

Kiran Desai's Essays On Women's Learning and Child Marriage Through their Novels

Kanak Singh^{1*}, Dr. R. M. Jha²

¹ PhD Student, Sarala Birla University

² Associate Professor, PhD Guide, Sarala Birla University

Abstract - An prominent Indian novelist, Kiran Desai, illustrates the influence that issues pertaining to women's education and child marriage have on the lives of her characters within the setting of modern-day Indian culture via the use of subjects that she deftly broaches in her books. Even though they are not the primary emphasis, these themes provide depth to her stories and encourage readers to ponder the intricacies of gender roles, social expectations, and the transformational potential of education in the lives of women. Desai inspires critical introspection on these significant problems confronting contemporary society by way of her narratives.

Keywords - Women, Education, Gender, Confronting, Contemporary, transformational

-----X-----

INTRODUCTION

Kiran Desai, who was awarded the renowned Man Booker Prize for *The Inheritance of Loss*, has garnered the respect and admiration of people all around the globe and established a niche for herself. She addresses a variety of topics, such as the search for identity by women, as well as postcolonial themes, in her work. The purpose of these study studies is to investigate Desai's portrayal of the place of women in society, even in more elevated and sophisticated social classes. She has imbued the female characters in the story with a modest amount of kindness and humility while still giving them some lively sparks. All of the female characters in *IOL* are presented as having achieved achievement in maintaining their status in a society that is controlled by men. In addition to this, she demonstrates very well how girls are encouraged to contemplate subjugating themselves to males. Regardless of this, she has shown that the women of India have been successful in redefining themselves, which has led to the conclusion that women have truly gone a long way and firmly hoist the flag of feminism while simultaneously portraying their feminine characteristics as having rights and liberty.

The term "feminism" refers to the demand made by women for equality, including equality in power, right, and opportunity. Opportunities such as this come naturally to men, but women often must work much more to achieve them. And it is not required that they must succeed; rather, there is a possibility that they may fail at some point. But failing does not imply giving up; rather, it stands as an unanticipated opportunity to meet challenges head-on with renewed vigor, bravery, and self-assurance. For women to reach this level of self-assurance and equality, they are breaking free of

the traditional gender roles that have been assigned to them throughout history. They made a mockery of the tennysonian division of labor, which said that "men were meant for the field and women were meant for the hearth, man for the sword and she for the needle." These are the kinds of ideas that restrict women from moving forward and give males permission to control them. When depicting a female, a masculine figure is almost usually present. Man believes that he is the object, and woman is the other: "She is dubbed 'the sex,' by which is indicated that she appears fundamentally to the male as a sexual person. Man thinks himself to be the subject. For him, she is nothing less than total sex; furthermore, he considers her to be unimportant and irrelevant. He is the one and only, while she is the opposite.

Desai has shown several female figures with a variety of skin tones, which is meant to represent the progression of female generations. The pursuits of Desai with respect to women may be adequately illuminated via the use of detailed descriptions. In the book "*IOL*," Sai's grandmother Nimi is considered to be a member of the first generation, whereas Lola, Noni, Mrs. Sen, and Sai's mother are considered to be members of the second generation, and Sai herself is considered to be a member of the third generation. On the other hand, in the book *HGO*, Pinki's grandmother exemplifies a woman of the first generation, Pinki's mother, Kulfi, exemplifies a woman of the second generation, and Pinki herself exemplifies a woman of the third generation, like Sai. In both of her books (*HGO* and *IOL*), Kiran Desai explores two distinct sorts of women: the first is of an illiterate class, lives in a rural setting, and adheres to traditional values, while the second are educated

and live in an urban setting. Both Nimi from IOL and Pinki's grandma from HGO are examples of the first kind, whereas Noni, Lola, Sai, and Kulfu (a character who explores) are examples of the second group.

The women in the first group are shown as being oppressed by the patriarchal structure, while the women in the second category live lives that are free, liberating, and meaningful. Desai has shown the adventure of women from a state of servitude to one of freedom via the lens of three generations. Desai has done an excellent job of describing the individual personalities of each of the female characters. In this section, we will go over each of Kiran Desai's two books and focus specifically on the female protagonists. Desai has described very skillfully that seeking promising career people migrates to Europe, USA, England, London etc. but under the effect of multiculturalism they start to lose their own identity and culture, and example of such type of character is Jemubhai Popatlal Patel a retired judge who suffers lots in England, oppressed and humiliated there but he always tries to hide his embarrassment behind a façade of "Keeping up Standards".

However, the facts show that he only married Bela Patel for financial assistance so that he could go outside of the country. Their wedding was a negotiation in order to get a lavish dowry for the bride. The dowry consisted of money, cash, rubies from Burma, emeralds from Venezuela, an uncut Kundan diamond, a chained watch, woollen garments, and a ticket for passage on the Strathnaver from Bombay to Liverpool that was enclosed in a fresh envelope. The truth of the enslavement of women is highlighted via the character of Bela, who is portrayed by Desai. In the beginning, the judge finds himself drawn to and charmed by his young bride, who is still a minor. "While the family was out selling the jewels for further money, he gave her a ride on his father's Hercules cycle. They sped faster and faster, through the trees and cows, zipping past the cow pats. " "While the family was out selling the jewels for additional money, he offered her a ride on his father's Hercules cycle. When Jemubhai turned around, he got a fleeting glimpse of her eyes and thought to himself, "Oh, no man had eyes like these or looked out on the world this way.... their hearts were left behind for a moment, floating among the green leaves and blue sky." When Jemubhai Popatlal Patel marries Bela, she is just fourteen years old, and she is so afraid that she begs to be spared the wedding night. Bela marries Jemubhai Popatlal Patel. Consequently, with the development of this new female character the author Bela makes an effort to shed light on the Indian custom of getting married young. In India, child marriage is fairly prevalent, and it is treated as a commercial transaction, with the family of the bride being liable for the dowries that must be brought to the family of the groom. Within a few minutes of the wedding ceremony, the bride's birth name, Bela, is changed to her married name, Nimi, and she is given a new identity as a result. Desai demonstrates once again how women's lives are suppressed in his

society; they are not permitted to keep their identities or their dignity, they have no rights to their own existence, and even their names may be altered if their husbands so choose. Therefore, renaming a girl foreshadows the marginalization that she would experience in her own life. According to Bhagbat Nayak's interpretation, "In the male dominated society where laws for women are made by men in its social matrix, a husband stands as a sheltering tree under which a woman demonstrated her strength through her suffering."

Jemubhai abandons his wife Nimi and travels to England to pursue a career as an ICS officer. During this period, he is gone for five years, and during this time, he forgets about Nimi. After all, he was the first man in his community to achieve an accolade of such caliber, so it was only fitting that the villagers greeted him with open arms when he returned to his hometown. He practices the English manners that he picked up while living in England. To give the appearance of having lighter complexion, he powdered his face. At one point, Nimi is captivated by his powder puff, but she chooses to conceal it. As soon as Jemubhai learns about this, he is filled with rage. He viciously beats her and then, in a fit of anger, he sexually assaults her. He vents all his wrath on her and takes it out on her. Instead of approving, the members of his family proceeded to lock them in the room. He intends to instill in her the same humiliation, stinging sentiments of loneliness, and shame that he himself has acquired from life experiences. As time goes on, Jemu's behavior toward his wife becomes more abusive. He is of the opinion that persons who speak English well exemplify those who belong to more refined social classes. The fact that his wife is unable to communicate in English is the sole reason he does not love her. Nimi is portrayed as a conventional housewife for whom her husband is the center of her world. However, the husband does not feel the least bit reluctant to torment his wife. When he sees Nimi acting in such an absurd manner, he loses control of his emotions and lashes out at her without any regard for how her feelings may be hurt. His inappropriate actions eventually become unbearable to her, but she does not utter a single word of protest until she has reached the end of her tolerance. Jemubhai despises everyone who may be classified as an Indian since he believes they are not cultured.

The collapse of the ego that occurred as a result of the effects of colonialism may be seen in his hatred, fear, inappropriate actions, and poor treatment of his wife. Because of the oppression, injustice, deprivation, isolation, and alienation that Nimi experienced throughout her life, she is inextricably linked to these experiences. She is unable to flee to a distant location. Recollections of Nimi's anglophile spouse provide the frame through which her character might be seen. When Jemubhai saw her tracks on the toilet sheet, he lost his passion and his aggravation knew no bounds: "she was squatting on it!- he could barely contain his outrage took her head

and pushed it into the toilet bowl." This is another event that demonstrates the unfairness of an Indian wife. The kind of mistreatment that she received put an end to her dream and delusion. With each harsh action that he does, he degrades a lovely young lady to a pathetic parody of herself. Her cosmetics and other things for personal hygiene were thrown away, and he forbade her to wear traditional Indian jewelry since he felt it was more suited to English tastes. As a response to the mental and physical violence she has received at his hands, she has become reclusive. As time passed, she did not interact with anybody, and the servants began leaving Nimi their own discarded food and allowing her to steal anything she wanted without consequence. She breaks out in pustules on her face as a result of the emotional tension, which only serves to aggravate her spouse more. She eventually has the epiphany that her life is meaningless and empty. "The more subdued she was, the more he yelled, and the more it escalated if she put up a fight. She quickly concluded that the result wouldn't change much no matter what she did or didn't do.

FEMININE QUEST IN KIRAN DESAI'S

Kiran Desai, winner of the famous Man Booker Prize, has received acclaim from critics all around the globe for her second book, which was published in 2006. She has established herself not just as Anita Desai's daughter, but also as an aspiring and talented author who is in the same company as Vikram Seth, Amitav Ghose, and Arundhati Roy. She has carved a space for herself. After reading this book, it has become clear that the author addresses many pressing themes, such as the search for identity by women and the lives and struggles of immigrants in a strange place. This research article is an effort, although a limited one, to trace Kiran Desai's consensus concerning the role of women in society as well as in the sophisticated class. She has played the female roles with a hint of submissiveness but also with some sparks here and there. It is implied that every female character in *The Inheritance of Loss* is competent enough to maintain her place in a hierarchy that is predominated by males. However, she doesn't miss a beat when it comes to demonstrating how they are compelled to think about enslavement versus males. Regardless of this, she has made it quite evident that the Indian woman has been successful in redefining who she is. As a result, women have certainly made significant progress, even though a great deal of work has to be done. She wavers the flag of feminism with a firm grip while imbuing her female characters with a sense of autonomy and justice. The demand that women make for equality in power, rights, and opportunities is at the heart of feminism. The opportunities mentioned above have been bestowed to males from birth, whilst women must work hard to achieve them. They are successful part of the time but unsuccessful other times. The fact that should be brought out here is that a failure should not be followed by a complete stop. Will or desire must not to be sullied in any way. After experiencing failure, a person should be more formidable and ready to face the challenges that come

their way with fresh courage and confidence. Not making any concessions in order to achieve this equality and autonomy. Women are increasingly refusing to play the conventional gender roles that have been ascribed to them. They are not prepared to acknowledge the tennysonian differentiation of responsibilities:

Men should work outside, while women should tend to the home front.

The man for the sword, and the woman for the needle

Ideas like the ones described above are not ones that Kiran Desai supports since she believes that they hold women behind and give males the authority to control them. A woman is never shown apart from a man, and the tie between husband and wife receives greater attention than other familial bonds, such as those between daughters and their fathers, sisters and brothers, or daughters and their mothers. When seen through the lens of custom, a good woman is one who makes a good wife. She is held in high esteem and often likened to a feminine embodiment of the goddess; yet, she is never recognized as a human being. In this respect, it is claimed that in Hindu civilization, the ideal lady has been embodied by Sita, which is a name that is highly well-known and emulated in the Hindu culture: Sita, who is presented in the Ramayan as the quintessence of wifely devotion, has historically been idealized as the ideal lady in Hindu civilization. This ideal has been held by both men and women in Hindu society.

This has led to the failure of the endeavor, as well as the existence of autonomous existents. This has not only restricted their accomplishments in a variety of spheres, but it has also paved the way for widespread societal ills and has had a particularly negative impact on the sexual interactions that exist between men and women. She is referred to as "the sex," which means that she appears to the male primarily as a sexual entity. Man thinks himself to be both the subject and the absolute, while woman is the other. For him, she is sex, complete and utter sex, nothing less; she is the unimportant and the tangential aspect of their relationship. He is the one and only, while she is the opposite.

Kiran Desai has played a wide variety of female roles, each one bringing a unique shade to the portrait she's painted of many eras' worth of women. Desai's attitudes about women may be better understood with more specificity in the description of the situation. The first generation of women in the book is represented by Sai's grandmother Nimi, the second generation of women is made up of Loli, Nona, Mrs. Sen, and Sai's mother, and the third generation of women in the book is represented by Sai herself. Desai's latest book, *The Inheritance of Loss*, focuses mostly on two distinct types of women: those who live in rural areas and are unable to read or write, and those who live in metropolitan areas and have some level of education. The first group,

which is represented by Nimi, is shown to be enslaved by the patriarchal setup, while the second category, which is represented by Noni and Lola, demonstrates a life of liberty and purpose. The journey of women from oppression to freedom is shown via the novelist's work, which spans three generations and touches all of them. Desai has very deftly highlighted how, in search of a successful profession, individuals migrate to England, Europe, the United States of America, and London, among other places; nevertheless, once there, they begin to lose their own culture as a result of multiculturalism. The person who most exemplifies this kind of character is Jemubhai, who endures a great deal of hardship in England. There, he suffers from humiliation and oppression, but he always manages to cover his shame by putting on a show of "keeping up standards". However, the facts show that he just marries Nimi for the purpose of obtaining financial assistance to go outside the country. So their marriage was negotiated to incur a sumptuous dowry:

The dowry included cash, gold, emeralds from Venezuela, rubies from Burma, uncut kundan diamond, a watch on a watch chain, lengths of woollen cloth for her new husband to make into suits in which to travel to England, and in a crisp envelop, a ticket for passage on Strathnaver from Bombay to Liverpool.

He does not love her wife because she is unable to learn English, and he believes that people who speak English are the pinnacle of refined class. The patriarchal system has Nimi as one of its victims. She is so disconnected from herself that even her birth name, Bela, was changed so that she would not be associated with retrograde attitudes. Her new surname is Nimi, which she received from her husband's family. Nimi was the name of the daughter of a wealthy guy who provided all that the army needed. She is not accepted at the home of her in-laws, and Jemubhai leaves her even though she is not well acquainted with her new family. She is portrayed as a typical housewife whose spouse is the most important thing in her life. Alongside him, his wife's life begins and comes to an end as well. However, the husband does not feel the least bit uncomfortable tormenting his wife with a variety of delusions. After a long absence, Jemubhai has returned to his own land, and during that time he has assimilated western hypocrisy as well as the concept of privacy. When he sees his wife acting in an absurd manner, he loses control of himself and lashes out at her, without giving a second thought to how her feelings may be affected. She can no longer take his punches, but she holds out until she has reached her breaking point before, she finally rebels. Their married connection is unsatisfactory since he has an inherent hatred for all beings who are classified as Indians because they are not considered to be civilized. The dissolution of the ego that occurred because of the effect of colonialism may be seen in his dread, hatred, and abusive treatment of his wife. During the course of an interview, Kiran Desai said, "In a horrible way, you tend to become what you're called..." I can see it even today, but definitely during the time when India was ruled by the British, there was

a whole generation of people who I think left for England and studied there, and when they came back, they despised their own people and their own country to some degree...even great freedom fighters like Gandhi and Nehru came back and couldn't talk to their wives. I can see it even today. (thefreelibrary.com)

WOMEN EDUCATION AND CHILD MARRIAGE IN KIRAN DESAI

Kiran Desai is a well-known Indian novelist who is recognized for writing books that are both intelligent and thought-provoking. Although "The Inheritance of Loss," her most well-known book, focuses mostly on concerns of identity, migration, and the effects of globalization, it does, indirectly, touch with the subjects of women's education and child marriage via its characters and surroundings.

1. **Women's Education:** In "The Inheritance of Loss," Kiran Desai plays the role of Sai, a young girl who hails from a secluded community in the Himalayas. The path that Sai takes is one of self-discovery as well as metamorphosis. The necessity of an education, particularly for women, is brought up in a roundabout way during the story. Sai is initially isolated and uninformed, but through her conversations with her tutor, Gyan, and her exposure to a larger world via her grandfather's library, she gradually gains agency and expands the scope of her perspectives. This change highlights the relevance of education as a means of empowering women and providing them with the means to break away from the roles and expectations traditionally placed on them by society.
2. **Child Marriage:** Additionally, the story alludes to the social problem of child marriage in a roundabout way, most notably via the viewpoint of Biju, the son of the cook. The repressive societal structures and practices that are common in Biju's native country, including child marriage, are brought to light by the experiences that Biju has had as an immigrant in the United States. Although child marriage is not the primary focus of the book, it is used as a background to highlight the difficulties and restrictions that many women and girls in traditional Indian culture suffer.

Kiran Desai's work often investigates the intricate junction of tradition and modernity, illuminating the challenges that women and members of disadvantaged groups confront in the continually morphing terrain of contemporary India. Although her books may not concentrate only on these topics, she inextricably weaves them into the fabric of her narratives, giving readers a view into the diverse lives of her characters and the social concerns they

struggle with. The skilled narrative approach and subtle character development that Desai employs enable readers to interact with these subjects on a deeper level, which in turn provokes reflection and conversation about the problems that women confront in Indian culture, including the issue of child marriage and access to education.

KIRAN DESAI ON CHILD MARRIAGE

Kiran Desai's novels, while not primarily focused on child marriage, do touch upon the issue indirectly within the broader context of societal and cultural norms in India. Child marriage is a complex and deeply ingrained social issue in many parts of India, and Desai's works provide insights into the challenges and consequences faced by individuals affected by this practice. Here are some aspects of child marriage that can be found in her writing:

1. **Cultural Context:** The tension that exists in India between modernity and tradition is often the subject of Desai's books. Her characters may struggle with the expectations and demands forced on them by their families and societies to comply to the conventions of their communities, such as the practice of child marriage, which is a historic and deeply ingrained social norm in certain cultures.
2. **Female Characters:** It's possible that the female protagonists in Kiran Desai's novels, like Sai from "The Inheritance of Loss," would find themselves embroiled in the expectations associated to being married at an early age. They may have a difficult time expressing their own wants and goals, which may come into conflict with the conventional practice of marrying off children at a young age.
3. **Impact on Characters:** Child marriage, although not often the primary subject of her works, may influence the lives of the individuals she writes about. For instance, it may be presented as an oppressive and limiting practice that restricts the freedom and options available to young women. The events that her characters go through allow her to examine the repercussions of such marriages, which include having children at a young age and having less options to further their education.
4. **Social Commentary:** The novels of Desai often serve as a platform for social commentary, and the problem of child marriage may be regarded as a mirror of greater gender disparities and societal injustices in India. Desai's books are commonly set in contemporary India and include strong female protagonists. She tackles, if in a roundabout way, the issues of the detrimental impacts of child marriage on the lives of young girls as well as the need of social reform via the trials of her characters.

Kiran Desai's books present a sophisticated and thought-provoking analysis of the societal conventions and obstacles experienced by people, particularly women, within the backdrop of Indian culture and society. Although child marriage is not the core focus of Kiran Desai's work, it is one of the issues that is addressed in her novels. Her work inspires readers to contemplate the intricacy of the problems at hand and how those problems influence the lives of the people she creates.

KIRAN DESAI ON WOMEN EDUCATION AND CHILD MARRIAGE

Kiran Desai is a well-known Indian novelist who is recognized for writing books that are both intelligent and thought-provoking. Although "The Inheritance of Loss," her most well-known book, focuses mostly on concerns of identity, migration, and the effects of globalization, it does, indirectly, touch with the subjects of women's education and child marriage via its characters and surroundings.

In "The Inheritance of Loss," Kiran Desai plays the role of Sai, a young girl who hails from a secluded community in the Himalayas. The path that Sai takes is one of self-discovery as well as metamorphosis. The necessity of an education, particularly for women, is brought up in a roundabout way during the course of the story. Sai is initially isolated and uninformed, but through her conversations with her tutor, Gyan, and her exposure to a larger world via her grandfather's library, she gradually gains agency and expands the scope of her perspectives. This change highlights the relevance of education as a means of empowering women and providing them with the means to break away from the roles and expectations traditionally placed on them by society.

Additionally, the story alludes to the social problem of child marriage in a roundabout way, most notably via the viewpoint of Biju, the son of the cook. The repressive societal structures and practices that are common in Biju's native country, including child marriage, are brought to light by the experiences that Biju has had as an immigrant in the United States. Although child marriage is not the primary focus of the book, it is used as a background to highlight the difficulties and restrictions that many women and girls in traditional Indian culture suffer.

Kiran Desai's work often investigates the intricate junction of tradition and modernity, illuminating the challenges that women and members of disadvantaged groups confront in the continually morphing terrain of contemporary India. Although her books may not concentrate only on these topics, she inextricably weaves them into the fabric of her narratives, giving readers a view into the diverse lives of her characters and the social concerns they struggle with. The skilled narrative approach and subtle character development that Desai employs enable readers to interact with these subjects on a deeper level, which in turn provokes reflection and

conversation about the problems that women confront in Indian culture, including the issue of child marriage and access to education.

In spite of the fact that Kiran Desai's books do not center only on issues pertaining to the education of women or the marriage of minors, these topics are discussed in passing within the framework of more comprehensive stories. More information on these recurring topics in Desai's work may be found as follows:

The figure of Sai, who appears in "The Inheritance of Loss," personifies the need for education that exists among young women living in rural areas of India. She has a burning desire to broaden her horizons and break free from the constraints of her isolated town. She is able to get new views and opportunities for herself as a result of the interactions she has with her tutor, which provide her with access to fresh books and information.

The representation of Sai's journey by Kiran Desai serves as a reflection on the transformational potential of education, particularly for women who have historically been denied access to it. This is especially relevant for women in India. It stresses the significance of providing women with the knowledge and skills that would enable them to make decisions based on accurate information and question the conventions that society has established.

Child marriage is not the primary focus of Desai's books; rather, it is mentioned many times since it is an inherent element of the larger social structure in rural India. In the story "The Inheritance of Loss," the character of Lola, Sai's aunt, had a bad early experience with an arranged marriage when she was younger. This subplot provides some insight into the effects that early and/or forced marriages may have on the lives of young women.

In a roundabout way, the character of Biju, an immigrant now working in the United States, muses on the repressive customs and societal systems he left behind in India, one of which is the practice of child marriage. His time spent in the United States as a foreigner has caused him to ruminate on the complexity of his own country, particularly about the way women and girls are treated there.

It is essential to keep in mind that Kiran Desai's books are renowned for their sophisticated storytelling as well as their investigation of a wide variety of subject matters. The education of women and the marriage of children are not the primary focuses of the story; nonetheless, they are intertwined throughout the tales in order to create a more comprehensive setting for the difficulties and possibilities encountered by the characters in the shifting landscape of India. The way that Desai writes inspires readers to engage in analytical thought about the problems and the ways in

which they influence the lives of people and communities.

Even though the topic of child marriage is not the primary subject of Kiran Desai's books, the author does address it in a roundabout way within the larger framework of the cultural and social conventions that exist in India. Desai's works give insights into the issues and implications that are encountered by people who are touched by the practice of child marriage. Child marriage is a complicated societal issue that is firmly rooted in many regions of India, and Desai's works convey these insights.

It's possible that the female protagonists in Kiran Desai's novels, like Sai from "The Inheritance of Loss," would find themselves embroiled in the expectations associated to being married at an early age. They may have a difficult time expressing their own wants and goals, which may come into conflict with the conventional practice of marrying off children at a young age.

Child marriage, although not often the primary subject of her works, may have an effect on the lives of the individuals she writes about. For instance, it may be presented as an oppressive and limiting practice that restricts the freedom and options available to young women. The events that her characters go through allow her to examine the repercussions of such marriages, which include having children at a young age and having less options to further their education.

The novels of Desai often serve as a platform for social commentary, and the problem of child marriage may be regarded as a mirror of greater gender disparities and societal injustices in India. Desai's books are commonly set in contemporary India and include strong female protagonists. She tackles, if in a roundabout way, the issues of the detrimental impacts of child marriage on the lives of young girls as well as the need of social reform via the trials of her characters.

Kiran Desai's books present a sophisticated and thought-provoking analysis of the societal conventions and obstacles experienced by people, particularly women, within the backdrop of Indian culture and society. Although child marriage is not the core focus of Kiran Desai's work, it is one of the issues that is addressed in her novels. Her work inspires readers to contemplate the intricacy of the problems at hand and how those problems influence the lives of the people she creates.

CONCLUSION

To summarize, Kiran Desai, a well-known Indian novelist, delves into the topics of women's education and child marriage in her books, although in a roundabout way and within the larger framework of her stories. Through the characters she creates and

the stories she tells, she offers insightful perspectives into the intricate workings of Indian culture, which is characterized by the frequent coexistence of modernity and tradition.

The depiction of women like Sai by Desai exemplifies the transformational power of education and highlights the significance of education in providing women with the ability to defy conventional conventions and broaden their horizons. Even if education may not be the primary focus of her works, it still functions as a subtext that urges readers to acknowledge the relevance of knowledge and self-discovery in the lives of women.

In a similar vein, child marriage is shown as a ubiquitous societal problem in rural India throughout Desai's books, even though it is not a significant narrative feature. Characters like Lola and Biju shine a light, although in a roundabout way, on the repercussions of early and forced marriages, highlighting the need of cultural transformation in order to eliminate this damaging practice.

The books of Desai are not just fiction, but also vehicles for social critique across their pages. They inspire readers to focus on the issues encountered by women and underprivileged populations in India, which in turn prompts conversations about gender inequities and social injustices in the country. Her deft storytelling style and subtle character development encourage readers to interact critically with the subjects that are being discussed, which results in a greater comprehension of the complexity of Indian culture.

In essence, Kiran Desai's books provide a glimpse into the lives of her characters, making it possible for readers to investigate topics such as the education of women and the marriage of children as part of the larger social and cultural context in which her tales are situated. Through her work, Desai encourages readers to reflect on the topics and think about the ways in which those topics may affect the autonomy and quality of life of women in India and beyond.

REFERENCES

1. Tennyson, Alfred. *The Princess*. Fairford: Echo Library, 2007
2. Beauvoir, Simon de. *The Second Sex*. London: Vintage Books, 2011.
3. Das, Bajaykumar. (2012). *Critical essays on post-colonial literature*. New Delhi: Atlantic Publishers.
4. Anandalakshmi, S. (2014). The female child in a family setting. *The Indian Journal of Social Work*, 2(1), 12-23.
5. Anjali Rai. (2013). Feminist mode in major Indian English fiction: The analytical review. *The Journal of Science, Technology & Humanities*, 123(34), 9-12.
6. Dolan Ghosh | Dr. Anita Singh "Modus Operandi of Empowering Women in Some Selected Novels of Anita Desai" Published in *International Journal of Trend in Scientific Research and Development (ijtsrd)*, ISSN: 2456- 6470, Volume-5 | Issue-6, October 2021, pp.20-23,
7. Vipin Mahore and Tulsi Rani Patel, *Female Characters in Kiran Desai's Novels*, *International Journal of Advanced Research in Science, Communication and Technology (IJARSCT)* Volume 9, Issue 5, September 2020
8. Dr. Ganga Nand Singh, *ARDUOUS JOURNEY OF THE INDIAN ENGLISH NOVEL*, *Literary Endeavour*, Vol. XI : Issue: 4 (October, 2020)
9. Dr. Venkatesh.(2016).The voice of Indian women novelists and their status in the contemporary Indian English literature. *Journal of Humanities and Social Sciences*,23(21), 4-12.
10. Engels, Friedrich, *The Origin of the Family, Private Property and the State* (New York, International Publishers, 1972). New World Paperback edition with introduction by Eleanor Burke Leacock.

Corresponding Author

Kanak Singh*

PhD Student, Sarala Birla University