

Analysis on Quest of Identity and Prominent Women Feminist Writers in India

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Abstract – *The idea of identity is fundamental fold, hard to characterize and sidesteps many customary techniques for measurement. The twentieth century driving researcher of Identity, Erik Erikson, named the idea of "all – pervasive" yet additionally "vague" and "unfathomable" identity. The rankling unavoidability of identity is very much shown in crafted by the recognized social scholar Leon Wieseltier. Identities are imperative since they shape the conduct of individuals. Both individual and group have identities. People, in any case, adjust their identities in groups. As social identity hypothesis has appeared, the requirement for identity drives them even to look for identity in a subjectively and randomly developed group. In India, feminism has been less of an "ism" and to a greater extent a social movement. It has a background marked by its own. Amid the Vedic time frame, woman appreciated a favored position and status practically equivalent to that of man. In any case, amid the sixties and the seventies of the present century, a feminine revolt occurred the world over and it reprimanded all burdens on women in a patriarchal setup. Women, who were imprisoned by convention, began to view her from an alternate edge and understood her own self. Rather than being formed into the conventional picture managed by the society, she has taken the shape that mirrors her true self. In this Article, we analyzed Quest of Identity and Prominent Women Feminist Writers in India.*

Keywords: *Identity, Prominent Women Feminist Writers, Indian Feminism etc.*

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I. INTRODUCTION

The contention made by the contradicting forces of modernity and convention was between sentimental goals and the truth of life; personal satisfaction of wants and obligation towards family. The Indian women writer's focus on the issue that found in their novels where they are at last demonstrated modifying themselves to the truth, the contention among feeling and reason turns into an unpredictable one, The young ladies are educated with a total information of their future yet at the same time they are hurled between the craving and accommodation to the parental authority. In this way, the issues of women with respect to the alteration have been the pre-control of a large portion of the women novelists. In the twentieth century, with the approach of western education and thoughts, the skyline of the Indian woman has reached out past the bounds of her home and family. The more extensive range of life has made the educated Indian woman, specifically, aware of the abusive and unequal nature of the social standards and guidelines that control her life as a woman. She feels caught in her job in the family and questions her socially-appointed subordinate status. Stirred to her individual potential she is hating to come back to her customary position.

II. QUEST OF IDENTITY

The term identity politics has been utilized in political and academic discourses since the 1970s. Identity ends up hazardous when individuals are unfit to accomplish an identity since they are not invited by the individuals who as of now have that identity. An individual might be an individual from many groups and consequently can shift identities. These numerous identities might be ascriptive, territorial, economic, cultural, political, social and national. Identities are, overwhelmingly developed. Individuals make their identity, under differing degrees of weight, inducements and freedom. In a regularly – cited state, Benedict Anderson portrayed countries as "imagined communities" (38). Identities are imagined selves; they are what we think we are and what we need to be. Aside from parentage, sexual orientation (and individuals every so often change that) and age, individuals are generally allowed to characterize their identity as they wish, in spite of the fact that they will be unable to implement those identities by and by. They may acquire their ethnicity and race yet these can be re-imagined or dismissed, and the importance and relevance of the expression "Identity Politics" becomes possibly the most important factor.

Identity is in this way the characterizing character or personality of a person as perceived by society. To characterize themselves, individuals need another. This causes the individual groups to trust that their group is superior to different groups. Their feeling of self-ascent and falls with the fortunes of the groups with which they recognize and with the degree to which other individuals are rejected from their group. Ethnocentrism, as Mercer puts it, is "the logical corollary of egocentrism". Notwithstanding when their group is absolutely arbitrary, transitory and negligible, individuals still, as social identity hypothesis predicts, segregate for their group when contrasted with other group. Acknowledgment of contrasts does not really create rivalry, considerably less despise. However even individuals who have less psychological need to abhor can wind up engaged with procedures prompting the making of adversaries. Identity requires separation. Separation requires comparison, the distinguishing proof of manners by which "our" group varies from "their" group. Comparison, thusly produces assessment. Group egotism prompts support. "Our" ways are superior to "their" ways. Since the individuals from different groups are engaged in comparative procedures, clashing avocation prompts rivalry. Individuals from various groups will engage in various exercises to show their prevalence over the other group. Rivalry prompts antagonism and the expanding of what may have begun as the view of restricted contrasts into progressively extreme and fundamental ones. Stereotypes are made, the rival is decried, and the other is transmogrified into the "enemy".

III. INDIAN FEMINISM

The solid flood of Indian feminism during the 1960s and 1970s help to estimate a woman's discourse. The very premise of feminism is reformist. A prominent student of history Linda Gordon says, Feminism is an investigation of women's subjection to figure out how to break down it. The feminist literary convention is become out of the tensions of woman's life. The fundamental truth of woman's life circumstance, its interfered with nature, maybe, is the reason for a nearby fondness among women and fiction writing. The feminist novelists have been attracted more to fiction writing than to different classifications of poetry and show. Feminism endeavors to fix this titled and mutilated picture of woman whose sobs for opportunity and equity have gone, and still go, unheard in a patriarchal social structure. Kamala Das composes:

I don't know politics
But I know the names
Of those in power
And can repeat them like
Days of weeks or names of months.

Kamala Das, a noteworthy Indian poetess, has kept in touch with certain books of poems, *summer in Calcutta*, *The Descendants*, and *The Old Playhouse* and different poems. She has attracted global consideration by ideals of her striking, uninhibited enunciation of feminine sensibility along with other women poets like Gauri Deshpande, Mamata Kalita, de Souza and others. Her anguished attestation of autonomy is accessible in her autobiography, *My Story*. She quests for identity is straightforwardly the descendants of an old social set up, situated towards the complete demolition of the feminine personality. Love and sex, are, no uncertainty, the leitmotif of her poetry, however the profundity of her pain appears to have left a consistent sting in her spirit, and that invests her identity with certain tincture of aches. As K.R.S. Iyengar calls attention to the subject of her poetry, Love is killed in sex, and sex debases itself over and over. M.K. Naik portrays a similar figure. The most evident component of Kamala das' poetry is the uninhibited straightforwardness with which she discusses sex alluding impassively to the musk of perspiration between the bosoms, the warm stun of menstrual blood, and even my pubis. I endeavor to clarify the feminine quest and identity through her poems. Mrs. Das has anticipated another gadget to free the woman from the bondage of servitude in man-commanded society. Shashi Deshpande's novels uncover the women's quest for self, an investigation into the female psyche and an attention to the puzzles of life and the protagonists place in it. Her first novel *Roots and Shadows* distributed after *The Dark Holds No Terror* and *If Die Today* and these novels demonstrate the underlying quest of woman for herself. A similar quest is proceeded in her later novel *Long Silence*. Mrs. Deshpande clarifies that every one of her protagonists are connected with their selves. Mrs. Deshpande's women are tolerant, obedient and compliant. Be that as it may, a feminist arousing and upsurge is all along striking in their emotions and lead. Nayantara Sahgal's advancement as a novelist conveys declaration to the fact that she has been strolling toward a specific feminist state, so the female's inclination don't simply give information however are actually composed so that turned into a practice in pullulating awareness and an evaluate of society with its unequal gender roles and the power dispersion engaged with them. Our endeavor goes to break down the women's situation in her novels *The Day in shadow* and *Rich Like Us* through feminine points of view.

Shobha De's prevalence came in 1988 with *Socialite Evenings* which was trailed by *Starry Nights*, *Sisters and Strange Obsession*, *Sultry Days* and *Snapshots*. Mrs. De has raised her voice against patriarchal authority, mistreatment and sexploitation of the women. Her novels summon unfriendly surveys. Her first novel *Socialite Evenings* is branded as a high society blend, bland and cliché, bristling with blow out bound gatherings and Voyeuristic serving of souped-up, four-wheel-drive-sex-every which way.

Her second novel *Starry Nights*, which with its baldfaced depiction of sex and sexploitation takes over a walk over the prior novel was portrayed as admission of a man eater. Mrs. Do once says. I compose with a lot of sympathy towards women. Without waving the feminist banner. I feel all around emphatically about the woman circumstance. Kamala Markandaya has composed *Possession* under the impression of feminist movement, ascends in Europe, in France and in the U.S. The courageous woman of the novel *Lady Caroline Bell* is portrayed by the novelist very extraordinary to the women in a portion of her novels. In *Nectar in a Sieve* the champion Rukmani is unassuming, agreeable and reverential to her husband that her unlawful association with another man and even the passings of her sons neglect to uncover a resentful comment from her. She is displayed as a well-suited Indian Hindu helper. In *A Handful of Rice* Nalini is additionally inactive and accommodating that demonstrates the flighty oddity, impractical dreams and incidental blasts, of Ravi's fierceness, however her mother Jayemma is, to some degree, prevailing over her mouse-like husband. In *Sexual Politics* as Kate Millett calls attention to that man centric society subordinates the female to the male or treats the female as a mediocre male. The women in the novel have likeness like negroes in the US and the work class anyplace who are mistreated and torment to *Possession* one thing is to be noted in this manner in the eighteenth and nineteenth hundreds of years in Afro-American society, the Whites purchased the negroes as slave and treated them possession.

IV. PROMINENT FEMINIST WOMEN WRITERS IN INDIA

The most recent multi decade has seen the rise of unmistakable Feminist in Indian Literature regardless Shashi Deshpande.

4.1 Shashi Deshpande's writing

Shashi Deshpande is the second daughter of the well-known Kannada dramatist in Karnataka and Sanskrit Scholar Shriranga. She completed a graduation in Journalism at the Bharatiya Vidya Bhawan, Mumbai and worked for a few months as a writer for the magazine 'On Looker'. Her first novel 'The Dark Holds No Terror' was distributed in June 1999. She is a champ of the Sahitya Akademi grant, for her novel 'That long silence'. Her third renowned novel is 'Roots and Shadows'. She has anticipated equitably another female face with abstract encounters with a geocentric vision. She thinks about the issues and worries of the white collar class Indian women. Her writings are established in the way of life in which she lives. Her comments are delicate to the basic everyday occasions and encounters and give a masterful articulation to something that is straightforward and commonplace. Her feminism is especially Indian as in it is a result of the pickle of Indian women set between conflicting identities. The women characters are with

traditional methodologies endeavoring to attach family and calling to keep up the ideals of Indian culture. Shashi Deshpande's novel 'A Matter of time' is a continuation of her investigation into the many facts of the feminine involvement in writing. In this novel, she has shown the themes of silence, gender contrasts, latent sufferings and commonplace connections into a lot further domains. It is a story including three ages of women dealing with their life in and every female world. The connection women characters share with their men is homered with silence, nonattendance or lack of interest. The agony of crumbling of the family inconveniences Aru, who think about herself for her father's action and embarks to fix it. It is in this smothering environment the characters advance and go to a more current understanding of their lives.

The job of fury and predetermination are playing as fundamental themes around which Deshpande weaves her story. Deshpande clarifies job of fury in her words,

"I thought of Puradars's line, the hour strikes and I was terrified. I stopped believing in the life I was leading suddenly it seemed unreal to me and I know I could not go on. "

Deshpande's straightforward yet amazing exposition peruses like a grandmother's story that pierces the profound into heart and settles. At a certain point, the utilization of omniscient narration prods the peruser as the speaker forces occasions however isn't to share until time and plot unfurls it. Deshpande's 'A Matter of Time and Salman Rushdie's' *Fury* 'the two novels spun around topic of existential fury. Deshpande brings Rushdie's novel out from crying New York City to a quiet and interceding Karnataka and his slopes in the holes a peruser may have had left longs for. The fundamental topic in Shashi Deshpande's novels is human connections particularly the ones that exist among father and daughter, husband and wife, among mother and daughter. In all connections, the women involve the central stage and altogether, the narration moves through her feminine consciousness. In her novels, three kinds of enduring women characters reoccur with unobtrusive changes. The primary sort belongs to the hero's mother or the mother figure, the traditional woman, who trusts that her place is with her husband and family. The second kind of woman is bolder progressively self-dependent and insubordinate. She can't affirm to legendary, accommodating and surrender vision of womanhood. As radical feminist, ideology communicated, for instance, Sarah's companion Nathan in the 'Dark Holds No Terror'.

The third, kind of women characters, are the women in the middle of neither traditional nor radical in their thoughts and practice. For Example, Indu in 'Roots and Shadows', abandons her husband to look for shelter in her tribal home, Being a woman herself, she feels for women. As Shashi Deshpande clears

up in one of the meetings about feminist methodology in her writing,

"If others see something feminist in my writings, I must say that it is not consciously done. It is because the world for women is like that and I am mirroring the world."

4.2 Manju Kapur's writings

The other, noted novelist under the examination is Manju Kapur: a teacher of English at Miranda House in Delhi. Her first Novel 'Troublesome Daughters' got the Common Wealth Award for the Eurasian district. Her novel 'A married woman' is an alluring story of a love during an era of political and religious change, and is told with sympathy and knowledge.' A Married woman' is the story of a craftsman whose canvas difficulties the requirements of white collar class presence. Manju Kapur portrays through her hero (Asha),

"A woman should be aware of self-controlled, strong willed, self-reliant and rational, having faith in the inner strength of womanhood A meaningful change can be brought only from within by being free in the deeper psychic sense."

Asha like to have a break from reliance on others and continues on the way of full human status that represents a danger to Hemant and his male predominance. Be that as it may, she ends up caught between the weights of the modern creating society and shackles of the antiquated predispositions. She sets out on her quest for an increasingly significant life in her lesbian relationship. She consecrates and honors her offended feminine sensibility raising the male fit of rage to social change in the society. Manju Kapur in 'Difficult Daughters' available the picture of enduring women. In post-pioneer period, segment has ever been the most productive and conspicuous zone for imaginative writers. Amid this stage, number of novels was composed on the subject of the pulverization. It brings the situation and gives a tragic telling discourse on the breakdown on human qualities. In her writings, Manju Kapur has underlined on the issues with regards to man centric society; between religious marriage; family bond, male-female bond, concurrence of at various times. She has portrayed her women protagonists as a casualty of biology, gender, domestic violence, and conditions. Kapur feels that,

"There is a man within every woman and a woman in every man. When, manhood is questioned womanhood is fragmented."

A noteworthy pre-occupation in late Indian women's writings has been a depiction of Inner life and unpretentious relationships. In a culture where, independence and challenge have regularly stayed outsider thoughts and conjugal happiness and the women's job at home is the central core interest. It is

intriguing to see the development of a basic Indian sensibility as well as a statement of cultural preoccupation.

4.3 Arundhati Roy's Writings

The different celebrated and prestigious novelist under the examination is Arundhati Roy, conceived in 1961 in Bengal. Arundhati experienced childhood in Kerala; she prepared herself as a modeler at the Delhi school of Architecture yet abandoned it in the middle. She trusts that,

"A feminist is a woman who negotiates herself into a position where she has choices."

The International people group knows Arundhati Roy as a craftsman with her presentation novel The God of Small Things.' 'The God of small things' won Britain's chief Booker prize, the Booker McConnell in 1997. Roy is the first non-exile Indian author and the principal Indian woman to have won this prize. Roy's major papers 'The End of Imagination' and 'The Greater common good' are accessible on the web. She is between the two Indian writers writing in English who has won the Booker Prize (the other one being Salman Rushdie for his 'Midnight Children'.) Arundhati has never conceded that she is a feminist yet 'The God of Small Things', uncovers at many spots her feminist position and her hero speak to feminine sensibility. Arundhati Roy's mother says,

"Arundhati is a born talker and a born writer. While, she was studying in school, it was a problem to find a teacher, who could cope with her voracious appetite for reading and writing. Most of the time, she educated herself on her own. I can remember our vice principle Sneha Zaharias resorting to Shakespeare's The Tempest as a text for the little fourth grade."

Roy is by all accounts maverick in, 'The God of Small Things'. The expressive advancements make the novel special and convey essentialness and abundance to the novel. The novel is one of a kind in each angle and it is a phonetic try different things with the English language. The elaborate writings incorporate the utilization of words, phrases and even sentences from vernacular language, utilization of italics, subject less sentences, broken spellings ,topicalisation, deviation from typical word request, single word 'sentences,' change of word classes, grouping of word classes and an assortment of different systems. She has offered conspicuousness to environment and subalternity as the significant themes in the novel. Roy's nearby perceptions and the moment viewpoints in the making of her literary abilities are seen in her different works. Her two essential articles on the net are 'The finish of Imagination' and 'The Greater Common Good.' In the End of Imagination, Roy condemns atomic approaches of the Government of India. Arundhati Roy predicts the unsafe results of atomic weapons

on human creatures and nature toward the End of Imagination:

"Our cities and forests, our fields and villages will burn for days. Rivers will turn to poison. The air will become fire. The wind will spread the flames when everything there is to burn has burned and the fires die, smoke will rise and shut out the sun. There will be on day and only interminable night. Temperatures will drop to far below freezing and nuclear winter will set in. Water will turn into toxic ice. Radioactive fallout will seep through the earth and contaminated groundwater. Most living things, animals and vegetables, fish and fowl, will die. Only rats and cockroaches will breed, multiply, and complete with forging, relic humane for what little food there is."

4.4 Anita Desai's Writings

Anita Desai, the other extraordinary novelist of the Indian English fiction was conceived in 1937. Anita Desai is unquestionably one of the observed Indian - English fiction writers. She holds a one of a kind spot among the contemporary women novelists of India. She has shockingly an extensive number of creative works and an intelligently developing readership all through the world. She has distributed ten novels and other literary works of immense value. Anita Desai's women characters in her novels rebel against patriarchal network so as to investigate their very own potential or to live alone terms, paying little heed to the results that such a rebellion may have on their lives. They take the situation of untouchables to battle and censure those cultural belief systems that come in their method for ending up free people, self – picked withdrawal, for these women, takes on the structure a weapon for survival in a patriarchal network. Desai's women, consequently, need opportunity inside the network of men and women, as it is the main way that will prevail with regards to satisfying them. In fact, Desai's model of an emancipated woman, Bimala in the novel *Clear Light Of Day*, is an unmarried woman. Her married women characters like Maya in *Cry, a Peacock*, Monisha in *The City*, Nanda in *Fire in the Mountain*, and Sita in *Where Shall We Go This Summer?* Become discouraged, vicious or self-damaging.

They either lose their rational soundness or slaughter others, or they execute or obliterate themselves. The nemesis of these women is certainly not a private one yet an outgrowth of the mind boggling social setting, close family environments and the relationships with their men. Many of Desai's protagonists are depicted as single women. Desai does not disregard the foundation of marriage or bolster distance from society. A portion of her women characters, similar to Tara in *'Clear Light of Day'*, do accomplish fulfillment in their marriages. Instead, through Bimala, Desai focuses to a sort of feminist emancipation that lies in not constraining women to their traditional roles but rather in expanding and arousing them to a few different potential outcomes. Their sort of life, aside from being empowering, likewise liberates them from

reliance on men. Bimala, through her individual opportunity, epitomizes Simon De Beauvoir's depiction of an autonomous woman in her book. The *Second Sex*, where she declares that,

"Ceases to be a parasite, the system based on her dependence crumble; between her and the universe there is no longer any need for a masculine mediator."

As Anita Desai says,

"I don't think anybody's exile from society can solve any problem. I think the problem is how to exist in society and yet maintain one's individuality rather than suffering from a lack of society and a lack of belonging."

Anita Desai's first novel, *'Cry, The Peacock'* is worried about its main hero Maya's psychological issues. As a young delicate woman, Maya wish to love and to live. She makes up the brain of her father, Gautama who is a lot more seasoned than she is. Maya is spooky continually by the rationalistic methodology of her husband to the issues of life. Maya loves Gautama energetically and wants to be loved in kind; however Gautama's frigidity baffles her. The foundation of the whole novel lies in the prediction of pale skinned person crystal gazer, who makes a dread psychosis in Maya's brain,

"The astrologer, that creeping sly magician of my hallucinations, no of course they were not hallucinations. Arjun had proved them to me and yet said they be real? Had never said anything to suggest that it was I who has to die, unnatural and violently for years after my marriage, nothing to suggest that he even thought that."

This prophecy ends up troublesome to her unconscious personality. Anita Desai works on uncovering the differing mental states, clairvoyant perceptions, internal intentions and existential quest for man. She succeeds completely in breaking non-reason for her fictional craftsmanship among her contemporary while managing the predicament of man and his social and good issues. Desai like Kafka unfurls the existential attributes of man in society. She investigations a man in real life so as to uncover his concealed thought processes behind the facial truth of cognizant personality.

4.5 Ashapura Devi's writings

Presently, let us talk about another famous women writer, Ashapura Devi. She has center around the recovery of an improved traditional womanhood that would suit women's requirement for self-expression. Like Desai and Bhandari, she believes education of women to be of most extreme significance. She does as such on the grounds that she sees women, and not only men, as operators of female oppression. Consequently, she is more reproachful of women than she is of men, who she feels can overwhelm

women since needy and shaky more seasoned women like mothers and mothers-in-law help them to do as such. In her Trilogy, 'Pratham Pratishruti', Subarnalata and Bakul Katha. Ashapurna Devi follows the progression of the feminist movement from pioneer to postcolonial periods in India. She finds that the contemporary, educated and monetarily free women, as Bakul in Bakul Katha, the last piece of her set of three, have turned out to be more self-focused than, the women of prior ages, as Satyavati and Subarnalata in Pratham Pratishruti and Subarnalata individually. All the more significantly and incidentally, Ashapurna Devi finds that their opportunity has not brought them closer to other women. Ashapurna Devi advocates a revision of traditional network where the relations among men and women and among more seasoned and younger women are not founded on the subservience of one to the next, yet where women appreciate indistinguishable rights and benefits from men in a certification of human values. To get harmony at home Ashapurna Devi needs women to break the dividers of psychological imprisonment situated inside them. The people group, for Ashapurna Devi, ought to turn into the establishment that would free women by giving them the strong ground to stand solidly. She indicates how the individual or smaller self discovers freedom from torment and isolation.

4.6 Kiran Desai's writings

Kiran Desai conceived in 1971 is an Indian author who is native of India and a permanent inhabitant of the USA. Her novel 'The Inheritance of misfortune's won the 2006 Booker prize and the National Book Critics Circle fiction award. Her first novel 'Turmoil' distributed in 1998, won 'Betty Trask Award', a prize given by the society of Authors for the new novels by residents of the Common Wealth of nations younger than 35. 'The Inheritance of Loss' opens with an adolescent Indian girl, a vagrant called Sai, living with her Cambridge educated Anglophile grandfather, a resigned judge, in the town of Kalimpong on the Indian side of the Himalayas. Sai is romantically included with her maths mentor, Gyan, the Descendant of a Nepali Ghurkha hired fighter, yet he in the long run reviews from her conspicuous benefit and falls in with a gathering of Ethnic Nepalese radicals. Kiran Desai has handled a few noteworthy issues of modern development in her second novel. The idea of globalization is multisided. It has economic, political, social, cultural and educational angles. It might make a chance or a danger, in view of Globalization, circumstances have changed, new ideas have developed and individuals have ventured out their zones of confinement to discover organization and competency among their partners. Dr. Shubha Mukherjee comments,

"Kiran Desai's *The Inheritance of Loss* presents the picture of globalised India. The characters like Jamubhai Patel, Mrs and Mr Mistry, Sai, Biju Nonita and Lolita are affected by Globalization. As intelligent writer and careful observer of human behaviour, Kiran

Desai fulfils the responsibility of writing about current sensational issues."

At Such moments, Desai appears to be a long way from writers like Zadie Smith and Hari Kudzu whose fiction takes a for the most part idealistic perspective on what Salman Rushdie has called,

"Hybridity, impurity, inter mingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, and songs."

V. CONCLUSION

Indian women, who are truly stirred because of the feminist mindfulness, should realize that the women's space incorporates their situation as well as something past to it in the Indian family which contain both spiritual and physical judgment. Henceforth, the idea of freed women composed by these women novelists are put forward here, which suits to Indian setting. Since the new feminism endeavor to reach in a stage where it draws an indigenous convention for itself. Fiction being the picked vehicle for all writers uncovers social change, changing frames of mind towards the women's job and the diverse mindset about the accomplishment everything being equal. These writers in a single sense needs to contend that women's identity is never isolated however is submerged under male centric society, which is currently recovered it's genuine structure. Modern women novelist raise a voice for feminine sensibility which is by one way or another not quite the same as the general method for different writers composes. The situation of the women is changing after their unremitting quest for individual identity by turning their anger against the unhumiliating shows of man down the ages. Anita Desai checks a conflict between two arrangements of values that is between matchless quality of social order and development of the person. Now and again it settle itself into two issues, obligation to the family and personal fulfillment. Personal fulfillment is an objective for a person in Western society. Be that as it may, in Indian society, fulfillment of oneself at the expense of obligation to the family is unaccepted in traditional set-ups. The women characters in the Indian novels are depicted in the similarity of sacrificing and suffering characters of Sita and Savitri.

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