TPM Vol. 32, No. S7, 2025
ISSN: 1972-6325
https://www.tpmap.org/

Open Access

FEMINISM IN THE WORKS OF ANITA DESAI, MANJU KAPUR AND SUDHA MURTHY

PAPPUSETTI HARISHA[1], TELAGAMSETTI NAGA SATYA SIVA SAI SRI[2], KOTHAPALLI KRISHNA[3], DR. YERRAMPALLI SUDHAKAR[4] AND VEMAVARAPU SALMON RAJU[5]

[1]ASSISTANT PROFESSOR, DEPT. OF ENGLISH, BV RAJU COLLEGE (A), BHIMAVARAM, A.P., INDIA.
[2]ASSISTANT PROFESSOR, DEPT. OF ENGLISH, BV RAJU COLLEGE (A), BHIMAVARAM, A.P., INDIA.
[3]ASSISTANT PROFESSOR, DEPT. OF ENGLISH, BV RAJU COLLEGE (A), BHIMAVARAM, A.P., INDIA.
[4]ASSISTANT PROFESSOR, DEPT. OF EDUCATION, UNIVERSITY COLLEGE OF EDUCATION, SRI KRISHNDEVARAYA UNIVERSITY, ANANTAPUR, A.P., INDIA.
[5]ASSISTANT PROFESSOR, DEPT. OF EDUCATION, UNIVERSITY COLLEGE OF EDUCATION, SRI KRISHNDEVARAYA UNIVERSITY, ANANTAPUR, A.P., INDIA.

Abstract
The works of Anita Desai and Manju Kapur explore the themes of gender, women's rights, and women's struggles in society. The writings of these writers are studied in feminist perspective. Manju Kapur's works explore the struggles of women in society, including gender discrimination, the lack of economic independence, and the hollowness of modern marriage. Her novel Difficult Daughters explores the position of women in Indian society, where women are often seen as protectors and providers, but are not treated equally to men. Her novel Home is about a traditional joint family, and the protagonist Nisha who suffers from gender discrimination and physical harassment. Desai's writings include *Cry, The Peacock* and *Where Shall We Go This Summer*? Anita Desai has been a prolific writer and several articles have been written on her novels. All those books that are available will be reviewed and studied in detail.
Key Words: economic independence, education, patriarchal society, position of women

INTRODUCTION

The volume of Indian literature written in English is smaller than that written in the various regional languages, and spans a smaller range of time, having only commenced with the spreadof the English languages and education. But in the last – two decades there has been anastonishing flowering of Indian women writing in English the literature of this period being published both in India and elsewhere. The authors are mostly western educated, Middle class women who express in their writing their discontent with the plight of upper caste and class traditional Hindu Woman trapped in repressive institutions such as child – marriage, dowry, prohibition on women's education, arranged married suffice and enforced widowhood.

Anita Desai: Anita Desai's first novel Cry, the Peacock showed up in her colorful beautiful dialect and with her authority of domesticated topics. The model of the novel Maya is ayouthful lady; this novel uncovers the sensibility of Maya. She is wedded to Gautama, who is more seasoned than her. He is a disconnected and apathetic man. The novel presents the trademark contract between the two and it indicates a vivid depiction of the sensibility of Maya. On the other hand, Desai does not give more insights about the persona of them. Anyhow the portrayals empower us to draw the contrasts that continue between the poorly matched couples. In Cry, the Peacock there is three parts. The foremost part gives a foundation about the passingof Toto. The second part comprises of seventeen sections. In these parts we see the dazing story of Maya. In the last part, the novelist's authorial remark is given. The dialect utilized by Desai within this novel is wonderful, full of pictures and interest. All around the novel Desai investigates the longing of the hero Maya for the typical things which are denied to her. This novel is an investigation of the sensibility by Maya.

Where should we go this summer? Is Desai‟ s an alternate major work in which by and by imperativeness has been given for the female sensibility by uncovering the inward mind of the hero Sita. The hero Sita is a lady of forceful and un changing Character. She is wedded to Raman. In spite of the fact that Raman and Sita help us to remember Rama and Sita of The Ramayana, they are unexpected names.

They are rationally divided creatures in the same safe house. In the event that Raman goes Eastward, Sita pick west. She is held and enthusiastically dynamic. She doesn't prefer the family overwhelming over her. Ever her husband's guidance bothers her. She is not even warm towards her kids. She needs to be segregated and cheerful. This novel is Desai‟ s representation of an Indian lady who opposes the convention – bound old mode of life in the life of the western emancipation. In changing her experience as craftsmanship, Desai utilizes visual Details and an impressionistic style in an endeavor to pass on a feeling of importance underlying regular behavior objects. *Fire on the Mountain* is Desai's an alternate imperative and prevalent novel. Nanda Kaul is the hero of this novel. It shows the investigation of the sensibility of a house wife and the trauma of a house wife which takes her towards disengagement. In this novel, Desai has uncovered the true picture of the influenced sensibility of a female through

her hero Nanda Kaul Most of the wives can end up in the character of Nanda Kaul.
In all her books, Desai has substantiated herself as writer who gives imperativeness for the sensibility of her female heroes. Through these heroes she has given life for her topic. Investigation of the internal mind of the female is her primary subject. Desai is a traveler of the female sensibility.
Desai is brilliant in portraying the internal wraths of ladies and their climbing tone for liberation and strengthening. B. Ramachandra Rao is positively satisfactory when he says‟ "Each novel of Mrs. Desai is a perfect work of art of specialized expertise" Her characterization is as just as significant as plot – development. Thusly, K.R. Sreenivasa Iyengar calls her a "unique stories" and respects her abilities in both developing and portraying the stories.
Desai has utilized a few strategies which have been utilized by D.H. Lawrence and Virginia Woolf to manage musings, feelings and sensations at different levels of cognizance. The procedures, for example, stream of awareness and flashback approach have been utilized within her books. Desai‟ s first novel Cry, the Peacock these methods have been utilized generally. Not many Indo – Anglian writers have given careful consideration to structure and procedure. Prof. Sreenivasa Iyengar rightly observes, Since her pre-occupation is with the inner world of sensibility rather that the outer world of action, she has tried to forge a style supple and suggestive enough to convey the fever and fretfulness of the stream of cognizance of her main character".
The inward universe of sensibility through idyllic exposition gives an exceptional graceful quality to Desai' s books.
Anita Desai has rendered another measurement to Indo Anglian fiction by taking care of the pitiable and terrible predicament of the estranged self, particularly of housewives confronting bravely by the torments and fortunes of their heartless and irritably insensitive spouses. This is further animated by her unpredictable concern with the internal actuality of the characters and the molding of imaginative creative energy. To her, a masterpiece may as well develop from inside, from the writer‟ s internal beckoning and compulsion:
"I suppose speculations of the novel are held by those of a scholarly or basic turn of psyche, not the imaginative. An essayist does not create a novel by watching a given set of hypotheses… … he accompanies flashes of distinctive dreams, and depends on a sort of nature that lets him know Not any theories.
Anita Desai is concerned with the depiction of mental actuality. Henceforth she lean towards the characters who are impossible to miss and capricious as opposed to general and regular place. She considers character as a riddle and conundrum. She accepts that it is an obligation of an author to settle this enigma. Her characters are just about tired of life and lazy toy of their sullen psychic longings. A large portion of her female hero is strangely and normally singular to the point of being psychotic. Maya in Cry, the Peacock, Sita in Where ought we go this summer? Furthermore Nanda in Fire on the Mountain. In managing the mind of the characters and their inspirations she moves profoundly and abides in the inward actuality of her characters.
Anita Desai shuns universal practices and gives free reins to her singular vision. The majority of the Indo-Anglian books are the author; they are natural result of her internal inspirations and impulses. It is a common development. Desai‟ heroes are socio-psychic agitators distanced selves who find it challenging to trade off with this milieu.

Manju Kapur

Manju Kapur stands as a voice of women through her feminist writings, presents the character of Nina in *The Immigrant* who strives for her own liberation and attains a voyage of self-identity in the foreign country, Canada. Her failure in a love affair obligates her to live lonely in Delhi. Nina has to marry with NRI dentist living in Canada. Nina, who is born and brought up in Indian culture shifts to Canada with her husband where she becomes unsuccessful to cope up with the culture of Canada, in short, Nina falls into the dilemma ofher traditional mindset of Indian middle-class society and her solitude, disappointment growing into the western culture. Nina, the central character of this novel, shifts to Halifax, Canada, after marrying Ananda, who is a dentist by profession. She has to resign her job of lecturer in Delhi which is in the true sense, her loss of individuality. Nina's educational qualification proves to be worthless in Canada which entraps her as unemployed. They even fail to produce a child which stands as a big reason for their broken relation. Though she is fond of reading books, shefails to escape from her feelings of alienation. Hence, she gets indulged into the dilemma of east and west.
Ananda labels her as "the perfect mix of east and west." Manju Kapur, too, writes that "Her devotion to her mother and her willingness to consider an arranged introduction proved her Indian values, while her tastes, reading, thoughts, manner of speech and lack of sexual inhibition all revealed western influences. Due to her experiences as an immigrant, Ninalearnsthefactthateastandwesthavetremendousdifferenceswhichcan'tbe equal. This fact ruins her dreams about a foreign country as well as married life. This is an ordinary picture of an immigrant who can be seen as alienated due to the entrapment of outlandish people and surroundings as well as a new culture. Mahnaz Afkhami rightly points out:"Along with the loss of their culture and home comes the loss of the traditional, patriarchal structures that limited their lives in their own land. Exile in its disruptiveness resembles a rebirth for the woman. The pain of breaking out of a cultural cocoon brings with it the possibility of an expanded universe and a freer, more independent self."

Manju Kapur takes writing as a protest. She thinks it is a way of mapping from the point of a woman's experience. Through her novels she talks weird problems will come out a socio-political development in India. This novel is real depositions of woman concern her personality cult in the individual personification

of a vicious marriages he has expounded the male dictum of woman as a holy cow even though women are not very interested in history and those in power trying to twist and turn historical facts to serve their own purposes. As a modern writer Manju Kapur recorded the truth and nation's socio-political flux through her fictive narrative. She defines the traumas of her female protagonists from which they suffer and perish in for at lump. In the novel *A Married Woman*, the author deals women's problems in the modern context. It is a seductive lover story of love passion. It is also deals political and political issues on the time.

A Married Woman deals Astha's physical relationship with Pipeelika. Astha, the protagonists of the novel peril the closing of the acquisitions of her traditional marriage andsecure family. The author deals the disputed issued of homosexual relationship in challengingway. This is a normal one in modern societies through we may or may not accept it. But in India it is not a common and not acceptable one. But the author handles this theme very boldly.

Astha's yearning for a scope in her life other than being a wife, mother and a daughter-in-lawagainstastronglysensedincontextofIndiansectarianpolitics.Itpresents an interesting account of combination of problems, unsafe and unrest faced by middle class woman and nation both at the edge of transition. The novelist presents a lesbian relationship between Astha and Pipeelika but in the end traditional norms are set in play to restrict women's sexuality within the structure of hetero normativity, relationship that are confines, within marriage and often with opposite sex. Manju Kapur present in her novel the changing image of women moving away from traditional portrayals of enduring, self sacrificing women towards self assured assertive and ambitious women making society aware of their demands and in this way providing a medium for self expression.

Manju Kapur's all five novels have different themes but deal with the typical middle- class dreams, hopes and aspirations. The background of these novels is urban in nature and catches the city life with ironical detachments. The various consequences of changing human relationship between men and women have been represented with detail and graphic observation in all her novels. She shows her deep insight in telling the tales of common people in daily life. There is a unique tone of experience in the so-called journey in this world. Traditions, conventions and customs all these things are linked with a unique sense of freedom which has been recognized as the essence of modernity.

According to K.K. Singh,

"Compassion, sympathy, sacrifices and cultural loads are linked with womanhood. Kapur's unique sense of feminism in her novels is well displayed in an outstanding manner. She presents human beings in the context of conflict; especially family conflict has been reorganized as the core issue of her novels"

In literature, the feminist literary criticism has become one of the core concepts. The feminist literary criticism of today is the direct product of the women's moment of the 1960's. Even Before the women's moment, the thought and action of feminism possess in the classical & traditional books. They had diagnosed the problem of women's inequality and tried for solutions through their writings. These books include Virginia Woolf's fiction, Jane Austen's novels and John Stuart Mill's feminist writings. The women moment in 1960 was basically a literary moment. It realized the significance of the images of women promulgated by literature, and saw it as vital as to combat & question the male dominated society and to regain the authority & respect. Feminist criticism gained momentum from 1970. Many discussions centred on these particular areas – the role of theory, the nature of language.

The role of theory: Three versions of feminism evolved on this. One is 'Anglo-American' version. This version of feminism has tended to be more skeptical and cautious. They maintain a major interest in traditional critical concepts like theme motif and characterization. They treat literature as a series of representations of women's lives and experience which can be measured and evaluated against reality. Second is English feminist criticism. It is different from American. 'It tends to be 'Socialist feminist' in orientation aligned with cultural materialism or Marxism, so that it is obviously unsatisfactory to try to assimilate it into a 'non –theoretical category.' In contrast to these the work of French feminism is more theoretical. They took as its starting point the insights of major post structuralists, especially Lacan, Foucault & Derrida.

The nature of language: There is a long-standing debate on the nature of language. A question arose whether there exist a form of language which is exclusively segregated for women. There are multi views on the nature of language. Virginia Woolf in her essay' A Room of One's Own' suggests that language use is gendered. When a woman turns to novel writing she finds that there is no common sentence ready for her use. In 'Man Made Language' Dale Spender advances an argument that language is sexist because men have had power to determine the meanings it encodes, and these meanings embody men's perception of reality rather than women's. Their opinion reveals that language has become common property. But the most of feminists rejected the sloven language & designed their clean & pure language different from the male writings. As a matter of theory and practical experience, many feminists emphasized the language to the degree to which meaning is context bound and variable. For instance Jane Austen devised a perfectly natural, sharply sentence proper for her use. The women's moment of 1960 has its influence on the Indian feminists.

Scope and limitations of the study

Women have made remarkable contribution to fiction in Indian English Literature. In fiction, there is ample scope for the expression of feminine sensibility. Women have inspired literature and the feminine theme has been a pivotal importance too. She is herself a creator of literature and is all pervading. Woman is the cause of all action. If woman is absent, there is no poetry, no song, no drama, no tears, no laughter and ultimately no life in this world. But they are still walking on a tight rope to achieve their human rights and social justice. Indian woman at the turn of century are in a transitional phase via-a-Vis the interface of tradition and modernity. The different aspects of feminism are stressed through many Indian English fiction. This study attempts to present various images projected by Indian women English contemporary and modern writers like Anita Desai and Manju Kapur.

REVIEW OF LITERATURE

Review literature helps the researcher to understand the background and base the future research on that foundation.

Bhatnagar, M.K (2008) " in his book Superstition and Psyche in Anita Desai's Cry the Peacock, Ankit publication delhi Anita Desai s work represents a unique blending of the Indian and the western. Her novels catch the bewilderment of the individual psyche confronted with the overbearing socio-cultural environment and the ever-beckoning modern promise of self-gratification and self-fulfillment. In the face of this dual onslaught, her protagonists, male or female Maya, Sita, Monisha and Amla; Sarah, Nanda and Raka; Bim and Tara; Devan, Baumgartner are seen poised rentalizingly at different junctures of the philosophic spectrum.

Kukreti Sumitra (2000) " in her books "Feminine Sexuality, and Feminism in Susan McClary's Feminine" Deevan pub.Litd.2000, Kanpur UP Anita Desai dives deep in the unconscious and sub-conscious psyche of the expatriates and reveal their nausea, nostalgia and longingness to their native land. Her depiction of character and situation is not one-sided and her protagonists seem to be cherishing a strange love-hate relationship with the land of their adoption. With great precision and brilliance, Adit, the chief protagonist is weighing the merits and demerits of this foreign land but at the close of the novel, he comes up with a conclusion when his English self was receiving and fading and dying---that to achieve their real self and to have a "real life" (204) he must go to India, his native place. Anita Desai's Bye Blackbird depicts circular journey of a soul searching for a perfect life as she feels that all these immigrantsare prone to schizophrenia and predicament to live or not live in England."

Rajesh war M (2000) "his creation Maya, the central character in Anita Desai's Cry the Peacock, Deevan pub.Litd.2000, Kanpur UP "is obsessed almost from the beginning of the novel with the gloomy prophecy of an Albino astrologer. According to the prophecy, she or her husband would die during the fourth year of her marriage. Her father dismisses the prophecy as nonsense and orders that it should be forgotten. Obeying his wish, Maya keeps the prophecy rigorously repressed in her unconscious until her marriage with Gautama enters the fourth year."

Swain S. P(2000) from his book fire to light, Clear Light of the Day *the Alienated Self: a Study of Anita Desa's Clear Light of the Day, pg 50, Atlantic Publishers, New Delhi*. dwells on existentialist theme of time in relation to eternity. Existentialism which is basically concerned with the enduring human predicament in relation to unchanging human destiny has been the sole concern of Anita Desai. Desai quotes in the last pages of her novel a very significant line from Eliot's Four Quartets: "Time the destroyer is time the preserver."It is time which brings about a change in the lives of the characters in the novel. The childhood intimacy of the four children— Tara, Bim, Raja and Baba is gradually lost as they grow older and become aware of their variegated dreams and aspirations. Anita Desai presents their polarities of personalities through images of sound and silence."

Mani Meitei M (2008) "In her fourth novel, "Anita's vision" Rajeev book publication, (2008)New Delhi page no-111-112 Where Shall We Go This Summer (1975), Anita Desai presents an intense identity crisis of the central character Sita, a sensitive woman in her early forties. Unable to live in the strife-torn present, she is in the throes of identifying herself with the past, represented by her childhood on Manori Island twenty years ago. The past becomes a psychic residue in her 'personal unconscious', the backdrop of her life and her obsessive preoccupation with it gives her the strength to leave her home, husband, two children and the urbanized life of Bombay for Manori island, where she thinks she would be able to live under a magic spell": "She saw that island illusion as a refuge, a protection. It would hold her baby safely unborn, by magic".

Kanwar D. Singh (2011) "Budholia O.P, 2010, Anita Desai, Vision and Techniques In Her Novels, B.R Publishing Corporation, Delhi, p 3, Anita Desai's novel Baumgartners Bombay(1988*)* focuses on the vicissitudes, discrimination and persecution suffered by a person who is uprooted and supplanted away from one's roots, thereby losing anchor and failing to get recognition and conviviality anywhere else. Hugo Baumgartner, the protagonist of the novel is forever in exile once he leaves his home/land. The notions of race and native land come out strongly in the delineation of Hugo."

Sreenathachary V(2011) "In His books "Like Virgina" Indo English Fiction, New Perspectives: Techniques and Symbols Used in Anita Desai's JourneyTo Ithaca, Aadi Publications Jaipur, pg 57 Woolf, Ania Desai's preoccupation is with the inner world of sensibility rather than the outer world of action. She traces the impact of the outer events on the inner consciousness of the character. The emphasis is on the impact of sights and sounds and physical movements on the consciousness of her characters. To convey this stream of consciousness, she uses a style that is supple and suggestive and a language that is poetic. The use of symbols, therefore, becomes

inevitable."

Reddy K Suneetha & P Madhurima, 2011 "Indo English Fiction, New Perspectives: Anita Desai's literary career began with her novel Cry the Peacock, in which she reveals the grim psychological battle fought in the mind of Maya. A study of her novel reveals that she uses fiction as a site for studying the role of women in society and thereby indirectly offers a critique of the existential social set up that marginalizes women"

Iphigenia , 2011 "Iphigenia on March 31, 2011 in Blog Events, PoC Reading Challenge 2011, South Asian Challenge. Sandwiched between these two is "Translator Translated,"an example of another of Ms. Desai's preferred topics: literary and academic politics, whichwere also the subject of "In Custody," a 1984 novel later made into a Merchant-Ivory film. Prema Joshi is a "prematurely aged" instructor of English literature at a girls' college, "a tired woman going home from work with nothing to look forward to, nothing to smile about," who sees a way out of her malaise when she unexpectedly gets a chance to translate into English a set of short stories written in one of India's many regional languages. The focus here is the hierarchythat separates writer and translator, with the latter clearly in an inferior position and frustrated byit, and what happens when a translator violates that order."

A Review on exploration of sensibility and psychology of female protagonist of the Anita Desai‟ s novel "Cry, the Peacock". It reveals how Anita Desai depicts the mood observation, detachment and abnormal behavior of protagonist, Maya. Paper reveals how Anita Desai has portrayed Indian women's fears, insecurity, loneliness and sufferings through Maya. Writer findsthat root causes of marital discord and loneliness of Indian women lie in age difference, difference in maturity, Indian philosophy of detachment and communication gap between husband and wife.

Sophy S Pereppadan(2011) *presents Anita Desai's Women's Voice in Indian Fiction, Adhyayan Publishers & Distributors, New Delhi, forward* (v) Concept of loneliness and aloneness with two contrastive human experiences whose result is the individual distancing fromthe normal and conventional conditions in the article She had been Alone: A Moment of Private Triumphs: Alienation in Anita Desai's Fire on the Mountain.

Bittner Terrie.(2011) The Novels of A.D, A study in character & Conflict, Prestige Publisher, New Delhi pg.15 1990 Women's Voice in Indian Fiction, Adhyayan Publishers &Distributors, New Delhi, forward (v) A Tempest: A Brief History of Woman's Suffrage' A Tempest: A Brief History of Woman's Suffrage by Terrie Bittner- the writer speaks of lack of voting privileges, divorce laws which gave women no protection, even over their own children, barriers to education and little protection from husbands. They based their document on The Declaration of Independence itself, a document that had already changed history once. The woman's suffrage creating laws that brought change.

Hardesty Nancy A (2009) Anita Desai, Vision and Techniques In Her Novels, B.R Publishing Corporation, Delhi, p 3, Two Tributes to the Strength of Women's Friendships- Reviewed by Nancy A. Hardesty- review about importance of female bonding and relationships based on frequent communication, shared passions, and life-times spent together.

Farmer Ann (2008) Feminism Today, the Personal is Political', Published in Perspectives, Volume 17, Number 1, summer 2008. The Novels of A.D, A study in character & Conflict, Prestige Publisher, New Delhi pg.15 Feminism Today- the Personal is Political by Ann Farmer states that the feminist movement is more politically inclined than meant for personal development. All the developments and the changes in laws are still fixed in second or the third wave of the feminist movement. We are now waiting for the fourth movement to bring about equality of the sexes in real terms.

Sayrs Elizabeth (1994) Deconstructing Mc Clary: Narrative, Feminine Sexuality, and Feminism in Susan Mc Clary's Feminine Endings by Elizabeth Sayrs, The Ohio State University Published by the College Music Society in College Music Symposium33/34(1993/1994): 41-55. Finding a correlation between music and feminism is being looked into taking into consideration the great composers like Beethoven, Brahms, Mozart, Hayden. Earlier the sonnets, tone voice were mainly for the male barely proving scope for the feminine using only the baritone for singing.

Lepage-Lees Pamela, (1998) *Lepage-Lees Pamela, _Education and Women's Resiliency: Exploring the Experiences of Successful Women from Disadvantaged Backgrounds'Ed.D AWL Journal, Volume 1, Number 3, Summer1998*. Education and Women's Resiliency: Exploring the Experiences of Successful Women from Disadvantaged Backgrounds Pamela Lepage-Lees, Ed .D The women in the survey contend that they experience disadvantage and race can be important, especially if people achieve at higher levels when they are not aware, ordo not acknowledge, their disadvantages. In this study, women blamed themselves, rather than the system, for their difficulties. Yet, they attributed their success to family members or school interventions. These women had extremely high standards for themselves and saw achievement as completely dependent on their own abilities, not on the school and not on their family. Also, most of the women believed they achieved at a higher level because professionals in educational settings did not know who they were as individuals. They actively hid their nontraditional histories.

Pintea Lili(2000) Anita Desai's where we shall go This Summer: A Psychoanalytical Study,

Atlantic Publishers, and New Delhi. Pg 30. Women as Victims of Violent Crime: A look at the FBI stats by Lili Pintea-Reed, Ph D.-The articles speaks of violence towards women by people they are acquainted with rather than by those who are strangers. Violent crimes towards women have always been in the society, it is only now that women have gathered courage to speak about them. Unlike males who are attacked by other males women are violated by family members and acquaintances.

Utrecht Ingrid Hoofd (1997) *Utrecht Ingrid Hoofd. _Chandra Mohanty and the Technology of Gender'18th of June 1997 (Mohanty, Chandra: "Under Western Eyes: Feminist Scholarship and Colonial Discourses". In: Feminist Review, no. 30, autumn 1988.)* Chandra Mohanty and the Technology of Gender by Ingrid Hoofd Utrecht, 18th of June 1997 -Criticizing the white Western feminist scholarship Mohanty is in fact killing two birds with one stone, namely deconstructing the binary 'first world woman versus third world woman' and the binary 'men as oppressors versus women as victims'. And in my view she is not only taking up for various real life women but also holding a mirror to Western feminists in order to make them aware of their whiteness and the colonial history that comes with this and to help create a more effective way of feminist scholarship which will be helped by listening to the voice of the 'post- colonial Other'.

Naik M.K. Perspectives on Indian Fiction in English, Motilal Banrsidas Publishers PVT LTD New Delhi. one of the most notable gifts of English education to India is prose fiction for though India was probably a fountain head of story-telling; the novel as we know today was an important from the West."

In the present paper, the authors explore how the cries of Indian women go unheard and her pain goes unfelt. It explores how the desires, aspirations and dreams of women come to an end when a woman gets married and starts to live in the home of her husband. Paper reveals how Mayas emotional needs are refused by her husband who is the follower of detachment theory. The paper reveals that Mayas neurotic behavior is the result of her difference with her husband inrespect of age, temperament and philosophy.

Kapur Manju (1999) *Difficult Daughters*, *Married Women* and *Home* portrays the picture of middle class women in Indian society. Paper reveals that question of women today is no longer an issue confined to the position of women within the family but it is part of total, far broader in terms of economic, social, political and intellectual perception. Paper studies and explores that Manju Kapurs women characterrevolt against male domination, age-old tradition and struggle for her survival.

Deshpande Sashi (1992) The Binding Vine Penguin Books Publications New Delhi present article explores how women fight against injustices inflicted upon them by domineering patriarchal systems in Shashi Deshpande‟ s novel "Binding Vine"Article studies various women characters in the novels and reveals how they overcome the sense of loss and despair by struggling hard against the social and acquire an identity and individuality of their own.

Singh Kanwar D, 2011, Indo English Fiction, New Perspectives: Belonging Nowhere: Uproot/Exile and Identity CrisisIn Anita Desai's Baumgartner's Bombay, Aadi Publications Jaipur. Pg. 9, 10 Through this research article, an attempt is made to compare the feminism present in the Works of Anita Nair and Shashi Deshpande. Both the novelists have presented the plight of Indian middle-class women who face conflict of tradition and modernity. The paper reveals how Shashi Deshpande and Anita Nair depict the misery of Indian girl-child who suffers from gender discrimination and feels herself inferior. They express how women are exploited within the marital frame.

Hariharan Githa(1992), Thousand Faces Of Night Penguin Books New Delhi, Women Press (1996) examines the particular conditions of Indian women characterized with self- abnegation in their different appearances. Paper reveals that mind or the deepest thought ofIndian woman is generally influenced by violent powers that control unfairly her control unfairlyher acceptance and admittance of defeat which results in varieties of reactions and includes protest, revenge and violence.

Sharma Siddartha(2005) Sashi Deshpande – A Feminist Study : Atlantic Publisher and Distributors, New Delhi. Shashi Deshpande explores the psyche of educated middleclass Indian women who find themselves smothered and fettered in patriarchal society. They suffer from mental trauma because of frustration, hopes and disappointments. They feel trapped between her own aspirations and an individual and forces of patriarchy which confine them.

Budholia O.P, 2010, Anita Desai, Vision and Techniques In Her Novels, B.R Publishing Corporation, Delhi, p 3, This paper attempts to study Rama Mehtas "Inside the Haveli" from feminist perspective and explores how Rama Mehta, through the protagonist of novel, Gaeta, presents the picture of modern, educated young woman who is crushed under the weight of male dominated and tradition bound India society. Paper reveals that after marriage a women in Indiansociety losses her identity and struggles for survival.

Tendulkar Vijay (2005) Ghashiram Kotwal : Critical Perspective, Vinod and M.Sarat Babu, Prestige Books, New Delhi. present research paper explores how Vijay Tendulkar gives voice to women's concern. Their sensibility and their subjugation. Tendulkar reveals his deep and uncanny insight into feminine mind to present the oppression of female characters in male dominated society.

Kasun Genna(2009) Womanism and the Fiction Of Jhumpa Lahiri, Pg, 8 present Paper examines the marital dissonance and its reason by comparing the Jhabvala's novel "The Householder" and Anita Desai's novel "In Custody" . Paper reveals how both the novelists intheir novels depict profession, financial and social crisis as responsible factors for the marital dissonance in Indian society. Paper explores the study of feminism and its various definitions. It explains that Feminism fightsagainst male chauvinism and demands equal rights and treatment of women as human being. It demands emotional and psychological adjustment respecting each other. Feminism is not insult of partner but is a movement of social reconstruction. It is not anti-man but it challenges to patriarchal thoughts.

Tandon Neeru, (2008) Feminine Psyche, a Post Modern Critique, Atlantic Publishers & Distributors 2008, pg 70, Present paper analyzes the types of violence against women community and its reasons. It compares statistical figures on the crimes and violence states how government and voluntary organizations are making efforts towards

ending / minimizing violence against women. Article states that number of cases against various types of women's violence registered in police station in the year 2010 are 2, 13585.

Sreenathachary,V 2011, Indo English Fiction, New Perspectives: Techniques and Symbols Used in Anita Desai's JourneyTo Ithaca, Aadi Publications Jaipur, pg 57..In this paper writer explores how Shashi Deshpande portrays the image of modern Women who face void and feel vacuum in their life. The paper examines how patriarchal set up, where man is given complete freedom and futility of life compels the women characters for self introspection and to find out their own identity in the society. It elaborates how the protagonist Jaya suffers due to lack of communication with her husband. It explores how her husband, her children, her brothers and her mother disappoint her. This makes her to revolt and need for the identity and in the end her quest reaches to compromise.

Sethi Deepa (2010) A Critical Review on Cry the Peacock, Rama Brothers India PVT. Ltd.New Delhi. most sensitive to the spirit of a place and the way of Anita Desai work which affectsthe individual sensibility, morally and spiritually. Desai characters present the theme Of alienation and lack of communication in married life, Sita, a middle-aged woman along with her two children, Maneka and Karan, arrives to live in her father's island house. She is in a mood of desperation and doubt. Unable to bear the anguish of her fifth pregnancy, she runs away in a fitof terror and despair from Bombay "in order to achieve the miracle of not giving birth."

Krishnaswamy, Shanta (2011) "In the light of the feminist critical theory" Rama BrotherrPVT. New Delhi. Anita Desai's novels which can be inspected as of the female manifesto predicament. She, moreover, reflects the ceceiving "creative release of the feminine sensibility." Cry, the Peacock a tour in framework of feminism which deeply feeling sensation whereas masculine intuition and thinking. Maya's relationship with her husband, father, and brother Arjuna reflects archetypal feminism. "Anita Desai's is the forerunner of a new generation of Indian writers who are innovating with the theme of inner consciousness…. She gives her readers valuable feminine memorable protagonists."

CONCLUSION

Feminism in the works of Anita Desai, Manju Kapur, and Sudha Murthy is explored through varied narrative styles, reflecting a spectrum of experiences from psychological struggle and inner rebellion to educational empowerment and societal confrontation within the context of Indian society.

REFERENCES

1. Alexander Neva Helena (2011) Teaching Leadership to Female Students in Saudi Arabia'. Advancing Women in Leadership Vol. 31, pp. 199-212.
2. Bhatnagar M. K. "Superstition and Psyche in Anita Desai's Cry the Peacock Ankit Publication New Delhi.
3. Bittner Terrie. The Novels of A.D, A study in character & Conflict, Prestige Publisher, New Delhi pg.15 1990 Women's Voice in Indian Fiction, Adhyayan Publishers & Distributors, New Delhi 2011,
4. Budholia O.P, 2010, Anita Desai, Vision and Techniques In Her Novels, B.R Publishing Corporation, Delhi, p 3,
5. Deshpande Sashi (1992) The Binding Vine Penguin Books Publications New Delhi.
6. Dwivedi A.N, Papers On Indian Writing In English, Atlantic Publishers and Distributors, Vol. 2, Delhi, 2002, pg
7. Farmer Ann (2008) Feminism Today, the Personal is Political', Published in Perspectives, Volume 17, Number 1, summer 2008.
8. Hardesty Nancy A.2009 Anita Desai, Vision and Techniques In Her Novels, B.RPublishing Corporation, Delhi, p 3, Hariharan, Githa (1992) Thousand Faces of Night, Penguin Books New Delhi. WomenPress 1996.
9. Iyer N. Sharada "The Black Bird's rough Passage." In Naikar: Indian English Literature, Vol.2, New Delhi, Atlantic Publishers & Distributors, 2002, pg 76
10. Iphigenia on March 31, 2011 in Blog Events, PoC Reading Challenge 2011, South AsianChallenge.
11. Kapur, Manju (1999) Diffucult Daughters, Faber and Faber Publication New Delhi.
12. Kasun Genna, Womanism and the Fiction of Jhumpa Lahiri, 2009, pg 8
13. Krishnaswamy, Shanta,(2011) In the Light of the Feminist Critical Theory RamaBrothers Pvt Ltd New Delhi.
14. Lepage-Lees Pamela, Education and Women's Resiliency: Exploring the Experiences of Successful Women from Disadvantaged Backgrounds'Ed.D AWL Journal, Volume 1, Number 3, Summer1998.
15. Meitei Mani M, 2008, Anita's Vision Rajeev Book Publication, New Delhi. Page no.111-112 Naik M.K, 1985, Perspectives on Indian Fiction, Motilal Banarsidas Publishers, New Delhi.
16. Pintea Lili (2000) Anita Desai's where we shall go This Summer: A Psychoanalytical Study, Atlantic Publishers, and New Delhi. Pg 30.
17. Rajesh war M (2000) "his creation Maya, the central character in Anita Desai's Cry the Peacock, Deevan pub.Litd.2000, Kanpur UP.

18. Roy Vijay Kumar, Women's Voice in Indian Fiction, Adhyayan Publishers & Distributors, New Delhi 2011.
19. Reddy K Suneetha & Madhurim P, 2011, Indo English Fiction, New Perspectives: Alienation in Anita Desai's Cry the Peacock, Pg 342
20. Sayrs Elizabeth. Deconstructing McClary: Narrative, Feminine Sexuality, and Feminism in Susan McClary's Feminine Endings'the Ohio State University published by the College Music Society in College Music Symposium 33/34(1993/1994): 41-55.
21. Sethi, Deepa, (2010) A Critical Review on Cry The Peacock, Rama Brothers PVT LTD New Delhi.
22. Sharma, Siddartha (2005) A Feminist Study , Atlantic Publicaters and Distributors NewDelhi.
23. Tendulkar, Vijay (2005) Critical Perspectives, Vinod Bala Sharma and M. Sarat Babu, Prestige Books, New Delhi.
24. Utrecht Ingrid Hoofd. Chandra Mohanty and the Technology of Gender'18th of June 1997 (Mohanty, Chandra: "Under Western Eyes: Feminist Scholarship and ColonialDiscourses". In: Feminist Review, no. 30, autumn 1988.)