng (2000) has reported women interests in self-determination and gender-sensitive of immigrants i.e. recognition to non-white skin and foreign accent, emotional crises, linguistic shifts, cultural maladjustment with their background of gender, race, ethnic, class and cultural. However, all immigrants are confused, nostalgic, homesick and struggled for power in various forms (Sharma, 2012). Sex-subordinating cultural practices have bad effects like: 1) forces beyond individual community, 2) women considered for sexist cultural practices, and 3) women as perennial victims (Volpp, 2001).

Indian writers i.e. Roy, Mukherjee and Syal, etc. have depicted the perception of Indian woman identity in India, U.S.A. and England (Bedjaoui, 2009). Cross-cultural under-currents 1) give a new vision of Indian women, 2) pleasing to Western mind and feelings, and 3) yet reflecting their Indianness. Roy presented that the Indian woman dares to cross the boundaries of caste. Mukherjee has presented that the construction into a free-thinking and acting woman in USA. Syal has portrayed the heroine to present more liberal and Westernized Indian family. The
cross-cultural hybridity includes women identity related to gender and caste (Bedjaoui, 2009). However, Okin (1998) stated that the multiculturalism is bad for women.

Sharma (2012) has discussed the cultural conflicts i.e. racial, colour, religious, social and ideological differences. Immigrants are facing number of clashes across the world i.e. American-African, European-Asian, Australian-Asian, etc. Cross-culture issues are: 1) struggle with the realities of new world, 2) children struggle to find their places in society, 3) adapt different culture, and 4) bear respect to their roots while adapting to foreign culture. Sharma (2012) has compared the images and memories of life in Calcutta with Boston. Immigrants are trying to inculcate the cultural values of their origin in newly born baby in foreign culture. Indian immigrants are in confusion of Indian religious radical culture and foreign individualism (Miller and Wieling, 2003). This dual nature of Indian immigrants makes cultural conflicts in new generations (Sharma, 2012, Rajesh, 2012). The parents are insisting them to follow Indian culture specifically for women i.e. rituals. ‘Americanized’ new generations adopt American cultural practices and lifestyle. Therefore, youngsters are sufferers and feeling uncomfortable to carry Indian traditions in American lifestyle e.g. Indian style names. The male youngsters are trying to present themselves as rebellious with change in cultural identities like name, love affairs with white girls, etc.

Sharma (2012) has stated the binary opposition towards Indian roots and familial ties. Pressurised women from discriminating Indian culture try to revenge in foreign liberal society i.e. American. They felt the marriage as a restriction. Therefore, some of the immigrant women from India have not considered, marriage as a duty following their generations do. They are not willing to accept, adjust and settle for something less than their ideal happiness. Therefore, some of the authors have presented different characters and situations to inculcate the ideas like ‘one can change her lifestyle or culture, but one cannot forget her culture forever’ (Sharma, 2012).

xii) The Literary Feminism

Women are suppressed by patriarchy i.e. male-dominance across the modern history of human being, therefore, feminist writers criticized the traditional discriminative views of literature about women. Virginia Woolf (1882-1941) is a founder of English literary feminism portrayed revolutionary domestic women issues in her writings e.g. ‘A Room of One’s Own’ (1929), an important essay in the history of feminism and active women’s movements. The
central theme is that own private room in the house i.e. private property giving personal privacy and an independent mind to participate in cultural questions. The literary feminism can be outlined into Anglo-American feminism and French feminism. Dale Spender (b. 1943) criticized the effects of Empirical discrimination exercising through terms in use i.e. doctor, history, mandays, etc. in her book ‘Man Made Language’ (1980). French feminism is grown up under the influenced by psychoanalysis e.g. Sigmund Freud’s contributions. Simone de Beauvoir expressed her critical views in ‘The Second Sex’ (1949) that woman is always seen as the ‘Other’. They represent binary oppositions between male and female. Nowka (2007) has reported that Mary Hays (1760-1843) was heavily influenced by David Hartley’s (1705-1757) Newton inspired by physiological theory of psychology and the materialist science of Joseph Priestley (1733-1804) to explain women subjection.

Late 19th century, Woolf noted that women movements were engaged in struggle for justice, equality and liberty (Prasad, 2011). Halsey (2011) has noted that female literary networks were created, maintained, expanded and perpetuated through a study of the popular English writer Mary Russell Mitford (1787-1855) in 19th century. Many feminists’ mind conflated with a fight for women’s rights narrowly - the right to earn a living, to receive one’s own wages, to be educated, to enter the professions, and to vote (Hawkesworth, 2004). Some feminist literary critic noted that: 1) the construction of gender norms as a radical critique of patriarchy, 2) links between colonialism and the commodification of women’s bodies, 3) education is means of social transformation of women, 4) developing alternatives to existing state policy, and 5) redefining the freedom and empowerment of women (Ghosh, 2007). Feminism empowered more and different women to give voice to their concerns (Hawkesworth, 2004) and it is never finished project. Virginia Woolf focused on prime relation to reality i.e. common life (Mulas, 2005). She portrayed six characters to present psychological response to the challenge passes through three stages: i) despair, ii) renewal of strength and iii) desire for confrontation. Feminists are rejecting the male domination as bad behaviour.

Rajesh (2012) has reported that English has influenced the Indians in various ways i.e. dress, food, hobby, habits, and manners. People like Jemubhai Patel, Sai, Noni, Lola, Mrs. Thondup, and Uncle Potty thought that the Indian culture is mundane or barbarian. They want to maintain their status by being English. Kiran Desai’s ‘The Inheritance of Loss’ talks about the serious consequences of colonialism and depicts the Anglicized Indian culture. Therefore,
feminism is better understood as practice than as social movement which can be possible to represent and understand through literary studies (Hawkesworth, 2004).

**xiii) The Black Feminism**

Black feminists examined the similarities between themselves and white middle-class feminists. Sinha (2011) has noted that women can pass the boundaries of race, sex and domestic violence. Therefore, black feminists forcefully raised the issue of existing social divisions for woman differences based on race, ethnicity, disability, sexuality, and age (Williams, 1996). They have represented three key themes: 1) self-definition, 2) self-valuation, and 3) nature of oppression. However, white feminists didn’t take into consideration that this world is black and half of the population is women (Saulnier, 2000). Further, Sinha (2011) has examined a black woman’s journey from oppression, subjugation, violence, male domination, emancipation and happiness.

**xiv) The Dalit Feminism**

The structure of dominant society inherently places men in roles of power (Pomeroy et al., 2004). In Indian society, Brahmin is dominant caste has fixed the centric role of men through their traditions and literature. Hindu religious literature says the women of *shudra* have beauty for sexual relations but not to marry. It limits with caste structure. The rebellious love story of Chandali and Bhikku Anand is famous in Buddhist literature. Mahatma Jyotiba Phule, Savitribai Phule, Maharshi Shinde, Karve, etc. have invested their energy to promote women education particularly from depressed classes. Ghosh (2007) pointed the Western scholarly and popular writings ignored the poorest sections of Indian society i.e. the ‘dalits’. Whereas, Sharad Patil (1925-2014), A. H. Salunkhe (b. 1943), Sharmila Rege (1964-2013) and many others concentrate on non-brahminical reconceptualisations of the feminist agenda in contemporary India. They emphasised to reformulate the purely upper-caste historiographies lead to more nuanced and dialectical understanding. However, Dalit literature and feministic writings are very meagre in quantity (Datar, 1999).

**xv) The Eco-feminism**
The feminist geographers revealed the feminist issues in 1980s e.g. employment, family, welfare provision, domestic divisions of labour, institutionalised sexism, violence and sexuality (Foord and Gregson, 1986). Human geographers have focussed on spatial differences, uneven development and spatial uniqueness. However, the feminist geographers are influenced by socialist feminists and their views are far from comprehensive.

Eco-feminists saw men’s control over land as responsible for the oppression of women and destruction of the natural environment. They have criticized for focusing too much on a mystical connection between women and nature. The goals of eco-feminism are 1) development of women’s spirituality and women’s culture, and 2) restructuring of society to increase the social valuation of women and culture, with peace and ecology (Garner, 1999, Saulnier, 2000). Eco-feminists deform the cultural feminist theory and assumed that women are nonviolent and tune with the earth (Saulnier, 2000). Mount (2011) has analysed the eco-feministic aspects depicted in ‘Nectar in a Sieve’, (1954) by Kamala Markandaya.

xvi) The Womanism

Womanism is a useful theory for guiding the intervention of women who were marginalised by sex, race and ethnicity, sexual orientation (Saulnier, 2000). It represented as (Mweseli, 2007): 1) Womanism - self-namer, self-definer, family-centred, sisterhood (Hawkesworth, 2004, Miller, 2007), 2) Strong - concert with male, struggle, whole, authentic, flexible role player, respected, spiritual, recognised, male compatible, respective of elders, adaptable, ambitious, mothering, nurturing, and 3) Feminism - political, economical, social, cultural, equality, organised activity on women’s rights and interests. Research suggests that female students learn better in a cooperative manner (Pomeroy et al., 2004). Garner (1999) has defined womanism as: sexism is one of the multiple, interlocking systems of oppression functioning simultaneously and interdependently. Some of the Black women novelists, Alice Walker (b. 1944) holds a distinct position, for raising the issues of women oppression in the family and society. Womanism is transforming agency against the male domination (Sinha, 2011). However, Zalewski and Runyan (2013) have reported that feminism has ‘gone wrong’, and ‘been failed’ to achieve anticipated visions due to fundamentally misinterpreted as feminism equal to gender solution and doing violence to injustice. They have supported to ‘empowering women’ through neoliberal strategies such as microcredit. Sinha (2011) has reported that women
move towards a transformed life of freedom and helped by the other woman character. Alice Walker’s main objective was to emphasize on the concept of ‘sisterhood’ as a way to liberation, irrespective of race and culture.

**xvii) Psycho-analysis and Feminism**

Sigmund Freud (1856-1939) was the founder of behavioural psychology deals with psychoanalysis, unconscious, repression, Oedipus complex and illusion. She particularly interested in the personal and social functions of religion. ‘Totem and Taboo’ (1913) develops a theory of religion based on a reconstruction of the psychological origins of primitive society. It explores the prehistoric past of human civilization. Her ‘The Future of an Illusion’ (1927) focuses on contemporary religion more precisely, belief in God and projection concerning in modern society (Deal and Beal, 2004). Freud provided three interrelated definitions of psychoanalysis: 1) a discipline focused on investigating the unconscious, 2) a therapeutic method for treating nervous disorders, and 3) a growing body of research data (Deal and Beal, 2004). Feminism has interfaced differently with our religious and spiritual beliefs (Miller and Wieling, 2003). Whereas, Jacques Lacan (1901-1981) has focused on 1) formation of subject and role of unconscious and 2) radical reinterpretation of Freud and psychoanalysis in light of structuralism (Deal and Beal, 2004). Further, Marx has stated that true human emancipation requires the freedom from religion rather than the freedom of religion (Liu, 2007). Barrett et al. (2005) have paid attention towards critical nature of minority and dominant group of the development of psychological and feminist theory. They have contributed in intersection of race, culture, class, gender, sexual orientation, physical ability, immigration and experience of women of colour, Latinas, migrants, lesbians and other subgroups of women.

**2.4. Wide Scope of Feminist Work**

Thus, the reviews outline the scope, need and problems of feministic research in various fields i.e. literature, sociology, psychology, legitimacy, political sciences, educational sciences, economics, geography, theology, medical sciences, basic sciences, technology, administration, etc. Hawkesworth (2004) has outlined the wide scope of feminist work includes: 1) subsistence struggles, 2) the politics of food, fuel, and firewood, 3) women’s health and reproductive freedom, 4) education for women and girls, 5) employment opportunity, equal pay, safe working conditions, 6) protection against sexual harassment - rape and domestic violence, 7) sexual
trafficking, 8) women’s rights as human rights, 9) militarisation, 10) peacemaking, 11) environmentalism, 12) sustainable development, 13) democratisation, 14) welfare rights, AIDS, 15) parity in public office women’s e-news, 16) feminist journals and presses, 17) curriculum revision, 18) feminist pedagogy, and 19) feminist scholarship.

Waterman (1993) has raised some feminist’s research problems: to study 1) the relationship between feminism and internationalism, 2) the problematic relationships among women internationally, 3) the wide literature, 4) research needs, and 5) the approaches. Further, he has remarked feminist’s major needs: 1) systematic research dimension with self-reflexivity, 2) sophistication and generalisation of theoretical work, 3) clarification of concepts, conceptualisations and theory, 4) communication amongst women internationally, 5) examining contemporary research, 6) search of the major sources- individuals, organisations, social and women history, and 7) area-specific studies - geographic and socio-cultural groups. Thus, the field of feministic studies is active, challenging and interesting area of research has wide scope in literary analyses. Therefore, the feministic approach is adopted to analyse the representation of women in Indian English novels in the present study.

2.5. Indian English Novel: A Distinct Genre

The aspects of person, family and society with different approaches are discussed and represented in different literary phenomenon i.e. Epics, Lyrics, Dramas, Short-stories and Fables from several centuries. However, the history of Indian novels can’t be recapped back to mid-nineteenth century i.e. ‘Alaler Gharer Dulal’ (1858) written in Bengoli. Perhaps, it is the first Indian novel covered the contemporary family issues (Iyengar, 1962). ‘Rajmohan’s Wife’ (1864) written by Bankim Chandra Chatterjee (1838-1894) is the first English novel in India. English is a foreign language for Indians. Indians were come into contact with Britishers in India as a colony of British Empires as well as in Britain as an immigrant. Indian English novelists have covered different issues of individual, family, society and nation in their fictions with the help of characters, symbols, events, places, situations, etc.

There are close associations between women, femininity, fertility, reproduction, and the ‘nature’ including the earth, the river, the mountain, the soil, etc. (John, 1998). Therefore, the early writers have used natural aspects for symbolic presentation of human existence and their role of individuals and society as a whole. Nirad Chaudhuri (1897-1999) has presented ‘river’ as
a symbol of pre-Indian existence. K. S. Venkataramani’s (1891-1952) ‘Murugam the Tiller’ (1927), Humayun Kabir’s (1906-1969) ‘Men and Rivers’ (1945) and R. K. Narayan’s (1906-2001) ‘Malgudi-on-Sarayu’ are the novels show association between man, woman and river. Raja Rao (1908-2006) presented the river, ‘Hemavathy’ as a woman and her presence in ‘Kanthapura’ (1938). In ‘The Serpent and the Rope’, Raja Rao has portrayed the Ganges as a goddess. Thus, river is presented widely as the symbol of strong, powerful and dynamic woman.

Munshi Premchand (1880-1936), Hindi-Urdu novelist has developed the sense of intimate relationships with peasants, soils and their life in village through ‘Godaan’ (1936) and other fictions. K. Shivarama Karanth’s (1902-1997) Kannada masterpiece, ‘Marali Mannige’, translated into English by A. N. Moorthy Rao (1900-2003) as ‘Return to the Soil’ (1955) is a classic writing about intimacy with sons of the soil.

Religious patriotism was equally presented as a national self-respect in the process of Indian nationalism (Religious or cultural nationalism). ‘Choker Bali’ (1902), the first novel of Rabindranath Tagore (1861-1941) was translated into English as ‘Binodini’ by Krishna Kripalani (1907-1992). Tagore has focused more on psychological studies as compare to Bankim Chandra Chatterjee. Traditionally, Binodini, a widow was not eligible to get ‘right’ to love and happiness in formal religious framework. Binodini presents the eternal femininity. However, Rohini in Bankim’s novel, Binodini in Tagore’s novel and Abhaya and Kiranmayi in Sarat Chandra’s novels are widows, increasingly rebellious towards the real life. They try to prove that the widows have right to life, freedom, love, and happiness (Iyengar, 1962).

Romesh Chander Dutt (1848-1909) has presented the social issues i.e. remarriage of widow in his historical novel, ‘The Lake of Palms’ (1909). ‘Hindupore’ (1909) of S. M. Mitra more focused on political situations than the social. Sir Jogindra Singh’s ‘Nasrin’ (1915) and ‘Kamini’ (1931) attempted to expose the social and political issues in India as a British colony. However, Balkrishna has presented the social life of Punjab with realism and romance in his novel, ‘The Love of Kusuma’ (1912). Dewan Sharhar has depicted the complexities between love and crime in ‘The Gong of Shiva’ (1935).

Romesh Chander Dutt’s ‘The Slave Girl of Agra’ (1909) and Sir Jogindra Singh’s ‘Nur Jahan’ (1909) are present the historical romances. Vimala Raina’s ‘Ambapali’ (1962), A. S. P.
Ayyar’s ‘Baladitya’ (1930) and ‘Chanakya and Chandragupta’ (1952) portray the life in ancient India.


Raja Rao has explored the metaphysical philosophy, advaita in his novels particularly in ‘The Serpent and the Rope’ (1960). He tries to maintain puranic forms in his writings. In ‘Yogayog’, Tagore portrayed Kumudini, an angel wedded to a satyr like, Nora in Ibsen’s ‘A Doll’s House’. Kumudini walks out of her husband’s house, unlike Nora, but like the heroine of R. K. Narayan’s ‘The Dark Room’ is driven to return to her husband after all, hoping for the best (Iyengar, 1962).

Sarat Chandra Chatterjee (1876-1938) has portrayed the tears and sweat of lower middle-class. His best works are ‘Srikanta’ (published in four parts 1917, 1918, 1927, 1933), ‘Grihadaha’ (1919), ‘Pather Dabi’ (1926), ‘Ses Prasna’ (1931) and ‘Bipradas’ (1935). This work with realism is foreshadowed of the best novel of Mulk Raj Anand in Indian English.

The writers like Anand, Rao, Narayan, Bhattacharya, Abbas, Khushwant Singh, Anita Desai, Manohar Malgonkar and Chaman Nahal wrote to inculcate nationalism in India and remain almost central theme of their fictions (Paranjape, 1998). Anand, Rao, Bhattacharya and K. A. Abbas were committed to 1) build free secular India and 2) make free India from the old superstitions, exploitations, Western dominance and control. Some of the writers i.e. Bhattacharya, Venkataramani, Raja Rao, Kamala Markandaya, Manohar Malgonkar, etc. were come into the influence of Gandhian philosophy. Markandaya wrote about disturbance of village

Tagore’s (1864-1941) ‘The Home and the World’ and ‘Four Chapters’ presents the revolutionary political issues of 20th century. Mulk Raj Anand’s ‘The Sword and the Sickle’ and K. A. Abbas ‘Inqilab’ (1955) have portrayed the politics of 1920s. K. S. Venkataramanani’s ‘Kandan the Patriot’ (1932) and Raja Rao’s ‘Kanthapura’ (1938) presented Gandhian thoughts (non-violence and non-cooperation) in 1930s.

Socio-political issues like gap between Hindu-Muslim communities, India and Britain, Bengal hungers, frustration and misery are covered in the novels like ‘Leaves in the August Wind’ by N. S. Phadke, ‘So Many Hungers’ (1947) by Bhabani Bhattacharya, ‘Waiting for the Mahatma’(1955) by R. K. Narayan and ‘Some Inner Fury’(1957) by Kamala Markandaya. Khushwant Singh’s ‘Train to Pakistan’ (1956) shows deep affects of the partition in 1947 on the society. It is not presented only the horror in partition but also humanity and compassion. Khushwant Singh portrayed the freedom movement in 1942 with ambiguous and disturbed Indian environment in his ‘I Shall Not Hear the Nightingale’ (1959). Balachandra Rajan’s ‘The Dark Dancer’ (1959) presented the partition, horror and the problems of adjustments of people returned to India. Chaman Nahal’s ‘Azadi’ (1975) also deals with partition.


Salman Rushdie’s ‘Midnight’s Children’ (1980) explored the political, historical and psychological aspects. It deals with the theme of disintegration, violence in the country, etc. Sir Jogindra Singh depicts the life of self-indulgence characteristics of Nawabs and Taluqdar in his...
‘Nasrin’ (1915). It shows imperial control on Indian administration and limitations of the people working as administrator in colonial India.

The Indian traditions have not only marginalised and alienated women but also opened the possibilities of further exploitation (Ghosh, 2007). Rajesh (2012) has explored the contemporary international issues such as globalization, multiculturalism, economic inequality, fundamentalism and terrorist violence in Kiran Desai’s ‘The Inheritance of Loss’ (2006).

There are many novelists wrote about social problems in India i.e Khushwant Singh, Manohar Malgonkar, V. S. Naipaul, Nayantara Sahgal, Arundhati Roy, Kiran Desai, etc. All they are follower of the trends set by Mulk Raj Anand, R. K. Narayan and Raja Rao who unfold the darken side of contemporary Indian society. Earlier Indian English novels are mainly concerned with social, national and philosophical issues (Paranjape, 1998).

The socio-cultural situations remain the central subject matter of Indian novels (Singh, 2010). Manusmriti, the book of Vaidik Hindu Law not allowed widow to marry (Salunkhe, 1989). This serious issue in Hindu joint families was raised by Bankim Chandra Chatterjee in his novels ‘The Poison Tree’ (1873) and ‘Krishnakanta’s Will’ (1878). However, the central approach of Bankim was to present historical romance in complex nature. Bankim was published some novels i.e. ‘Anandmath’ (1882), ‘Devi Chaudharani’ (1884) and other in Bengoli first and translated into English between 1866 and 1886. He has portrayed the characters such as Sanyasis (in ‘Anandmath’) including Guru, Guide, Swami, Fakir, Yogi and Mahatma to inculcate religious patriotism. T. Ramakrishna’s ‘The Dive for Death’ (1912) a superstitious novel depicted coward characters.

Bhattacharya has exposed the common man’s belief in superstitions and miracles in ‘A Goddess Named Gold’ (1960). There is a satirical comment on man’s lust for gold and wealth. It shows spiritual aspects related to rituals and religious things used for the purpose of gold and wealth creation (Kumar, 2011).

The theme of life in the tea-gardens, tea-estate and coffee- estate are presented in the Assamese novels such as Beena Barrua’s ‘Senji Patar Kahni’, Mulk Raj Anand’s ‘Two Leaves and a Bud’ (1937) and Raja Rao’s ‘Kanthapura’ (1938). These novels deal with life of people in Assam. Manohar Malgonkar’s (1913- 2010) ‘Combat of Shadows’ also covers the issues of tea-estate, as Anand’s novel but the political situation is different.
Bhattacharya and M. A. Shakoor have depicted the social, economical and political changes in India (Mount, 2011). Shakoor has translated the novel, ‘Ranti-tangazhi’ of Sivsankara Pillai into English, ‘Two Measures of Rice’ (1968). The writer presents the peasants and labourer are involved in political, social, and economic conflicts in difficult period of transition from the old feudalism to the new wage economy. Bhattacharya has depicted the Indian way of life (customs, conventions, superstitions and oddities) in his novels i.e. ‘So Many Hungers!’ (1947), ‘Music for Mohini’ (1952), ‘He who Rides a Tiger’ (1954), ‘A Goddess Named Gold’ (1960), ‘Shadow from Ladakh’ (1966) and ‘A Dream in Hawaii’ (1978) (Prasad, 2013a). He has covered the themes of poverty, disease, tradition, modernity, social realism and major social problems in Indian society. He depicted 1) common people struggle for hunger - liberty, food, authority, sex, wealth, and recognition in manmade famine in Bengal, 2) freedom- individual, social, political and economical, 3) national movements- Rabindranath Tagore, Mahatma Gandhi and Jawaharlal Nehru, 4) Indian culture after independence, 5) problems of society- casteism, remarriage of widow, child marriage, etc., 6) realities of life in rural and tribal areas, and 7) East-West relations. It is notable that importance was given to women characters and issues in his writing. Vikram Seth’s ‘A Suitable Boy’ (1993) presents idea of India as a ‘unity within diversity’ and a secular approach to religious features.

Sharma (2012) has noted that the issues of social injustice, economic exploitation, essential human sympathy, humanistic compassion, search for identity, human desire and the plight of suppressed castes and classes in India are presented in Mulk Raj Anand’s ‘Two Leaves and a Bud’. The basic trend of social criticism was established by Mulk Raj Anand, R. K. Narayan and Raja Rao. For example, Anand’s ‘Untouchable’ (1935) presents the plight of the untouchables and their poverty, and ‘Coolie’ (1936) deals with the problem of exploitation of the poor by the rich (Reddy et al., 2013). They presented the people struggle for political freedom and fight against poverty, illiteracy, superstitions, caste system, untouchability, etc. Joshi (2013) has analysed the Indian social aspects depicted in ‘Untouchable’ by Mulk Raj Anand. Anand has focused on contemporary social beliefs, customs, traditions and social evils of the Hindu society in 1930s, especially, the caste and class system. ‘Coolie’ (1936) shows the forces of industrialisation, capitalism, communalism and colonialism as the sources of exploitation. The writer has presented the mixture of the horrible and holy, inhuman and human, and sordid and beautiful. Thus, Anand tries to explore the origins of driving stresses and strains in Indian
society. Manohar Malgonkar has presented struggle against the arrogant and haughty behaviour of the upper caste Hindu, in his novel ‘The Princes’ (1963). Similarly, the women novelist, Arundhati Roy focuses on the plight of Velutha who is untouchable, exploited by the upper-class socially, economically and physically in ‘The God of Small Things’ (1997).

Mulk Raj Anand is follower of Marx wants to present the cash and class are the only tools of exploitation observed everywhere. Only forms are different i.e. religion, race or caste. He has depicted the various types of exploitation in his novels, ‘Untouchable’ (1935), ‘Coolie’ (1936), ‘Two Leaves and a Bud’ (1937), ‘The Village’ (1939), ‘Across the Black Waters’ (1940), ‘The Sword and the Sickle’, ‘The Old Woman and the Cow’ (1960), ‘The Road’ (1961) i.e. feudal, domestic, capitalistic, industrial, religious and sexual. Anand has presented racial and colonial exploitations in British rules in his novel, ‘Two Leaves and a Bud’ (1937). He portrayed sexual exploitation is a common feature of the tea plantation.

Balamurugan et al. (2013) have reported that Manohar Malgonkar has presented the complexities of life, time and history with Gandhian philosophy of ‘Satya’, ‘Ahimsa’ and ‘Swadeshi’ in his ‘A Bend the Ganges’ (1964). Malgonkar’s writings are deeply rooted in surroundings and cultural ethos with sensitivity. He shows the conflicts between the imperial power and Indians at different level. His ‘The Princes’ (1963) presents social unfair whereas ‘A Bend in the Ganges’ (1964) deals with the effects of partition on the society i.e. social, economical, mental and geographical. Further, Kiran Desai depicts migration, cultural conflict, living between two worlds i.e. past and present in her novel, ‘The Inheritance of Loss’ (2006).

Traditionally, Indians are living in joint families. The family structure has major role in socio-cultural development of the child. Ranvirkar (2012) has rightly pointed the impact of joint family in the process of socio-psycho-cultural development of girl child i.e. Indu in Shashi Deshpande’s ‘Roots and Shadows’. Indu always taught to be obedient, submissive, meek and unquestioning. Though, Indu is an educated modern Indian woman knows her own way of living. She is torn between tradition and patriarchy promotes her to rebel against the conventions. However, her rebel against patriarchal dictations dismissed by the way. She went back into the conventional ways of life and behaves like the traditional Indian wife. As common understandings and expectations of common educated young woman, she submits herself in the name of love but realizes adjustments. This is quite representative of the basic Indian attitude.
Bhattacharya has presented politically conscious Indian family in his ‘Shadow from Ladakh’ (1966) (Kumar, 2011). R. K. Narayan presents a picture of domestic issues. He has thoroughly presented Indian girlhood through the characters Savitri, Sushila, Shanti, Brinda, Bharati and Rosie in his novels, ‘The Dark Room’ (1938), ‘The English Teacher’ (1945), ‘Mr. Sampath’ (1949), ‘The Financial Expert’ (1952), and ‘Waiting for the Mahatma’ (1955), respectively. Savitri is a true symbol of traditional Indian womanhood. Her place is in the dark room (kitchen), is a timid, silent suffering and sacrificing Indian woman in his ‘The Dark Room’ (1938).

Mulk Raj Anand and Bhattacharya have depicted the castes inequalities and untouchability in their novels ‘Untouchable’ (1935), ‘Music for Mohini’ (1952) and ‘He who Rides a Tiger’ (1954) (Prasad, 2013a). ‘Bachelor of Arts’ (1936) by R. K. Narayan explores the rebellious decision of love-marriage against religious traditional ways. However, the final decision of marriage is based on blind random selection by the girl. They put two flowers before Hanuman—the white one for ‘Yes’ and the red one for ‘No’. The decision blindly leaves to God and Narayan willingly accept the arranged marriage for parent’s satisfaction. He does not present distinct characters in the sense of good or bad and hope or failure. Therefore, John (1998) reported the difficulties in separation of ‘multi-cultural’ patriarchies in diverse Indian castes and people (John, 1998).

Ahmed Ali (1910-1994), A. Madhavian, Khushwant Singh, etc. have portrayed the religious aspects of the Indian society. Ahmed Ali shows the picture of Muslim life in modern Delhi in ‘Twilight in Delhi’ (1940). Madhavian explores the rebel of a young intellectual against the religious formalism in ‘Thillai Govindan’ and shows the need of drastic change in traditional society in his ‘Kusika’s Stories’. Further, A. Subramaniam disapproves the social reformations like inter-racial marriages, inter-caste dinners, etc. in his ‘Indira Devi’ (1930). However, educational and civil opportunities should be given to women for complete progress of human society (Neill, 2001, Nowka, 2007). Further, emancipation of Indian women is depicted in ‘His Only Love’ (1929) by Hari Singh Gour (1870-1949).

Clashes between orthodox and modern culture, approaches, living style, thinking of women characters are presented in ‘Music for Mohini’ (1952) by Bhabani Bhattacharya. He shows psychological aspects as intellectual and emotional development from girlhood to
womanhood of Mohini in ‘Music for Mohini’. He shows the conflict between orthodoxy and modernity. Mohini’s mother-in-law is a widow shows impatient and orthodox in nature. She thinks traditionally as her daughter-in-law, Mohini should bear a son and for this she depends on superstitions. However, Mohini is against the approaches of her mother-in-law represents modernity (Kumar, 2011).

Mount (2011) has noted the eco-feministic aspects in Kamala Markandaya’s ‘Nectar in a Sieve’. The protagonist, Rukmani is a rice farmer depends on land for survival. Her activities in the farm like planting, gardening, etc. shows intimate relationship with the land presents deep association with nature. Kaur (2012) has reported Rukmani’s identity crisis resolved through her ambivalence behaviour towards nature and spaces.

Bhattacharya has presented adventurous woman i.e. Meerabai in ‘A Goddess Named Gold’ (1960). He has given the importance to women characters in his writings. They played an important role in social reformation. However, the women are sufferer and victims in the society. He has presented two streams in society i.e. good and evil things which include sorrows, sufferings, cruelties, non-human activities and ambition of the hero and heroines. These forces clearly explore the situation and life in contemporary India.

Mulk Raj Anand has portrayed the women characters in his ‘Two Leaves and a Bud’ (1937) as victim of some British people’s lust (Sharma, 2012). Amitav Ghosh (b. 1956) tries to present the inner world of woman through the protagonist with feminine sensibility in his novel ‘The Hungry Tide’ (2004). He also highlights the search of women as independent human beings through Piya and Neelima. They represent individuality and autonomy in male dominated society.

John (1998) has pointed that the Indian feminists are suffer from Western feministic thoughts. They should be concerned with local women’s issues on their own merits and terms. S. K. Ghosh’s ‘The Prince of Destiny’ (1909) portrayed the union of East and West. However, Kumara Guru shows mild protest against the Westernisation of India in ‘Life’s Shadow’ (1938) and ‘A Daughter’s Shadow’ (1944). He presents the characters with psychological analysis and social criticism. He criticised that British education dissolved the family relationships between parents and children, brother and brother, and husband and wife. These traditional joint families in India are deeply linked with religious and ethical basis. S. Nagarajan has explored the theme
of psychological studies like Kumara Guru for changing the traditional Hindu society in his novel ‘Athawar House’ (1939). V. V. Chintamani and R. K. Narayan both have presented the impact of Western culture on traditional South Indian families in their novels such as ‘Vedantam: The Clash of Traditions’ (1928) and ‘The Sweet-Vendor’ (1967). The boy from traditional South Indian family is living with a half-American half-Korean girl without marriage like Western culture. Rajesh (2012) has reported that ‘Sai’ presented in ‘The Inheritance of Loss’ by Kiran Desai feels proud for her behaviour as a status symbol and ‘Gyan’ thinks about her shame for the lack of Indianness. On the other hand, Gyan is ill-treated about pension case even though he is using farewell English language. Aithal and Aithal (1980) have reported that Raja Rao portrays the encounter between East and West on the intimate plane of sex, love, and marriage. The theme of inter-racial and inter-cultural relationships is explored in Raja Rao’s novel ‘The Serpent and the Rope’ (1960). Sharma (2012) has noted the contradictions in the European club-life along with the Indian hut-life, the exploitation of suffering coolies and women are victim of lust by the bosses (British). Indian novels written before independence were influenced by English models. However, the influence of American and European models has shown later writings. After the independence the serious novelists have shown the tragedy of partition than the freedom. They focused on corruption, inefficiency, poverty and cumulative misery. However, the Western theories used in literature are restructured by the formation of Indian disciplines e.g. sociology, economics, history, literature and women’s studies.

2.6. Indian Women Novelists in English

Indian women novelists in English like R. P. Jhabvala (1927-2013), Rama Mehta (b. 1923), Nayantara Sahgal (b. 1927), Kamala Markandaya (1924-2004), Anita Desai (b. 1934), Shashi Deshpande (b. 1938), Shobha De (1948), Bharati Mukherjee (b. 1940), Gita Mehta (b. 1943), Manju Kapur (b. 1948), Arundhati Roy (b. 1961) and Jhumpa Lahiri (b. 1967) have significant contributions with new consciousness, particularly the pathetic plight of the Indian women. Women novelists in India have been started their fiction writing in English since 1880s. The first, Indian woman novelist in English, Toru Dutt (Torulata) emerged with her novels ‘Binaca, or The Young Spanish Maiden’ (1878) and ‘Le Journal de Mademoiselle d’Arvers’. She projects autobiographical elements with her personal experiences as an Indian woman. She deals with sensibility, love, affection, tolerance, patience, sincerity and purity. Iyengar (1962) has
noted that women are the natural story-tellers even when they don’t write or publish. Raj Lakshmi Debi’s ‘The Hindu Wife’, or ‘The Enchanted Fruit’ (1876) and Mrs. Krupabai Satthianadhan’s ‘Kamala, A Story of Hindu Life’ (1894) and ‘Saguna, A Story of Native Christian Life’ (1895) novels are not published. Another woman novelist Mrs. Ghoshal (Swarnakumari Debi) was the first woman novelist in Bengali. Her novels were translated into English as ‘An Unfinished Song’ (1913) and ‘The Fatal Garland’ (1915), as realism in breaking traditional romance. Sita Chatterjee’s Anindita, the protagonist of ‘The Knight Errant’ (1931) deeply associated with Tagore’s Binodini but lack of psychological elements. Another significant Indian woman novelist Cornelia Sorabji, was well-known for her novels i.e. ‘Love and Life behind the Purdah’ (1901), ‘Sun-Babies: Studies in the Child-Life of India’ (1904) and ‘Between the Twilights’ (1908). She has focused on societal issues as widowhood, male dominance, femininity and disapproval against evil customs (sati, victim of the customs). She has depicted the heart-touching events and situations like sadness, melancholy and dispersion. Her view about the women is that they should be treated as human beings and not as thing, object and instrument of pleasure. The later woman novelist Iqbalunnisa Hussain has presented the cross-currents in typical Muslim family in her ‘Purdah and Polygamy: Life in an Indian House-hold’ (1944).

After the Second World War the women novelists, Kamala Markandaya and Ruth Prawer Jhabvala have prominent place in enriching Indian English fiction. Kamala Markandaya deals with the village life of South Indian people with their fear, hunger, despair, poverty and blackness, dominance, social forces as customs and conventions, political issues, religious rites and rituals, culture, traditions and women problems. She has explored the feminine sensitive views as different predicaments of identity through the portrayal of women characters like Rukmani, Nalini, Ira, Mira, Roshan, Helen, Lalita, Mohini, Usha, Caroline Bell, Saroja, Valli, etc. in her writings. She has portrayed Rukmani, the protagonist in search of her identity, struggle for meaning and value of her life and she is torn between tradition and modernity (Dhillon and Sethi, 2012, Patel, 2011) in ‘Nectar in a Sieve’ (1954). Patel (2011) has reported that Rukmani represents a universal mother figure bound by eternal love and home. Markandaya has explored racial and cultural conflict, struggle for freedom, sacrifice personal happiness for patriotism through Mira, the protagonist of ‘Some Inner Fury’ (1957) (Rani, 2010). She has presented the spiritual realities, clash between traditionalism and modernism, clash between faith and reason through married couple, Sarojini and Dandekar in her ‘A Silence of Desire’ (1961).
Markandaya expresses the attachment with mother land in ‘Possession’ (1963). In ‘A Handful of Rice’ (1966), Markandaya has presented the theme of urban economy, exploitation and social injustice. She has explored the challenge between material and human values (technological and traditional) and East-West conflicts in her ‘The Coffer Dams’ (1969). Her other novels ‘The Nowhere Man’ (1972), ‘Two Virgins’ (1973), ‘The Golden Honeycomb’ (1977), ‘Pleasure City’ (1982), ‘Shalimar’ (1983) and ‘Bombay Tiger’ (2007) are covered the individual, social, economical, political, cultural and rural background with the experiences of South Indian people, specifically through women characters. She has presented the psycho-analysis of women characters in her novels as Indian woman. She has portrayed the role of Indian woman as a daughter, wife and mother with her duty and responsibilities towards the family and society as a human being. Her women protagonists are not ready to sacrifice herself for their husbands and not submissive though victim of society. She highlights the man-woman relationships of love, marriage, family and social conventions. Further, Rama Mehta deals with clash between culture in village and city with reference to women education in her novel, ‘Inside the Haveli’ (1977).

Jhabvala is European marries with Indian architect and stayed in India. She has made observations of India’s social, political, religious, economic, moral and cultural life. She portrays the Indian social and cultural ethos and related themes like, love and marriage in the bourgeois society, East-West encounter, realistic and ironic human relationships. Her women characters have feminine sensibility in contemporary India. ‘To Whom She Will’ (1955) deals with love, marriage and crisis between tradition and modernity. Jhabvala has presented passion and impact of Western culture on young generation and their blind imitation of Westernisation and parents’ protection of their children (Singh, 2013). She has depicted the passions and predicament of the Indian women and tries to express them in her own feminine views in ‘The Nature of Passion’ (1956) and ‘Esmond in India’ (1958). ‘The Householder’ (1960) deals with the family problems and conflicts between 1) new housewife and householders, and 2) mother-in-law and daughter-in-law. There is separation and reunion of couple as matured partners of life. She has explored the post-independence Indian ethos with political life in ‘Get Ready for Battle’ (1962). In her ‘A Backward Place’ (1965), she has shown the conflict between East and West and tradition and modernity. ‘Heat and Dust’ (1975) reflects different aspects of Indian society (Ramadevi, 2013): 1) predicament of individuals in relation with their families, 2) East-West marriage relationships
i.e. European women and Indian men, and 3) interaction between two cultures i.e. European and Indian.

The other women novelists i.e. Shakuntala Shrinagesh, Miss Attia Hosain and Francois Mauriac have portrayed the narrative heroines Sarla, Laila and Loais in their novels ‘The Little Black Box’ (1955), ‘Sunlight on a Broken Column’ (1961) and ‘The Knot of Vipers’ (1951), respectively. Laila from Muslim Taluqdar family shows the family, social as well as political issues. These writers from different religious background try to expose the barriers in family and society for love and trust. Shanta Rama Rau depicts personal experiences with sensitiveness as childhood and girlhood in her novel ‘Remember the House’ (1956). She explores the cultural conflicts between East and West and shows our traditions have enough strength to absorb the Western shocks.

Nayantara Sahgal has represented a central woman character with an awareness of emotional needs (Joshi, 2013). She covers contemporary political and social issues in India with simplicity and boldness in her ‘A Time to Be Happy’ (1957). Her novels are also focuses on sexual freedom, self-realization, female psyche and exploitations of Indian woman. Her woman protagonist, Nita, in ‘This time of Morning’ (1965) exposes the conventional narrow minded Indian society. Sahgal presents the arrange marriages are seems to be a license to restrict the life i.e. sexuality. She explored the affluent upper-class women are encouraged to take drinks and smoke as a freedom and modernity but they are not allowed to take independent decisions of their marriage. ‘Storm in Chandigarh’ (1969) deals with the problems of political tension and communal violence in Chandigarh. She tries to inculcate humanity with the help of marriage and love as a positive man and woman relationships on the background of broken hearts. Sahgal depicts the young women struggle for divorce settlement in male-dominated Indian society in ‘The Day in Shadow’ (1971). She has presented her views about love, morality, sex, marriage, education and religion with inspirations of the political movements. ‘A Situation in New Delhi’ (1977) shows the women characters from different sections of the society. All they are seems to be as victims of exploitation at various levels and intensities. Indira Gandhi, the first woman Prime Minister of India was declared the state emergency in 1975-77. Sahgal dedicated her next novel, ‘Rich Like Us’ (1985) to this political issue along with a historical background. The writer reveals the binary expressions of women power in this novel i.e. women and power are opposites in traditional Indian societies. In her ‘Plans for Departure’ (1987), she highlights the subjugation
of Indians in British rule. The novel includes the love story at war front. ‘Mistaken Identity’ (1988) deals with the contemporary currents and cross-current movements are in the country and other parts of the world. The theme of Indian identity developed with the blend of modern Western sense and historical-cultural ambivalences of the Indian traditions. ‘Lesser Breeds’ (2003) is also a political novel by Sahgal covers the approach of non-violence struggle against the British rule. Thus, Sahgal urge for free and democratic country. Girls and parents remain always in a frightened state and therefore, girls fight against traditional society for natural freedom. Jai Nimbkar has presented the cultural conflict between East and West in her ‘Temporary Answers’ (1974) and ‘Come Rain’ (1993).

‘Ambapali’ is a famous and noble woman character in Buddhist literature (600 B.C.). Vimala Raina has portrayed this enthusiastic woman character with historical background in her novel, ‘Ambapali’ (1962). She covers distinct culture, religion and philosophy of the ancient India. Ambapali presented as a dancer, beautiful and rich girl from Vaishali, became a part of Buddha’s ‘Dhamm’ (fold). The writer deals with love, war, politics, economic and social tensions, history, academic and spiritual issues.

Anita Desai represented her personal experiences of life in her writings. She focused on lives of Indian middle-class women through her female characters and their strained relationships. Desai depicted the feminine sensibility through the protagonist, Maya in her ‘Cry, the Peacock’ (1963). Maya represents the psyche of Indian woman as emotional, imaginative, passionate, sensitive and sensuous. She is a rebellious character try to revolt against the male dominance for self identity. Desai has explored the inner life and mind of Indian women through her female protagonists like Maya, Monisha, Bimala, Nanda and Sita. Desai shows the image of sufferer woman, her plight and predicament in male dominated society, personal struggles and problems of contemporary life. Thus, Anita Desai’s novels are influenced by the psychological novels of James Joyce (1882-1941), Virginia Woolf and D. H. Lawrence (1885-1930). Desai has used family, society and the relationship between family members to present women suppression by the society. She has covered the same issues in her ‘Voice in the City’ (1965).

Thus, Anita Desai focused on inner sensitivity and workings of feverish mind in ‘Cry, the Peacock’ (1963), self-alienation of the protagonist in ‘Where Shall We Go This Summer?’ (1975), evocation of a wonderful past life of leisure and easy friendship in ‘Fire on the


Shobha De is a modern woman novelist explores women psychology like Anita Desai. She shows the role of sex in human life instead of fantasy and entertainment. Her novels, ‘Socialite Evenings’ (1989) and ‘Second Thoughts’ (1996) deal with the themes like family, marriage, patriarchy, quest for identity, struggle for survival and marginality. Secondly, ‘Starry Nights’ (1992), ‘Sisters’ (1992) and ‘Strange Obsession’ (1992) have presented the life in film industry, bollywood concentrate on lust and sex. The emancipation of women and modern lifestyle of neo-rich people are presented in ‘Sultry Days’ (1994) and ‘Snapshots’ (1995).

Feminist writings during twentieth century have depicted societal hierarchies and a need to demarcate feminist Indian identity (Ghosh, 2007). Post-colonial writings are dedicated to women’s freedom and equality i.e. property rights, alimony, custody rights and child maintenance. The women novelists, Kamala Markandaya and Nayantara Sahgal were inspired by the ideas of humanism and social justice in 1950s (Paranjape, 1998). Iyengar (1962) has reported that Bhabani Bhattacharya has expressed the plight of humanity in his novels. For instance, hunger in Bengal is presented in ‘He who Rides a Tiger’. Mahasweta Devi has presented socio-political contradictions in West Bengal and Bihar in her ‘Mother of 1084’ (1974). It is a dramatisation of Mahasweta’s Bangla novel ‘Hajar Chaurashir Ma’ provides a documentation of the Naxalite Movement of the seventies. It is a psychological and emotional crisis of mother.

Ranvirkar (2012) has pointed that women are always oppressed, suppressed and marginalised by men. They have been ill-treated and exploited. After independence, many Indian women novelists i.e. Nayantara Sahgal, Anita Desai, Kamala Markandaya, Arundhati Roy,
Shashi Deshpande have raised their voice against the exploitation of women. The writers, Shakuntala Shrinagesh and Anita Desai have used the ‘consciousness’ in ‘The Little Black Box’ (1955), ‘Cry, the Peacock’ (1963) and ‘Voice in the City’ (1965), respectively.


Mishra (2011) has reported Jane Austen’s practical feminine views towards love and marriage. She has focused on the problems of women, intellectual complexity, personal relationships, deep interest in human nature, realism and the images of love and marriage, comic view of life, study of women-minds. Her women characters are never frustrated in their love as they always reunited in the bond of marriage. John (1998) noted the major changes i.e. subjection of women, refashioning of family ideals, and intensification of complex in marital relationship in new patriarchy.

Uma Vasudev’s first novel is ‘The Song of Anasuya’ (1978) deals with freedom for sexual relations whereas, second novel, ‘Shreya of Sonagarh’ (1993) explores the women political power through the heroine Shreya. Shreya is selfish middle-class girl married into a princely family. ‘Inside the Haveli’ (1977) is benchmark novel of Rama Mehta written with feministic approach. The protagonist, Geeta is a modern, educated young woman in search of self-identity in male dominated and orthodox society.

Ranvirkar (2012) has reported that Shashi Deshpande is influenced by writings of her father Adya Rangachar who was the distinguished Kannada writer and Jane Austen, Charles Dickens and George Bernard Shaw. Her novels are women oriented like Jane Austen and deals with ‘women’s struggle, in the context of contemporary Indian society, to find and preserve her identity as a wife, mother, and most of all as human being’. She presents the realistic picture of the male-dominated middle-class Indian society. Her protagonists are torn between the tradition and modernity but they try to maintain balance between them.

Arundhati Roy focuses on the plight of Velutha who is untouchable exploited socially, economically and physically by the upper-class in her ‘The God of Small Things’ (1997). Roy has covered the issues related to modern educated middle-class women, gender oppression, tradition, patriarchy, self-expression, individuality and stream of consciousness of contemporary India. She has projected resourceful, smart and belong to the rich class female characters like Ammu, Mammachi, Baby Kochamma and Rahel. But they are fully aware of their capabilities. Roy analyses the gender oppression through examinations of marital and inter-gender relations. They are torn between traditional norms and modern attitudes. They attempt to challenge the


Githa Hariharan is another significant writer who wrote about gap between three generations and their ways of thinking, approaches and life style. She has explored the tragedies of women at different situations and levels in ‘The Thousand Faces of Night’ (1992). Devi is educated and modern protagonist who cannot able to adopt traditional culture in India. She is unhappy in her forceful marriage and became failure when she fails to have a child. In the same way, maidservant Mayamma is ill-treated for her barrenness.

Indu K. Mallah has portrayed the irrelevant subjugation of widow in modern India in her ‘Shadows in Dream-Time’ (1990). She used the term ‘social sati’ to present the ill-treatment given to widow by the society. For instance, this social sati should not be wear Colourful silk saris, the kumkum and smelling flowers as well as she must be treated as unpaid servant.

Belinder Dhanoa shows blind future of girl child in India even in rich families. The parents provide many of the required facilities to girl child i.e. clothing, food, education, security, etc. But target of the provision made for girl is not beyond the limit of marriage. ‘Waiting for Winter’ (1991) deals with these situations with tragic end of Pratibha’s life.

Zai Whitaker has depicted the frustrations of Indian woman through heroine, Azra in ‘Up the Ghat’ (1992). Azra is torn between rebellious individualism and religious customs, and
f freelance future and customised present. Shama Futehally has portrayed heroine, Tahera as cross
commercialism and compromise in her ‘Tara Lane’ (1993). Kavery Bhatt has depicted the bright

Suniti Namjoshi has shown fantasy with the Cow and Suniti, the protagonist in her ‘The
Conversations of Cow’ (1985). Further, Namjoshi has used the fantasy to reveal the matriarchy
in her ‘The Blue Donkey Fables’ (1988), and ‘The Mothers of Maya Diip’ (1989). She presents a
biological mother is a useful weapon in matriarchy. However, the novels are mingled into the
common human feelings like jealousy and love. Her novel, ‘St. Suniti and the Dragon’ (1994) is
ironic and fantastic. Nirmala Moorthy deals with life in an orthodox South Indian Brahmin
family. Her protagonist, Meena is rebellious and successfully breaks the traditional marriage.
She is happy with a man of her choice. The writer has explored Meena’s inner-world in her ‘The
Coiled Serpent’ (2000). Meena is from a rich matrilineal ‘Nair’ family in Kerala. There is an
unknown past of her mother and the father is always travelling and rarely at home.

Further, ‘Idol Love’ (1999) by Anuradha Marwah-Roy presents the views of ‘Manu’ like
woman honoured as ‘Ardhangini’, Sadhvi, Dasi, slaves, etc. Magic realism is presented in ‘The
Mistress of Spices’ (1997) by Chitra Banerjee Divakaruni.

Anita Nair portrayed violence and conflicts in comparatively calm village life in Kerala
in her ‘The Better Man’ (1999). Her male protagonist, Mukundan Nair’s father destroys his self-
esteeem. However, Anita Nair is a woman writer not writes about the Indian woman in her novel.

Sohaila Abdulali has focused on ecological aspects in her ‘The Madwoman of Jogare’
(1998). It covers the issues like, exploitation of the tribal people and the rapid deforestation by
property developers. Abdulali has presented an unusual young protagonist, Ifrat privileged to
lead a free life i.e. paints, moves around the countryside alone, interacts with the dedicated
workers. It highlights the liberal individualism through Ifrat.

Mahatma Gandhi was struggled against communal conflicts between Hindu and Muslim
in Naukhali when country was celebrating the first day of independence. This important
Gandhian struggle is presented by Dina Mehta in her novel, ‘And Some Take a Lover’ (1992)
along with love story of Parsi girl.

Other novelists like Suma Josson, Kamalini Sengupta and Nirmala Aravind depict conventional Indian families in their writings, ‘Circumferences’ (1994), ‘A Seasoned Couple’ (1994) and ‘A Video, a Fridge and a Bride’ (1995), respectively. In ‘Circumferences’ (1994), Sarala is a painter, the only daughter in the middle-class family and married at nineteen. She presents the problems of dowry and the preventions taken by the family that not to educate the daughter. Sensitive picture of small town in India is deeply presented by Neelum Sharan Gour in ‘Speaking of ‘62’ (1995). Rani Dharker has concerned with the female sexuality in her novel ‘The Virgin Syndrome’ (1997). She presents that the family producing only daughters because of curse as the protagonist’s mother produce seven daughters only.

Bulbul Sharma focused on the victimisation of woman in her ‘Banana Flower Dreams’ (1999). She explored seven generations of women with traditional ideology and femininity. For instance, eating cooked banana flowers to produce son rather than the unwanted daughter. However, Pia is a rebellious daughter in their family falls in love with black man in America and came to India for abortion.

Prema Nandakumar has outlined the limitations of research in Indian University in ‘Atom and the Serpent’ (1982). Similar critic shows by Anuradha Marwah-Roy in her ‘The Higher Education of Geetika Mehendiratta’ (1993). Further, Rita Joshi criticised the study of literature by young girls in her ‘The Awakening: A Novella in Rhyme’ (1992). For instance, she stated
“An English Literature type is thought smart and so good for the marriage mart”. Rani Dharker’s ‘The Virgin Syndrome’ (1997) has criticised the college life. Meena Alexander has explored the real-life experiences of police repression in town in novel ‘Nampally House’ (1991).

2.7. Parameters for Analyses

Patriarchy can be summarised as man holds power through fatherhood, symbolic power, specific father-daughter relationship, nuclear family, complex relationship between power and gender with material and ideological control over women’s sexuality and labour. The eminent philosophers i.e. Plato, Aristotle, Rousseau, Kant, etc. and wide literature [religious, fictions, laws, etc.] are expressed their beliefs that is lacking of women’s ability to deliberate, determine, defence, etc. These beliefs are flourished in modern society through different cultural activities [serials, literature, etc.] as a lofty symbol of ‘ideal Indian womanhood’ indicates feminine nobility and devotion to family. Patriarchy supports men to have central position in family and society with wives, women slave, property rights, etc. whereas women are discriminated, exploited, treated as mad, weak, dependant, subjective, etc. Therefore, feminist activists and writers are struggling for women health, education, legal services, communication, sexual options, reproductive rights, against violence and lesbian relations with justice, equality and liberty. Feminist research is that research by, about and for women but the research conducted by and about men may be feminist. History of feminism passes through three phases: the first, second and third wave feminism. Feminism can broadly outline into liberal, welfare, socialist, Marxist, individual, career, existential, cultural, global, radical, lesbian, postmodern, literary, black, dalit, eco-feminism, womanism, psychoanalysis, etc.

Aesthetics is one of the elements of enlightenment therefore literature can bridge the gap of enlightenment essential for social changes towards feministic equalities. Indian English novelists cover different issues of individual, family, society and nation in their fictions with the help of characters, symbols, events, places, situations, etc. The early writers i.e. Nirad Chaudhuri, K. S. Venkataramani, Humayun Kabir, R. K. Narayan and Raja Rao used natural aspects like river, soil, land, tree, mountain, etc. for symbolic presentation of human existence. Religious patriotism was equally presented as a national self-respect in the process of Indian nationalism by the writers like Rabindranath Tagore, Krishna Kripalani, etc. Bankim presents
historical romance in complex nature with characters like *Sanyasis* including *Guru, Guide, Swami, Fakir, Yogi, Sadhu* and *Mahatma* to inculcate religious patriotism.

Personal, social and political issues like remarriage of widow, love and crime are presented by Romesh Chander Dutt, Sir Jogindra Singh, Balkrishna and Dewan Sharar in their novels. Anand, Rao, Bhattacharya and K. A. Abbas wrote to build free secular and make free India from old superstitions, exploitations, Western dominance and control. Bhattacharya, Venkataramani, Raja Rao, Markandaya, Malgonkar, etc. came into the influence of Gandhian philosophy i.e. village economy, conflict between Gandhian village co-operative and Nehruvian heavy industry. Socio-political issues like gap between Hindu-Muslim communities, conflict between Gandhian village co-operative and Nehruvian heavy industry. Socio-political issues like gap between Hindu-Muslim communities, India and Britain, Bengal hungers, frustration and misery are covered by N. S. Phadke, Bhattacharya, R. K. Narayan, Markandaya, etc. Khushwant Singh, Balachandra Rajan and Chaman Nahal present partition, horror, humanity compassion and the problems of people returned to India.

Salman Rushdie explores the political, historical and psychological aspects whereas Sir Jogindra Singh depicts imperial control on Indian administration and limitations of the people working as administrator in colonial India. Mulk Raj Anand, R. K. Narayan, Raja Rao and Arundhati Roy explore the issues like social injustice, economic exploitation, human desire, sympathy and plight with search for self-identity. Bhattacharya shows the common man’s belief in superstitions and miracles with the themes of poverty, disease, tradition, modernity, social realism and major social problems in Indian society. The importance is given to women characters and issues.

Manohar Malgonkar presents the complexities of life, time and history with Gandhian philosophy of *Satya, Ahimsa* and *Swadeshi* with conflicts between the imperial powers whereas Kiran Desai depicts migration, cultural conflicts, living, etc. Shashi Deshpande shows the socio-psycho-cultural development of girl child whereas R. K. Narayan presents a picture of domestic issues with Indian girlhood to show traditional Indian womanhood. Madhavian explores the rebel of young intellectual against the religious ideology whereas A. Subramaniam disapproves the social reformations like inter-racial marriages, inter-caste dinners, etc.

Indian women novelists in English like R. P. Jhabvala, Nayantara Sahgal, Kamala Markandaya, Anita Desai, Shashi Deshpande, Arundhati Roy, Shobha De, Bharati Mukherjee, Jhumpa Lahiri, Rama Mehta, Manju Kapur and Gita Mehta contribute to Indian English
literature with new consciousness of pathetic plight of Indian women. Toru Dutt projects autobiographical elements with her personal experiences as an Indian woman: sensibility, love, affection, tolerance, patience, sincerity and purity. Raj Lakshmi Debi, Mrs. Krupabai Satthianadhan and Mrs. Ghoshal show realism in breaking traditional romance. Cornelia Sorabji focuses on widowhood, male dominance, femininity and disapproval against evil customs like sati, victim, etc. Iqbalunnisa Hussain presents the cross-currents in typical Muslim family.

After the Second World War, Markandaya covers the individual, social, economical, political, cultural and rural issues through women characters with psycho-analysis of daughter, wife and mother. Jhabvala presents: 1) individuals predicament in families, 2) marriage of European women and Indian men, and 3) interactions between two cultures with social, political, economic, religious and moral life. Shakuntala Shrinagesh, Miss Attia Hosain and Francois Mauriac portray the narrative heroines to show cultural conflicts between East and West.

Nayantara Sahgal represents a central woman character with awareness of emotional needs, contemporary political and social issues with simplicity and boldness, sexual freedom, self-realization, female psyche and exploitations as well as problems of affluent upper-class women i.e. drinking, smoking and modernity without independent decisions. Uma Vasudev deals with freedom for sexual relations and women political power whereas Vimala Raina presents love, war, politics, economic and social tensions, history, academic and spiritual issues through ‘Ambapali’. Desai depicts her personal experiences and focused on rebels of Indian middle-class women against the male dominance for self-identity. Further, Shobha De explores women psychology and role of sex in human life.

Post-independence Indian English women novelists like Sahgal, Desai, Markandaya, Roy and Deshpande raised their voice against the exploitation of women. Mukherjee explores cultural transformations with the problems of nationality, location, identity, historical memory and unbearable experiences of immigrant with special focus on women. Kapur depicts liberation and autonomy of women within the socio-cultural and economic spaces. Roy covers issues of modern educated middle-class women, gender oppression, tradition, patriarchy, self-expression, individuality and stream of consciousness. Thus, their protagonists are in search of self-identity, self-respect and liberation.
Mrinal Pande focuses on gender bias with issues of middle-class women like cooking, washing, cleaning and rubbing interior decoration, etc. whereas Anjana Appachana presents gender bias in education, food and pocket money, silence of women and lack of communication about sex. Githa Hariharan shows generation gaps with different views, approaches and lifestyle. Bulbul Sharma presents victimization of woman and traditional ideology and femininity passes through seven generations. Indu K. Mallah used the term ‘social sati’ to irrelevant subjugation of widow in modern India. Belinder Dhanoa shows blind future of girl child in rich families in India. Zai Whitaker depicts contradictions between: 1) rebellious individualism and religious customs, and 2) freelance future and present customs. Indira Mahindra, Gita Mehta and Namita Gokhale present women life in metropolitan upper-class society.

2.8. Resume

The chapter has discussed into three parts: 1) The feministic approaches with its theoretical background, 2) Indian English novel: As a distinct genre, and 3) Indian women novelists in English. Feminism, its history, broad areas and scope has been elaborated to outline the applicability for feministic analysis of Indian English novels. The history of Indian English novel written by men and women writers thoroughly been reviewed to understand the covered issues especially concern with Indian women. Therefore, the information given in this chapter is useful for fulfilling the major objectives of the present study. With this philosophical background selected novels can be analysed to understand the representation of women in Indian English novels with feministic approach. This crucial part of the study is discussed in next chapters into broad three phases.