International Journal of Enhanced Research in Educational Development (IJERED)
ISSN: 2320-8708, Vol. 12 Issue 2, Mar.-Apr, 2024, Impact Factor: 8.376

A Study of Feminism in Indian Literature

Pandiyalakshmi S[1], Dr Neha[2]

[1]Research Scholar, Dept of English, Jayoti Vidyapeeth University
[2]Assistant Professor, Dept of English, Jayoti Vidyapeeth University

ABSTRACT

Social and cultural customs in India are based on a strongly patriarchal system in which women are required to conform to rigid gender roles regarding what they may and cannot do. Due to things like a lack of education, patriarchal traditions of marriage and dowry, religious superstition, social exclusion, a lack of knowledge about rights and freedoms, social atrocities, etc., this kind of gendering of women and the gender-based division of labour is found to be stricter among marginal communities. The gender practise known as patriarchal hegemony ensures that men have a dominant social position and that women have a subordinate social status. Hegemony, conceptually speaking, is a civilization in which men control women and think they are better than women. Women behave like marginalised individuals without a voice to defend themselves. Hegemonic masculinity clarifies how and why men continue to hold dominating social positions over women and other gender identities that are viewed as "feminine" in a certain society. Hinduism, with its rich tradition, has always respected women. It enjoys exceptional standing among women. Many individuals who lived in our Epic and Vedic eras are revered as Goddesses. The best examples to look at the importance of female characters are found in the Ramayana and Mahabharata. Both narratives aim to preserve the respectable image of women. Whether it was Sita and Draupadi fighting for the sake of their respect, a new era with fresh ideas started afterward. There are several outstanding individuals from the Vedic era, as well as their treatment of women. After the Rig Vedic and Post-Vedic eras, the idea of "pativaratam" emerged during the time of the Ramayana. Sita is viewed as the epitome of a perfect woman. Hindu women have looked to Sita as a role model throughout the ages, from the time the Brahmin ideal of wifehood was created till the present. The puranic and Dharma Sastra periods, which are regarded as the darkest in India's history, was when women's status began to fall.

Keywords: Feminism, Novelists, India, English, Literature, Gender Identities.

INTRODUCTION

WOMEN NOVELISTS IN INDIAN ENGLISH LITERATURE:

Indian women writers have found writing novels to be a very appealing form of literary expression, and many of them have started writing fiction. Women writers now have the chance to develop and express their social and familial experiences through the medium of fiction. They had the chance to design their own universe, one that was free from the meddling of men, by writing fiction. Similar to this, female writers may attract female readers who could study and experience their own lives by associating with a range of characters and the circumstances surrounding their existence. Fiction was the medium of choice for women writers since it was so prestigious and well-liked among India's educated classes. The educated women in India grasped the significance of this literary genre and its ability to influence the reading audience through acquaintance with 19th century English literature.

The introduction of fiction as a literary genre in India was made possible by English education, and newly educated women discovered a way to express their creative impulse in its Women writers were drawn to the novel because it is a potent social form and provides a vehicle for exposing social injustices and gender-based social practises in the predominately patriarchal Indian society. Since women in India had long since lost their sense of self, they turned to fiction as a potent form of expression to express their emotions and call attention to patriarchal tyranny. The novel was the most potent literary form during the 19th and 20th centuries, when it was still developing and open to experimentation. The most effective way for Indian women writers of English to express themselves and highlight their issues was through this medium.

Kirupabai Sattianadhan, whose Kamala (1894) can be considered the first novel in Indian English, is credited as being the first female novelist in Indian English fiction. It tells the tale of a Brahmin woman who was married when she was a young child and subsequently became a widow. Social and historical changes are evident in her life. She also wrote the autobiographical novel Saguna (1895), which details the experience of a narrowing Indian woman.

In the latter half of the 20th century, female writers in Indian English literature began contributing significantly to the genre. The majority of Kamala Markandaya's life was spent in England, where she penned her novels about Indian life. Her 1954 book Nectar in the Sieve tells the tale of a rural couple who are exploited and forced to go to the metropolis. Her books Possession (1963) and Some Inner Fury (1955) explore the issue of East-West contact against the backdrop of the Indian freedom movement. She also discusses the hardships faced by illiterate rural women. She also depicts the struggle experienced by women in intercultural marriages in her novels. In her work, she concentrates on women's issues and gives voice to their silent pains. Her female heroes struggle with obstacles and battle for equality, but they also develop psychological problems. Her characters fight for their rights inside the family and look for purpose in life. Markandaya provides in-depth insight into middle-class women's lives and their struggle against stifling social norms.

The niece of Jawaharlal Nehru, Nayantara Sehgal, authored political fiction, and her books also dealt with the issue of the struggle for sexual freedom and identity by Indian women. Her protagonist Maya seeks refuge in extramarital relationships in her 1958 novel A Time to be Happy, and the issue of a failed marriage is addressed in her 1971 novel The Day in Shadow. She was the first female author of political fiction, as seen in her works This Time of Morning and The Storm in Chandigarh (1969). (1968). Her heroine is a talented I.A.S. officer who travels abroad for higher studies in her 1985 novel Rich Like Us. She wants to avoid the interracial match made in India. She is shown as a fresh female. Other female authors who contributed to the Indian English Fiction included Santha Ram Rao, Nergis Dalal, Venu Chitale (now Mrs. Leela Khare), Attai Hussain, and others.

INDIAN FEMINISM

From before Independence to the present, Indian English women's fiction has undergone some significant transformations. Women have fought for independence from male domination since the dawn of time, representing half of the world's population. Feminism is a protest against the historical, cultural, and social limitations on the fundamental rights of women. It is neither a passing trend nor a natural continuation of the civil rights movement. Of course, feminism's guiding ideals have existed for a very long time. An internationally recognised definition of gender equality is the purposeful action of both men and women to change the way that women are treated unfairly and exploited in society, at work, and in the home. An equal society for both men and women can be achieved by acknowledging discrimination in daily life and making an effort to fight and eradicate it by tearing apart concepts of femininity and masculinity as biologically established categories.

In the context of Indian society, the opposition between men and women to repressive social norms is highly prevalent because social reform initiatives against many social ills were started by men. One of the hierarchy is the patriarchy. Female relationship hierarchies within the same family are more unfavourable. Women are pitted against one another in this place. Not all women are always at a disadvantage. In her classic A Vindication of the Rights of Women, Mary Wollstonecraft expertly emphasises her points regarding women's barriers to freedom and independence by using these two simple phrases (1792). The subordination of women in the globe is considered as the root cause of violence against women. Manu has placed women at second place in Manusmriti. Both Islam and Christianity exhibit the same trait. Women are inferior in the eyes of great philosophers including Aristotle, Rousseau, Hegel, Sartre, Freud, and Nietzsche. The Dark Age for women was said to be in mediaeval India. There were numerous foreign conquests in mediaeval India, which caused the position of women to deteriorate. Some of the obvious signs of the gender inequality that has persisted and that women have had to fight for inspire of the commitments they were made under circumstances are the long and painful suffering of women, the bitter struggle for the exception of the idea of equal pay for equal work, the ongoing battles on behalf of woman's right to abortion and to practise birth control.

Women were at a disadvantage economically and socially in the society ruled by men because of the innate predisposition to think of them as less than men. Patriarchy patronised the society. The women stayed still, acting merely as rubber dolls for other people to manoeuvre however they pleased. They had been denied their fundamental rights as well as their ambitions for individuality and independence. According to our Indian tradition, numerous notable individuals and significant people contributed to mentioning the significance of women in Vedic or Sanskrit literature. It is surprising that, centuries after Manu created his code, certain individuals in contemporary India still attempt to defend this archaic barbarous treatment of women. Manu's basic attitude toward women was no better or worse than that of the majority of ancients. Women were viewed as property in all ancient societies, with the possessor having total control. Women are frequently compared to slaves who were also considered property in Manu's rule. Manu frequently groups women with the Shudras and slaves in order to highlight their poor rank.

FEMINISM AND LITERATURE:

The study of their own literary works forced the feminist philosophers to create their own theories and methodologies. The majority of literary theory and criticism in the West is focused on men and the white race. The study of women's literature as a whole was given the name "Gynocriticism" by Elaine Showalter in 1978. She released A Literature of Their Own, a study of women writers from the 19th and 20th centuries, in 1977. (1977). The feminist rereading of Harold Bloom's theory of fear of influence was provided by female critics like Sandra Gilbert and Susan Gubar in their 1979 book The Mad Woman in the Attic. They discuss the anxieties the patriarchal literary society caused the female writers of the 19th century. To publish her writings, George Eliot, for instance, had to use a male pseudonym. Since the

Middle Ages, a large body of writing has been produced on particular woman writers and the tradition of women writers. Women authors have to contend with subordination in popular literature and fight against it. The gynocriticism focused on the investigation of literary works by female authors, demonstrating how these works differed in how they presented literary genres, their structure, and their storyline. The female critics believe that gender has an impact on literary creation.

FORMS OF FEMINISM

The ideology of feminism is not straightforward or uniform. Feminists come in a wide variety of shapes and sizes, and these individuals hold a wide range of opinions. Here is a brief introduction to some of the various feminisms.

DEMOCRATIC FEMINISM

A focus on equality with an individualistic bent is what defines liberal feminism. This way of thinking holds that in order for women to be treated equally in society, rules need to be modified and opportunities need to be made available, not society as a whole. Liberal feminists view the increasing representation of women in positions previously held by males, particularly influential positions, as evidence of progress. Liberal feminism is the most popular variety of feminism in the United States and much of the rest of Western society.

FEMINIST SOCIALISM

In contrast to liberal feminism, socialist feminism (sometimes referred to as Marxist feminism) emphasises that significant changes within society—particularly economic changes—are necessary to attain full equality. Socialist feminists contend that because power and wealth are allocated unequally, there are inherent inequities in a capitalist society. As a result, redistribution of power within society is required rather than just women working hard to become prominent individuals in society. Liberal feminists emphasise personal empowerment, whereas socialist feminists emphasise collective empowerment and transformation.

ACTIVIST FEMINISM

Similar to socialist feminism, radical feminism emphasises the necessity for radical societal change to attain true equality for women (and sometimes these two philosophies are grouped together). Radical feminists think that patriarchy is pervasive in society and that unless it is changed, the system will not be fair. Separatist feminists, who think that men and women should keep distinct institutions and relationships, make up a small fraction of radical feminists. This group sees the most basic form of oppression—one that transcends racial, cultural, and economic boundaries—as the subjugation of women. This is a social change movement that has somewhat revolutionary proportions. In truth, radical feminism challenges the idea that women must take on specific responsibilities because of their biology, just as it challenges the idea that men must take on specific duties because of theirs. Radical feminism seeks to break men and women as much as possible from their pre-existing gender norms by attempting to create distinctions between determined behaviour and culturally driven behaviour.

FEMINISM'S THIRD WAVE

Younger women, many of whom are the offspring of feminists from the 1970s, are drawn to the Third Wave (who are referred to as Second Wave Feminists). Third Wave feminism is incredibly individualistic, much like liberal feminism. Third Wave feminism emphasises personal empowerment as a catalyst for social change rather than rejecting political participation, despite this. Third Wave feminism empowers women to identify themselves as they see fit from the smorgasbord of choices and welcomes the forging of unique identities in a complicated, postmodern world.

ECO-FEMINISM

Eco-feminism draws inspiration from and forges connections between the environmental movement and the women's movement. The dominance and exploitation of both women and nature are compared by ecofeminism. a theory founded on the fundamental tenet that patriarchy is bad for women, kids, and other living things. It frequently draws parallels between how society treats the environment or its resources and how it treats women. Eco-feminists contend that through opposing culture, they are simultaneously opposing the exploitation and devastation of the Earth. They believe that the patriarchal mentality, the requirement to rule over and restrain rambunctious ladies and the rambunctious (nature and the earth). According to ecofeminism, matriarchal culture was the original society and patriarchal society just emerged during the last 2000 years or so. Women were the centre of this matriarchal civilization and the people's Goddesses.

FEMINISM OF COLOR

Claudia Jones was the forerunner of Black feminism. In the 1930s and 1940s, Claudia rose to prominence in the Communist Party and in radical Black politics. According to Black Feminism, sexism and racism are intrinsically interwoven, and as long as the system is still essentially racist, it will never be defeated. African American women who were dissatisfied with the Women's Liberation Movement in the 1970s because they felt their unique needs as minority women were not being met gave rise to this movement.

READINGS ON FEMINISM

A complicated and ever-evolving field of study, feminist literary theory draws on a variety of critical ideas, including as psychoanalysis, Marxism, cultural materialism, anthropology, and structuralism. Although feminists' definitions of gender and feminism have undergone a number of important changes since the early 1970s, feminist literary theory is frequently characterised as the application of feminist ideas and methodologies to investigate the textual constructions of gendered meaning. Literary theorists adapt pre-existing feminist findings and apply them in fresh ways, transforming them and expanding the field of study.

THE FEMINIST LITERARY THEORISTS' ASSUMPTIONS

Despite this variation, the majority of feminist literary theorists hold the same fundamental beliefs. To start, they largely concur that hierarchically structured male-female gender relations have an impact on all facets of human social existence, including allegedly created categories of thought such as active/passive, presence/absence, and universal/particular, which are given a low priority. These asymmetrical male-female binaries demonstrate and reinforce the oppression of real-life women because literary representations have real, tangible repercussions on people's lives. Feminist literary theory is a two-pronged movement that includes both the criticism of preexisting sociolinguistic structures and the creation of alternative forms of reading and writing, much like feminism, which critically analyses and seeks to modify contemporary social systems. Early on, this twofold movement concentrated almost entirely on female-gendered issues; however, the advent of gender studies in the early 1980s, together with the increased engagement of feminists of colour, has greatly broadened the field of study of feminism.

THE FEMINIST LITERARY THEORY'S FOUR STAGES

The four stages or trends of feminist literary theory, which address gender-based textual difficulties in diverse ways, are as follows: "Gynocriticism," a term coined by Elaine Showalter, refers to the development of a specifically female aesthetic and an alternative, women's literary tradition. "Gender studies," or an analysis of the ways all texts, including those written by men, are marked by gender, is also referred to as "gender studies." (4) Explorations of how racial, sexual, and class differences among women expand previous models of gendered reading and writing are also included. However, it is crucial to understand that these phases are interrelated and overlap; they depict tendencies happening frequently at the same time rather than specific chronological phases. Thus, the recognition and investigation of the numerous racial, sexual, and class variations among women occurred along with the growth of gender studies in the early 1980s. Both trends are extensions of feminist concepts that already exist. Gender studies emerged from the feminist insight that, because gender is a relational term encompassing both women and men, theories of reading and writing are inscribed by both masculinity and femininity. The analysis of the differences among women grew out of challenges by lesbian-feminists of all colours and heterosexual women of colour.

FEMINISM: ITS EMERGENCE AND DEVELOPMENT

In her essay The Second Sex (Trans 1949), Simone de Beauvoir makes an effort to address the issue of women's "otherness" and to identify ways in which women might find ways to combat the subordinate status that has been bestowed upon them by the patriarchal society since the dawn of time. Her goal was to secure for women all the rights that males had claimed for themselves. Since then, feminists' main focus in their fight against patriarchy has been the exclusion of women from history and intellectual thinking. Given that patriarchal ideologies have permeated our social and political structures as well as our daily lives, how to combat this exclusion is a critical issue for feminist intellectuals. This male-centric and dominant social order has long been detrimental to not only women but also social minorities.

This hegemony has impacted language's very structure as well. In its generic reference, the term "man" includes "woman," for instance. Beauvoir responds to Freudian psychoanalysis as well, which is built on a masculine model and is the foundation of male dominance. She contests the notion that girls perceive their distinction from boys as a deficiency. The girl "finds herself situated in the world differently from the boy," she claims (Beauvoir, 272). The foundation of Beauvoir's thesis of alterity is the phrase "Woman is a womb," which describes how women are different. The treatment of women as inferior to men results from treating them as simply sexed beings. According to Beauvoir, "she is simply what man decrees, hence she is termed "the sex," by which is meant that she primarily appears to the male as a sexual creature." She is sex to him, pure and simple sex " (Beauvoir, 15). She is described and distinguished in relation to the man, not the other way around; she is the incidental, the inessential, as opposed to the essential man. He is the subject, the Absolute, and she is the other." Beauvoir, p. 272. Here, masculinity is described as an absolute human type, whereas women are thought to be derivations of men.

Because women have ovaries and uteruses, they are considered unusual, whereas men do not. If there are distinctions created based on caste, race, or other factors, one class or race will eventually be demoted to a supporting role. In a patriarchal society, women are thus demoted to subordinate roles, which results in female oppression. As a result, the oppression of the other class is caused by this dichotomy of self and other. Due to her bodily makeup, being a woman is an inherent condition of the other, not a result of external factors like social, historical, or political change. The male-dominated social framework denies women what Beauvoir refers to as "full inclusion in the human race" because of this innate state. Only within the patriarchal framework does a woman hold this position of inferiority. It's not in a fixed

condition, and it doesn't have to go on. The reasoning techniques are the same regardless of whether a group is reduced to inferiority based on race, caste, class, or sex, according to Beauvoir. Beauvoir, page 35. In a patriarchal society, women are expected to conform to the values that portray them as submissive. According to the patriarchal worldview that dominates society, women are expected to fulfil certain roles. She draws attention to the unusual state of women, who are dispersed among males and subject to male ideologies. They lack tools for self-organization since they are scattered (among the families).

PROGRESSIVE FEMINISM

During the Western enlightenment, women intellectuals like Wollstonecraft argued that because women also had a natural ability for reason, they should be given equal civic rights. In her Vindication of the Rights of Woman (Wollstonecraft, 1792) she made a compelling case that women's lack of education inhibited their ability to reason rationally. She was the first feminist to contest the notion held by men that women lack the logical virtues inherent in human nature. Male theorists claimed that women lacked mental ability and were incapable of logical thought because they were constrained by bodily processes like reproduction. She stated that because they were mostly confined to the home and the hearth and were not given the opportunity to have an education and grow intellectually, women could not actively engage in the socio-political process. She holds males accountable for the mistakes made by women as a result of their subjugation.

In the West, liberalism kept to public affairs and avoided meddling in people's private lives. To protect their interests, however, women desperately required government intervention. The fundamental truth that women are human beings was still being fought for by feminist activists and thinkers. The National Organization of Women (NOW) fought to have women's genuine potential in public life recognised. Women's rights are upheld by liberal feminist theory, but it is up to the individual to earn those rights via merit, that is, through her achievements. This idea completely disregards the social and cultural variables that plainly undermine such initiatives.

WESTERN RADICAL FEMINISM:

Radical feminism emerged in organisations in the late 1960s, each with their own manifestos and tactics. They did not have any recognisable leaders and did not share a single political ideology. They discussed subjects that directly impacted women's personal lives. Women's oppression was the main focus of radical feminists. They concentrated on the unique experiences of women who wrote about their own traumatic experiences. The fundamentalist feminists held that sexism is what underlies women's oppression. The Radical Feminists concur that men are their biggest issue. They are the prospective oppressors because they enjoy social privilege. They want to analyse it because they think that all information, including language use, is skewed toward men.

They believe that in order to bring about a revolution for women, they must labour hard. The women need to understand that they are second-class citizens in a culture where men predominate. They contend that, as Robin Morgan points out in Sisterhood is Powerful, male superiority can be seen everywhere, including in sexist jokes, television commercials, movies, and other media (Morgan, 1970). Imelda Wheleham (Whwlwham, 1995, p. 71) argues that women should get involved in politics and devise plans to fight tyranny. They request personal accounts from women, which are studied in terms of feminism, before moving on to discuss self-help organisations, coordinated demonstrations, daycare facilities, etc.

They struggle for social transformation by fusing theory and practise. They strive to create an alternate way of living that can effectively replace patriarchy. To allow women the chance to express themselves fully, they strove to form communes, companies, women's festivals, and women-only programmes. Feminist authors like Shula Smith Firestone (1979, 12) claim that patriarchy takes use of women's biological limitations and that in order to change the social order, it is necessary to do away with this handicap. She claims that the male-dominated civilizations, which contribute to women's exploitation, have made monogamy and heterosexuality the norm. She promotes the necessity to abolish the parental role by creating childcare facilities and home arrangements to break the biological relationship between mother and kid. In the past, feminist writers had harshly condemned male 20th-century novelists who used sexual imagery about women in their works, such as Kate Millett in her 1969 book Sexual Politics. She cites, for instance, how D.H. Lawrence and Henry Miller's fictional masculine characters are depicted as oppressive and exploitational. There is unfavourable stereotyping of women in both literature and movies. (Doris Lessing, Sehgal, 33)

POST-COLONIAL FEMINISM IN INDIA:

The complex relationship between feminism and cultural and literary studies has also been examined by post-colonial theory in the postmodern context. Feminists in the post-colonial era want to investigate various elements of women's lives within the colonial framework. They contend that women in colonial subjection suffer from both political oppression and gender discrimination. According to Boehmer (1995)

> Colonized women were as it is called, doubly or triply marginalized. That is to say, they were disadvantaged on the grounds not only of gender but also of race, social class, and, in some cases, religion and caste (224).

Women in post-colonial Indian culture began to recognise their uniqueness as a result of the expansion of education. They started to speak up for themselves, and their enslavement in the patriarchal society also became a main theme in their writing. The concept of femininity was created by Indian feminist researchers after they studied the feminist philosophy that had been formed in the West. However, despite their education and growing self-awareness, Indian women were still subjugated by long-standing traditions. As noted by Richard Lannoy in 1971:

> In this 20th century, Indian women…have proved themselves more equal to their, as yet, only partially, accomplished emancipation, and have not last their essential femininity. Even when they become highly competent in professional life, Indian women show no sign of acquiring those masculine traits of behavior which are familiar in their counter parts in Anglo-Saxon countries. Theirsense of power is already sufficiently deeply rooted in, and identified with the family--- For themto feel no need to resort to the kinds of excessive assertion which is intensely competitive, male dominated Western societies demand (130-131).

CONCLUSION

The feminists now wanted the end of social and economic discrimination against them in addition to their political rights. They dropped the label "Woman Movement" in favour of the more modern moniker "Feminists," but their true objective was a thorough social reevaluation that would allow women to express themselves fully, free from any psychological or social limitations. They would object to moral standards that differed for men and women. They should have the chance to succeed in all aspects of public life. Women are supposedly battling for equality in the West, which actually refers to eliminating sex hierarchy in the male-dominated society. Hegemonic masculinity was defined as the pattern of behaviour that permitted men to continue to dominate women. The hegemonic order of today sometimes resembles the paganic patriarchy of ancient Rome in an odd way (before the rise of the Empire). Pre-Empire Roman civilization was patriarchal. A common way of thinking in this society is that the father is the home's owner and its guiding principle. He has the ability to abuse and exert power over the house. Many other cultures share the same customs and standards as ours. The patriarch, who is typically the eldest living male in the family, was at the centre of this oppression. Roles of women are decided and also limited to particular spans; they had to play role as mother, daughter, sister, aunt, and housekeeper. Women's self-assertiveness is just now starting to emerge in India. Women's limited exposure to life outside of the home prevents them from being adequately socialised individuals. Since feminism is primarily a Western idea, all of its primary theories are also Western. However, some of the assumptions underlying these theories are also present in Indian conceptions of women. Based on mythical patterns, Hindu women are frequently viewed as the guardians of culture and the keepers of the family. The patriarchal household strengthens the position of the father while pushing women to the periphery. However, the developing feminist scholarship took a while to transform these ideas into a body of knowledge that could contradict andocentric social and linguistic theory's assertions. To theoretically contest the (re)production of patriarchal authority in linguistics, feminist movements of the 1960s were necessary. Indian attitudes about women have been ambiguous, ranging from wonder to hatred, respect to ridicule. On the one hand, women are exalted as the heavenly mother, while on the other, they are denigrated as potentially dangerous. The acceptance of a few women in positions of power or authority despite institutionalised behaviours of dominating women continuing is explained by this dichotomous perception. Women are taught to work in servile to men and are viewed as inferior to them. Women are admired more for their elegance than for their intelligence. Women's identity struggles start in childhood and are complicated by marriage, which is both an uprooting and re-rooting.

REFERENCES

1. Desai, Anita. *"Indian Women Writers."* The Eye of the Beholder Indian Writing in English. Ed. Magie Butcher. London: Commonwealth Institute. 2020. 54-55. Print.
2. Deshpande, Shashi. "*Interview with Dr. S. Prasanna Sree*." Women in the Novels of Shashi Deshpande. New Delhi: Sarup and Sons.149. Print.
3. Devi, Indra. "Women in Postcolonial India: A Study of Anita Nair's *Ladie's Coupe." Proceedings of the UGC Sponsored National Conference on The Postcolonial Novel Themes and Techniques.* Eds. Albert V.S, Joseph and John Peter Joseph. Palayamkottai: St. Xavier's College. 2020. 219 – 221. Print.
4. Devi, Meena. "Art and Life in Anita Nair's *Mistress.*" *Home Maker Turned World Makers*. Eds. Jessica Selwyn, Selvi and Jenefa Kiruba. Tirunelveli: Sarah Publications, 2020. 343 – 351. Print.
5. Diner, Helen. *Mother and Amazons.* New York: Anchor Press. 2019. 151.Print.
6. Durrani, Tehmina. *My Feudal Lord.* London: Corgi, 2019. Print.
7. Dutt Nirupama. "I am a Paraya from the Cheri Street." *An Interview with Bama*. Litt Crit 33-63. 2019. 110-115.
8. Elsa, Gidlow. "Lesbianism as a Liberating Force." *Surpassing the Love ofMen.* P.385. Print.

9. Ernst, Lisa. "Broken Bodies, Broken Dreams. *Violence Against Women Expressed*. Malta: Progress Press, 2019. Print.
10. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. London: Routledge Kagen Paul, 2019. Print.
11. Ghannoum, Muhammad. "Deconstructing English Narrative Discourse: A Study of the Appropriation of English in the Select Works of Achebeand Rao." *TJELLS*. Vol.1 No.2 – Sep 2011: 23-40. Print
12. .Ghosh, Anita. "Woman on Top: A study of Feminist Consciousness of Modern Indian Women Novelists." *Feminism in Indian Writing in English*. Ed. Prasad, Amar Nath and Paul. New Delhi: Sarup & Sons, 2019. 32-45. Print.
13. Glass, Dee. "Understanding Vulnerability." *The Hindu*. Feb 14, 2019. 11.
14. Gupta, Dipankar, Social Stratifications. New Delhi: Oxford University Press, 2019. Print.
15. Hariharan, Githa. *The Thousand Faces of Night*. New Delhi: Penguin Books, 2018. Print.
16. Iyengar, Srinivasa, K.R. *Indian Writing in English*. New Delhi: Sterling Publishers Ltd, 2018. Print.