



BUILDING FEMINIST THOUGHT ACROSS KARNATAKA: STUDY OF POST _ INDEPENDENT INDIA IN 21 YEARS

Anithalakshmi KH

Research Scholar Asian International University

ABSTRACT

The purpose of this study is to analyze the ways in which English literary works have affected and inspired feminist discourse in the area. This would be accomplished through a complete assessment of literature and analysis. Within the realm of English literature, the research investigates a variety of themes, representations, and storylines that have resonated with feminist beliefs and movements in the state of Karnataka that have been studied. The research sheds light on the role that literature plays in opposing patriarchal conventions, fighting for gender equality, and empowering women in Karnataka. This is accomplished by charting the growth of feminist ideology as it is mirrored in English literary writings. In addition to this, it sheds light on the cross-cultural communication that is made possible by English literature, as well as the inter sectionality of feminist viewpoints within the community of Kannada speakers. The purpose of this study is to shed light on the enormous influence that English literature and feminist thinking have had on the social, cultural, and political landscapes in Karnataka. For this reason, the study adds to a fuller understanding of the dynamic link that exists between English literature and feminist philosophy.

Keywords: Building Feminist, Independent, 21 Years

INTRODUCTION

The literature that was written in English during the time period following India's independence made a significant contribution to the development of feminist ideas in Karnataka. This contribution was made during the period described above. Since the country obtained its independence 21 years ago, literature produced in English has been a powerful medium for expressing, disseminating, and questioning gender norms, stereotypes, and patriarchal structures that are prevalent in society. This has been the case ever since the country gained its freedom. Through various genres such as novels, poetry, plays, and essays, English literature has provided a platform for women writers and thinkers from Karnataka to voice their experiences, struggles, and aspirations, thereby contributing to the development of feminist consciousness and discourse in the region.

We wish to explore and investigate the numerous ways in which English literature has contributed to feminist ideals in Karnataka since the state's independence. This will be done in the course of this research. By conducting an analysis of key literary works, writers, issues, and movements, our goal is to gain an understanding of the ways in which English literature has impacted and been influenced by the shifting feminist landscape in the state. The evaluation of these components will allow for the achievement of this

goal. In an effort to shed light on the role that literature plays in combating gender inequality, advancing the rights of women, and imagining societies that are more fair and inclusive, we are seeking to do so with the assistance of a detailed examination of texts and situations. In the contemporary sociopolitical context, where issues of gender equality, women's empowerment, and social justice continue to be prominent concerns, this study is particularly significant due to the fact that it is relevant to the situation. Our objective is to shine light on the transformative power of creative expression as it relates to the process of growing critical awareness, empathy, and social change. Exploring the intersection of literature and feminism is the means by which this objective will be attained. By doing this inquiry, we believe that we will be able to make a contribution to a more in-depth understanding of the dynamic link that exists between literature, feminism, and social reform in Karnataka. This is something that we are eager to accomplish. This, in turn, will improve the discourse of academics and stimulate further research and action in this field in the future.

WRITERS IN ENGLISH AND FEMINISM - POST INDEPENDENCE PERIOD

Following India's attainment of its independence, a collection of contemporary feminist writers who write in English developed, each with their own distinctive voice and point of view. Sources such as epics, mythology, folklore, and folktales are examples of sources that are not traditional but have been impacted by them. They are not only fearless and compelling, but they also have a strong training background. They are unwavering in their understanding of what it is to be a guy. A shift of frame of mind, perspective, subject matter, and visual representation may be observed in this instance. The writers' work reflects both the modern opinions of the authors as well as the experiences of different women. Through the process of writing essays that tackle significant themes, they are able to produce their own literature, which provides them with a platform from which they may communicate their feminist ideas and ideals. They make an effort to expose the cultural and patriarchal aspects of "self" that have been concealed from view throughout the years. Their experiences and the reality of their life are communicated via the use of fictional characters that they have constructed particularly for the sake of this work. "In addition, we broadened our understanding of social issues, developed a keen sense of women's identities, became activists for women's rights, explored issues of isolation and crisis of self-identity, boldly portrayed gender, and centered our attention on the study of interpersonal dynamics," Rashmi Bajaj says in reference to the recent works of Indian women writers that have been published in the English language.

The 1960s saw a multitude of debut works written in English by Indian women poets. These works were written by Indian women. Everyone from Kamala Das and Monika Varma to Margaret Chatterjee and Ira De to Roshan Alkazi and Sujatha Modayil and Mamta Kalia and Gauri Deshpande and Sunita Jain and Lila Ray and Suniti Namjoshi and Mary Gupta and Indira Dhanrajgir and Shri Devi Singh and Gauri Pant and Lalita Venkateswaran and Chitra Pershad and Nasima Aziz and Vimla Rao and Malathi Rao and Dorothy Sinha and so on. They are poets who are blessed with a brilliant poetic abilities. Disclosure of personal information is their top concern. They tell experiences from their own life as a way of expressing the femininity that they possess. It is the concept of the man-woman connection that serves as the focal point of their work. As a woman navigates a society that is controlled by men, she faces a variety of psychological battles, including those related to passion, ambition, sex, sorrow, and grief, among other things. When it comes to women, they are the ones who have pioneered the road into new worlds of pleasure and emotional intimacy. Some of the things that they discuss freely include lesbianism, masturbation, abortion, menstruation, and other related themes. As a result, in this post-independence period, we are in a better

position to appreciate the works of Indian women poets, who have left an indelible mark on English poetry via the beautiful works that they have produced.

PRE-INDEPENDENCE PERIOD:

For the sake of ease, the researcher believes that it is more beneficial to examine the history of Indian English literature in two phases: the first part is referred to as the Pre-independence Period, and the second phase is referred to as the Post-independence Period. In the writing that was done before independence, women are portrayed as being romantic, charming, intellectual, clever, graceful, valiant, and so on. During this time period, novelists saw the lives of women, as well as their skills and values, as being on the periphery, secondary, or inconsequential. According to their beliefs, the literature that was created by women was not up to the same level as the literature that was produced by males. They saw women as a divine being. The woman was a representation of the Pativrata in their eyes. The lady in the narrative prior to independence did not have a sense of self-identity. That was the way that she was portrayed. During that time period, it was required of women to be subservient and obedient. Additionally, it was expected of them to comply with the elders and respect the customs that were established by patriarchy. In this context, Shirwadkar Meena, a well-known research researcher, has made the insightful observation that the literature of the pre-independence period has a significant amount of a sense of loyalty to the elders. More specifically, this sense of obedience is plentiful. According to her, it is something that "permeates the Indo-Anglican novel."³) During that time period, two different standards were used to regulate society. Both men and women were subject to a distinct set of regulations. In the same way that literature is a reflection of society, it mirrored the same things in itself. Back in those days, it was considered acceptable for a husband to commit adultery, whereas it was not acceptable for a woman to commit adultery.

As a result, the woman in Indian English literature of that era was forced to endure hardship whether it was as a result of her husband's infidelity or the embarrassment of being sterile. During that era, authors portrayed females and girls as being of lower importance than other species. According to Meena Shirwadkar, girls in Anand and Narayan's initially published works have been shown as "subordinate creatures" and "pictures of pity and suffering." This is a fair statement.⁴ Two authors, Mulk Raj Anand and R. K. Narayan, have taken the traditional method of portraying women in their books by using the character of Pativrata. They have treated her as if she lacked drive and as if she were an entity that bring shame upon themselves. In the past, it was often thought that the goal of a woman's whole existence is to endure and submit to the circumstances in which she finds herself embedded. A couple named Laxmi and her husband, Hari, are the protagonists in Mulk Raj Anand's film Coolie. Despite the fact that Laxmi is forced to cohabit with her husband in a subhuman setting, she remains faithful to him. At no point does she mutter or show any signs of anxiety. Within the realm of his renowned literary work, *The Guide*, R. K. Narayan recounts the true story of Raju's mother, who is shown as an acquitted mother who embodies the conventional societal order. Unlike Raju's mother, Rosie, the female protagonist in the same tale, follows her husband without any complaints. However, Rosie is not the same as Raju's mother but rather is different. Since this is the case, the books written by male authors contain a great deal of variation as well as monotonous analogies. The notion that motherhood is the pinnacle of womanhood was central to their literary works. It is a very essential part of the Indian renaissance that the emergence of Indian writing in English throughout the 19th century occurred. Bengal is the province in India that is credited with being the first to initiate social reforms

and to achieve political awakening in the nineteenth century. This province is also the birthplace of the work of fiction in India.

The conventional way of thinking of Indians has undergone a fast transformation as a result of the introduction of English education by Lord Macaulay in the year 1835 and the impact of Western culture. It is one of the most important elements that contributed to the development of prose fiction. The novel *Raj Mohan's Wife*, which was authored by Bankim Chandra Chatterjee in 1884, is considered to be the first Indian novel published in English. On the other hand, *Govind Samantha* (1874), written by Lal Behari Day, is often regarded as the first significant Indian book written in English. After that, a great number of men started writing books in the English language. In their portrayal of Indian women, these men have encountered challenges due to their lack of actual experience. Therefore, they have made an effort to portray the stereotypes, such as the mother who is protective, Sita-Savitri, Pativrata, Kali, or Shakti.

Women have been enabled to express their emotions and experiences as a result of the impact of Western feminist movements, as well as the availability of educational chances, career opportunities, a progressive mindset, economic independence, and other factors. The act of writing about oneself in order to reawaken other women who have been suppressed has become less stressful for women than it is for men. Meena Shirwadkar has made a point that is both accurate and pertinent, namely that the education sparked a desire among women to declare their individuality. Her resentment at male-controlled conceptions of morality and conduct, her issues at home and at her place of employment, and her feelings of mismatch with tradition-bound surroundings were only some of the things that were triggered by it. It is written by Shirwadkar that:

The need for women to express themselves more openly grew as they gained access to education. 5

At first, the desire to express oneself is what distinguishes the writings of women. However, the challenge in satisfying the overwhelming want for self-expression appears to lie in the medium. A lack of education and the *purdahs* system, which the Rajputs, Marwaris, Maratha aristocracy, and royal families acquired from the Muslims, were the main issues towards the end of the nineteenth century. As a result, women were unable to lead any kind of independent lives. Many of the girls were widows at a young age due to the early marriages they had. A woman's life consisted entirely of housework. It was considered bad luck and against the law for a widow to remarry. Marriage, housewarming, and other religious and holy rites were off-limits to them as well. As literacy rates rose, women were more cognizant of the pervasiveness of patriarchy and the injustices it perpetuated within male-dominated household structures. Political radicals such as Mahatma Gandhi and Raja Ram Mohan Roy The political and social landscape of the nation was shaken when D. K. Alias Annasaheb Karve emerged. Eventually, sex-based discrimination faded from memory when men and women banded together to oppose the British during the Independence Movement. Annasaheb Karve married a widow and established a school in Pune specifically for women. The famous social reformer Jyotiba Phule was one of many men who educated their wives so that other women may learn to read and write. It was essential to follow the British model in areas like law, education, and social reform; but, there were other reformers who argued that the British may be the Indians' political foes. Thus, due to inexperience, we often see didacticism, sentimentalism, and romanticism predominating in first works of literature. Take a look at the books written by authors who lived before independence.

Toru Dutt (1856–1877) was the first Indian woman to publish a novel in English. She was a bilingual writer who worked in both English and French until her untimely death at the young age of 21 in 1877. She avoided

the ups and downs of the outside world and lived a life apart from it. The Young Spanish Maiden and *Le Mademoiselle d'Arvers*, two of her books, were autobiographical in character. Women like Sita and Savitri, who are role models in Indian society, are her focus. Posthumously published in 1878 was *Binaca*, also known as *The Young Spanish Maiden*. Shown here is *Binaca's* development from a naive little girl into the object of passionate love. *Ranj Laxmi Debi* was another. She defies conventional societal norms in her 1876 book, *The Hindu Wife*, also known as *The Enchanted Fruit*. All three of Sita and Shanta Devi's novels—*The Garden Creeper* (1931), *The Knight Errant* (1923), and *The Cage of Gold* (1923)—are social novels. These books elevate the Indian English novel to a new level, even though they are only translations from the Bengali originals. For this reason, these two novels hold great literary significance. According to K. S. Ramamurthy, one of the academics, "they seek to project the image of new-woman" when discussing these authors. 6 Three novels by Swarna Kumari Ghosal (1837-1932) were published: *An Indian Love Story* (1910), *An Unfinished Song* (1913), and *The Fatal Garland* (1915). A historical romance about a love rivalry between two young girls, *The Fatal Garland* is her debut novel. Autobiographical writing makes up the second book, *An Unfinished Song*. Its vulnerability is nuanced. Its structure and methodology leave a good impression on the reader. The middle class milieu was largely reflected in her novels. She took the lead in highlighting the merits of women writers and elevating their work to an admirable level. The fact that she was Rabindranath Tagore's sister was also significant.

The works of Krupabai Sathianathan, another notable author, include the novels *Kamala: A Story of Hindu Wife* (1894) and *Saguna: A Story of Native Christian Life* (1895). The author's personal story is told in these novels at various points. She passed away at a young age, but she had the opportunity to become famous during her brief lifetime. Along with Toru Dutt and Krupabai, Shevanthi Bai Nikumbe is another notable writer. *Ratnabai*, her novel, advocates for women's education, a crucial social reform that aims to elevate women. *Sketches of a Hindu High Caste Life in Bombay*, her second book, is just as remarkable. An Oxford-educated lawyer with a daring spirit and a passion for missions, Cornelia Sorabji (1866–1954) championed the plight of women, particularly widows and those in *purdah*. She used her novels as tools for social change in works such as *Love and Life behind the Purdahs* (1901), *Sun-Babies*, *Studies in the Child Life of India* (1904), *Behind the Twilights* (1908), *India Calling* (1935), and *India Recalled* (1936). She did her best to portray the daily life of the *purdah* in her writings.

POST-INDEPENDENCE PERIOD

Since the country's independence, the woman has been at the center of Indian English fiction, and her projections of a wide range of images have contributed to the expansion of the canvas of fiction. A lady who passionately felt that self-effacement, obedience, tolerance, self-sacrifice, and stoicism were the values of Indian femininity was portrayed by the women authors who wrote before the country gained its freedom. These female writers portrayed a stereotypical image of women, depicting them as a "Pativrata" and a wife who has been grieving for a long time. They did not give their female protagonists any sense of uniqueness or voice in their writings. Their dependence on their spouses was unwavering. The inequities that were imposed on them caused them to suffer, yet they did not rise up to protest or fight against them. In the 1950s, this scene underwent a transformation, and it appeared that a new woman was actively engaged in the process of establishing her own space, incorporating new learning and nationality. Over time, she became more prominent in post-independence fiction. After the country gained its independence, there was a surge in the amount of fiction written by women writers, which was of higher quality and more in-depth. When

compared to writers who wrote before independence, these authors took a more realistic approach to their writing.

They were successful in presenting a vision that was uniquely theirs. A woman's self has been reawakened inside her as a result of learning. Because of this, she has begun to investigate the possibility of living a life that is self-governing and independent. Additionally, in order to make this a reality, she has started to struggle against the person that she is, which is a reserved person.

Despite the difficulty of the fight, it has begun. Indian female authors have done a very good job of highlighting the sufferings that women experience as a result of the deficiencies and changes that they experience in their lives. It has become clear to the woman that she must liberate herself from the constraints of arbitrary limits and customs that have been put on her by the patriarchal society where she lives. In the period following the attainment of independence, female authors started to become cognizant of the concept of the "image of the new woman." Consequently, all of the feminist writers who wrote after independence depicted women with a more or less missionary passion in their writing. Their female characters are shown as struggling against the injustice and dominance that are perpetuated by male prejudice in their stories. It is extremely common for feminist authors in India to discuss the topic of feminism in conjunction with economic and political challenges simultaneously. In doing so, they intend to call into question the discrepancy that exists between the sexes as well as the lack of confidence that women have in society. As a result, their writings are always seen to be focused with the challenges that women experience in a society that is controlled by men. The majority of the time, these issues are present in Indian society. After the country gained its independence, the influence of "Gandhian Ideology" and the proliferation of English education spurred social transformation, which resulted in a change in the established pattern of Indian customs. After some time had passed, a new set of authors, both male and female, made an effort to represent female characters who were courageous enough to express their protest against the norms that were dominated by males. They are women who do not conform to the norm, and they not only protect their originality but also stand up for themselves. Despite the fact that they are able to bravely battle for their liberty and authorization, they do not violate the limitations of the norms that govern the community. They give preference to those traditions that contribute to the improvement of family and societal ethics, and they are exclusively opposed to those traditions that enslave women. In their writings, authors like Anita Desai, Jai Nimbkar, Shashi Deshpande, Githa Hariharan, and Manju Kapur, among others, have portrayed female characters that are not timid, meek, or weak. They are not mute and obedient. On the other hand, they are not at all like the sort of ladies who are being defiant. They rebel, yet they do not cause any disruption to the established social order. However, it is worth noting that almost all writers who have written in English after independence have expressed a strong desire to place primary emphasis on the voice of women that should be heard.

They are of the opinion that women should be regarded in the same sense as men. It is in everyone's best interest for them to enjoy the same level of freedom, power, equality, and respect in society as their counterparts do. The intention of these feminist writers is to establish a new definition of femininity, given that power does not need the sub sex. It is a very challenging task for these contemporary female characters to do their tasks and to carve out their own distinctive niche in the world. The fact that they have emerged as courageous individuals as a result of their enormous struggle to lead a life that is characterized by respect and morality is a fact. Since the end of World War II, Indian fiction written in English has been significantly

improved by skilled female authors. There are a significant number of female authors who have made significant contributions to Indian fiction written in English. Some of these authors include Santha Rama Rau, Kamala Markandaya, Ruth Pravar Jhabvala, Anita Desai, Nayantara Sehgal, Shashi Deshpande, Attia Hosain, Bharati Mukerjee, Nergis Dalal, Shoha De, Veena Paintal, Manju Kapur, and others. They, along with males, are the ones who are responsible for stirring up the Indian fiction that is written in English. While Madhusudhan Prasad was writing about the female receptivity in the works of female authors of post-independent India, he expressed his opinion that:

"There's no doubt that the feminine sensibility has attained a certain level of imaginative self-sufficiency."

These female authors of the post-independence period have witnessed the emergence of the new woman in the context of a society that is always evolving and changing. Since the beginning of time, the new woman has been patiently waiting for freedom from the grip of the tyrant. They provide a comprehensive environment in which folks carry out their lives with a laid-back attitude. In addition to having their own unique elegance and venture, they also have their own unique visualization. In their books, they demonstrate the dominance of creative assortment, which is the means by which they tend to achieve coherence. A significant number of Indian books written in English revolve around the quest for females to discover their uniqueness and develop their sense of self-awareness. The post-independence Indian milieu, which is characterized by rapid sociopolitical upheavals, has inspired a wide range of reactions from Indian female authors who write in English. It is important to highlight that issues pertaining to families, marital conflicts, and feminist eruptions did not emerge until after the country gained its independence. In our day and age, the emotions of dissent and discontent have attained a form of expression that is clearly articulated. The female authors, on the other hand, appear to have responded positively to the shifting circumstances and psychological realities of Indian life.

A remarkable shift in the perspective of female authors has been brought about by the process of education. They have been assured of their financial independence as a result of this. The pen has evolved into a fantastic weapon for women to use in order to communicate their ideas, thoughts, and perspectives. This has caused man to be appalled, and as a result, he has imposed further societal and sanctioned conventions on mankind. On the other hand, women are not going to keep silent; they have been struggling against these obstacles in order to demonstrate that they are on par with male members of society throughout history. Women have proven their worth by managing to gain entry into a world that is dominated by males, despite the persistent harassment they have received. As a result of the liberation struggle, Indian women are able to break out from their shielded and entirely secure lives. It has brought Indian female authors into the political and social scene, and they have started to build the prevailing crusader zeal as a result of this. Additionally, the doors of academic institutions are opened for them to enter those institutions. The concept of freedom for Indian women did not just refer to freedom from the oppressive and harsh authority of the British. By doing so, one is liberated from millennia of patriarchy and the social and cultural norms that have been dominated by men. Despite the fact that Indian women did not face the same challenges as American women in their fight for universal suffrage, she still had to work hard to get acknowledgment of her identity and recognition from society in order to survive outside the confines of her gender-based responsibilities. The Indian woman has been forced to be entirely subordinate to her male counterpart in both the social and economical spheres as a result of male dominance by the Indian society. Subsequently, she has endeavored to alter that situation and bring about a degree of equilibrium to the long-standing

disparity. During the early stages of replication, the Indo-Anglican writers not only shown a significant command of the English language and versification, but they also laid the groundwork for the subsequent stage of Indianization. In order to do this, they wrote with a public awareness in mind. They have the ability to explain the mentality and spirit of India to westerners. Because of this, the books written by authors of the early period have a temperament that is entirely Indian. There is a tendency for their books to provide information on the rituals, ceremonies, and customs of the local community.

In order to construct their story, they have skillfully manufactured all of these elements into the framework of their story. Therefore, according to Srinivas Iyenger, women authors such as Ruth Prawar Jhabvala and Kamala Markandaya are without a doubt the most brilliant novelists who have contributed to the development of Indian English literature. In addition to Kamala Markandaya and Ruth Prawar Jhabvala, the names of Jai Nimbkar, Anita Desai, Nayantara Sahgal, Santa Rama Rau, Shashi Deshpande, and Manju Kapur are also among the most significant female authors whose names may be discussed in relation to this topic. The existential tension that is produced as a result of the transition of female people from tradition to modernity is something that these writers express their worry about. This worry is shown in a compelling manner in the most notable books and short tales that they have written. There is a correlation between their literary works and the intricate self-location that is highlighted in the man-woman connection, the genetic apprehension of women, legendary illusions, and women's freedom, as well as the emotional reaction of women. Within the context of Indian culture, myths continue to serve as the master element. They have been having an impact on our lives for a considerable amount of time. In order to show the truth about the contemporary challenges that are associated with female folk, these authors have depicted their fictitious characters. Alongside other types of feminists, there are also Muslim feminists. They are Zeenuth Futehally and Attia Hossain, and they have attempted to bring attention to the reliable lives of Indian Muslim women through the literature that they have produced. Zohra (1957), a film directed by Zeenuth Futehally and titled for the protagonist, depicts Zohara's progression from a position of innocence to one of adulthood. Her life was initially filled with happiness, but as time went on, she began to experience a steady decline in happiness as a result of societal taboos and the constraints imposed by her family. Consequently, it lends a sad quality to the tale. Sunlight on a Broken Column, which was written by Attia Hosain in 1961, is another work that chronicles the development of a young lady from the age of fifteen to the age of fifty, all while living in a Muslim family in Lucknow. One of the main characters, Leila, has been estranged from her people as a result of her schooling. A span of thirty-five years is depicted in the story, which is divided into four parts. In the beginning of the book, Leila is a young girl, but by the time it is over, she has become a mother and a widow.

These last several years have been marked by a great deal of social and political turmoil in the nation. Her husband Ameer, whom she had married against the desires of her family, enlists in the military and is subsequently slain in an effort to escape from the jail where he was serving his sentence. As a result of the partition of the country, Saleem, one of her two cousins, decides to move to Pakistan, whereas Kemal decides to make the decision to continue being an Indian citizen. Despite the fact that Leila does not take part in any social or political activities, she does have an awareness of the constantly shifting times. The author of the story demonstrates how her protagonist takes a deliberate decision, free from the influence of dogmatic thinking. In the tale titled "The Moon in Rahu," written by Tara Ali Baig (1916-1989), the author successfully captures the reader's emotions and makes them question their own moral compass. Despite the fact that she may be without alternatives, it is about a woman's struggle to safeguard the freedom she has

worked so hard to achieve. The main character is making an effort to safeguard her widowhood while also preventing a breach of her privacy. One of the most significant reversals in the flow of women's literature in India is the depiction of a Hindu lady who is fervently attempting to preserve the integrity of her absence of a Mangalsutra. Shantha Rama Rau, who was born in India and later resided in the United States of America, is a freelance writer who writes on popular topics and has a lot of travel books to her credit. She passed away in 2009. Her sole published work is a novel titled *Remember the House* (1956), in which she depicts the struggle that arises as a result of a meeting between east and west. The majority of her ladies are portrayed as being victims of political situations, and they are sometimes referred to be war criminals due to their actions. There is little doubt that Kamala Markandaya, who was born in 1924 and passed away in 2004, is the most accomplished of the second generation of women who write fiction. She is the first prominent female writer to emerge after independence. The books *Nectar in a Sieve* (1954), *Some Inner Fury* (1957), *A Silence of Desire* (1961), *Possession* (1963), *A Handful of Rice* (1966), *The Coffin Dams* (1969), *The No Where Man* (1972), *Two Virgins* (1973), and *The Golden Honey Comb* (1977) are among her most well-known works. She places a significant emphasis in her works on the struggle that exists between modernity and tradition. The majority of her female heroines in her works have a perspective that is conventional and conservative. Throughout the story, she highlights the unwavering trust that her heroes have in the conventional way of life. Denying themselves their originality, it is remarkable that all of the ladies of Kamala Markandaya, despite their conformity to tradition, manage to maintain their uniqueness. They make their individuality and autonomy known in ways that are unobtrusive and unnoticeable, despite the fact that they are suppressed and dissatisfied.

RESEARCH OBJECTIVES

1. To get a deeper and more nuanced comprehension of the social, cultural, and historical contexts of literary literature by situating Sarah within a more comprehensive sociohistorical framework.
2. To examine, with the help of Sarah's autobiographical works, the development of Sarah as a writer during the course of her career.
3. To identify the literary readership of Sarah.

FEMINISM'S EVOLUTION

The word feminism comes from French word feminism and according to the Cambridge online dictionary feminism is "the belief that women should be allowed the same rights, power, and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state."³ The term 'feminism' itself is used to describe a cultural, political or economic movement aiming for equal rights for both women and men. Nonetheless, the terms 'feminism' and 'feminist' did not gain widespread meaning use until the 1970s when they started to be used in the public parlance more frequently. The feminist movement involves sociological and political theories concerning with gender difference issues. The movement has been here for many decades, and British women have started to fight against the oppression during mid 1850s when the first feminists started to advocate their thoughts about inequality and when the first suffragette movement emerged, since then women have started working on accomplishing their goals to have the same rights and to have the same position in society as men have. The feminist framework also indicates how problems are defined and the kinds of questions to be asked. For example, according to definition in Theoretical

Perspectives on Gender and Development written by Jane L. Parpart et al inequality results from “the need to establish unequal incentives to motivate the most talented people to do the most important jobs efficiently in society,” other definition from the same book also says that the inequality results from “the practice of providing differential rewards to keep a less powerful working class fragmented by gender and race.”

A BRIEF HISTORICAL BACKGROUND

Britain as well as France were among the first countries where women started fighting for their rights, education, and above all respect. Simone de Beauvoir wrote that “the first time we see a woman take up her pen in defence of her sex was when Christine de Pizan wrote *Epitre au Dieud'Amour* (Epistle to the God of Love) in the 15th century.”⁶ However, it was not until the early 19th century when women began to achieve changes in society, it was Mary Wollstonecraft, author of the commanding *Vindication of the Rights of Woman*, who received the lion’s share of attention. Wollstonecraft was a woman who, as Arianne Chernock says in her book *Men and the Making of Modern British Feminism*, “spoke up, quite loudly, for what had been until then a largely silent section of the human race.”⁷ Scholars, even today, consider Mary Wollstonecraft to be a founding mother of British feminism and her *Vindication of the Rights of Woman* can be considered as a first unambiguous feminist work. In addition, one of the main social reformers of early 19th century was also Florence Nightingale, who was convicted that women had “all the potential of men but none of the opportunities,”⁸ she pioneered the importance of nursing schools and also advocated better education for women. Nonetheless, not only women tried to establish equal opportunities for both sexes, feminist men also helped advance women’s liberation, although there were not many of them. One of them was an English philosopher, political economist and feminist John Stuart Mill, who was inspired by his wife women’s right advocate Harriet Taylor Mill. Mill once declared: “[T]he principle which regulates the existing social relations between the two sexes—the legal subordination of one sex to the other—is wrong itself, and now one of the chief hindrances to human improvement; and that it ought to be replaced by a principle of perfect equality, admitting no power or privilege on the one side, nor disability on the other.”⁹ Mill also became the first British Member of Parliament to introduce a bill calling for women to receive the vote.

Feminists and scholars have divided the movement into three separate waves and each of the waves is significant for the movement in achieving different goals. The first wave refers mainly to the women’s suffrage movement in the 19th and early 20th centuries in the United Kingdom and in the United States, focusing on women gaining the right to vote. Originally, the first wave focused on the promotion of equality and property rights for women and the opposition to chattel marriage and ownership of married women and their children by their husbands. As Margaret Waters claims in her book called *Feminism: A Very Short Introduction*, “for a married woman, her home becomes a prison-house. The house itself, as well as everything in it, belongs to the husband, and of all fixtures the most abject is his breeding machine, the wife. Married women are in fact slaves, their situation no better than that of Negroes in the West Indies.”¹⁰ Women at that time were treated no better like servants with hardly any rights and possession. Marion Reid in her essay *A Plea for Women*, which has been described as the most thorough and effective statement by a woman since Wollstonecraft’s *A Vindication of the Rights of Woman*, argues “if women’s rights are not the same as those of man, what are they?” in one sense, she admits, “woman was made for man, yet in another and higher she was also made for herself.”¹¹ Reid focuses on reasons why women should not be limited only by domesticity and that taking care of household and children should be in interest of both, the

wife as well as the husband. Many female writers and feminists argued that what they needed was recognition of what women need to fulfil their potential and their own natures and not only equality. Virginia Woolf, in probably the most notable pages of *A Room of One's Own*, states her argument about how women's talents have been wasted. Walters supports Woolf's argument and comments on it: "She contemplates a number of greatly talented women from the past, from the Duchess of Newcastle to George Eliot and Charlotte Brontë – who were deprived of experience, intercourse and travel and that is the reason they never wrote quite as powerfully and generously as they might have. Woolf also reasoned that a woman need money and a room of her own to be able to write."¹² Nevertheless, it was not sooner than in the second half of the 19th century when organized campaigns, clubs and movements for women's rights emerged in order to improve female condition in terms of education, opportunities to work outside their households, reform in laws affecting married women and, for the first time, for the right to vote. One of the first female groups was called the Ladies of Langham Palace, the name comes from their meeting place, and the movement was led by Barbara Leigh Smith. The group initiated many campaigns around issues that had already been clearly defined, for instance "women's urgent need for better education and for increased possibilities of employment, as well as the improvement of the legal position of married women." In her pamphlets Leigh Smith also discussed the problem of marriage settlements, since to that time woman would lose all her property as soon as she got married. The activism focused primarily on gaining political power, particularly the right of women's suffrage towards the very end of the 19th century. In Britain the Suffragettes and, possibly more effectively, the Suffragists campaigned for the women's vote. The suffrage was seen important not only as an acceptance of women in society but also for improving women's lives.

Conclusion

The researcher has examined one of Deshpande's most well-known books, *The Binding Vine*, from a feminist point of view. This analysis was inspired by Deshpande's perspective on society and on women. Within the realm of Indian literature, Deshpande is a relatively new author who writes books from a feminist perspective. The majority of her writings are a reflection of her feminine consciousness, which is one of the primary qualities of feminism. She writes with sincerity about the life of regular Hindu women from the middle class, including their day-to-day activities, their responsibilities for their family members, and their obligations to society. Her works of fiction are a reflection of the society, societal laws and regulations, the position of women, their responsibilities to their families, and the sacrifices they make. Additionally, her works depict aspects of Hindu culture and custom, such as the Pavitrata that wives demonstrate toward their husbands. Urmi, the narrator of *The Binding Vine*, is the vehicle through which Deshpande conveys her innermost beliefs on the emancipation of women and the independence of the individual. Because Deshpande is recognized for being a realistic author, she has made an effort to provide an accurate image of the patriarchal culture that exists in her current world and the dominance that it has over women. In a patriarchal culture, where only men are able to achieve independence and where there is no room for women's individuality and individual rights, even an educated lady like Urmi is dissatisfied with the situation. Instead of being granted the rights that are due to them, women are forced to live in deplorable conditions and are obliged to do whatever men want them to do. They are a victim of the guys and are forced to live as if they were slaves in the home.

REFERENCE

- [1] Gilbert Sandra M , Gubar Susan ,The Madwoman in the Attic:The Woman Writer and theNineteenth-Centuray Literary Imagination. The Norton Anthology of Theory and Criticism 2021-2035 ,2011.
- [2] Goel, Aruna A. Education and Socio-Economic Perspectives of Women Development and Empowerment. New Delhi Deep & Deep Publications, 2004.
- [3] Gupta, R.K. Feminism and Modern Indian Literature Indian Literature, vol. 36, no. 5 (157), 1993, pp. 179–189. JSTOR, www.jstor.org/stable/23339720. Accessed 12 January. 2020.
- [4] Gupta, R.K. The Novels of Anita Desai A Feministic Perspective. New Delhi: Atlantic Publishers& Distributors, 2002.
- [5] Hanisch Carol The Personal Is Political, Notes from the Second Year: Women’s Liberation in 1970
- [6] Hirsch, Marianne. The Mother-Daughter Plot: Narrative, Psychoanalysis, Feminism. New York: Indiana UP, 1993.
- [7] Hooks Bell, Writing the Subject: Reading The Color Purple. In Henry Louis Gates Jr. (Ed.), Reading Black, Reading Feminist (New York: Meridian, 1990) 454-70.
- [8] Hooks, Bell, Feminism is for Everybody. Boston: South End Press, 2000.
- [9] Indumathi. Turbulence in Cultural Identity: A Study on Jaishree Misra’s A Scandalous Secret Language in India ,2019
- [10] IOSR Journal Of Humanities And Social Science (IOSR-JHSS) Volume 20, Issue 7, Ver. VI (July 2015), PP 16-19 e-ISSN: 2279-0837, p-ISSN: 2279-0845. www.iosrjournals.org
- [11] Jagpal, Anju. Female Identity: A Study of Seven Indian Women Novelists. New Delhi: Prestige, 2012.
- [12] Jain, Jasbir, editor. Indigenous Roots of Feminism Culture, Subjectivity and Agency SAGE Publications Pvt. Ltd, 2019
- [13] Jain, Jasbir. Indian Feminisms: The Nature of Questioning and the Search for Space in Indian Women’s Writing. Breaking the Silence. New Delhi: Ane Books, 2013.
- [14] Jaykumar, Prema. “A brave attempt” Rev.of Rani by Jaishree Misra. India Today.17 January 2008