

A Study On Female Aspirants In The Novels of Shashi Deshpande, Bharti Mukherjee, and Anita Desai

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Abstract

Shashi Deshpande, Anita Desai, and Bharati Mukherjee are some of the modern Indian English journalists. They have stood up for Indian women who have been ignored, hurt, kept in the dark, or abused. In the books by Bharati Mukherjee and Anita Desai, personality issues stand out more. Shashi Deshpande's main goal has also been to find out what drives women to be disciplined and fight for their own identities. Accordingly, these elements add to the development of recent fads and inclinations, like crossbreed social structures among transients.

It was critical for women's experiences under the patriarchal influence to be brought to light in order to expose men's unjust cruelty toward them. It was vital for ladies to stand up to male predominance over them. We see that ladies have kept on characterizing the limits of the local area, class, and race. They endeavored to spread woman's rights through their works. However Indian ladies essayists depict ladies as solid and centered in their vision to prevail throughout everyday life, they were simply ready to prevail in their lives in the space apportioned to them by men. This paper centers around female aspirants in Anita Desai's, Shashi Deshpande's, and Bharati Mukherjee's Indian novels.

Keywords: *Female aspirants, Feminist Consciousness, Feminist perception, Novels of Shashi Deshpande, Bharti Mukherjee and Anita Desai.*

1. Introduction

This study centers around three writers who look similar to each other here and there however are altogether different in others. Anita Desai, Shashi Deshpande, and Bharati Mukherjee are three female writers who all arrangement with the universe of ladies. Shashi Deshpande and Anita Desai have a place with a comparable age of pre-freedom Indian ladies journalists. They are useful authors as trailblazer ladies journalists in India, alongside Nayantra Sehgal and Kamala Markhandaya; their seasons of composing are profoundly worried about ladies' issues, ladies' lives, and ladies' battles (Anita Desai, 2007). However, they likewise utilize ladies' calm as an image for the shortfall of the lady's voice, which was either quieted or unheard. She was something like an inferior status in the social system. The excursion for character, where the Desai and Deshpande surpass assumptions, is a system that finishes the lady's calming.

These three female creators, who have been impacted by trans-patriotism, movement, relocation, and rehousement, started to take a distinct fascination with concentrating on ladies' concerns in India and furnishing them with bits of knowledge and points of view that are pertinent to either the Western social and social foundations. Ladies' privileges have been perceived unavoidably in autonomous India. Following India's autonomy, English writers turned out to be more intrigued by the issues of ladies and their abuse by their husbands and relatives.

Cry the Peacock, Anita Desai's most famous book, came out in 1963. At that time, Kamala Markandaya and Ruth Praver Jhabwala were well-known authors. Desai talks about a whole new way to look at fiction written by Indian women in English. Regardless of her blended German and Indian lineage, Desai's novels are solidly established in Indian soil. Her novels and brief tales rotate around the internal activities of her female heroes (Desai, 2006). Because this study centers around the depiction of female characters, especially female heroes, just novels with female heroes have been remembered for this review.

The worldwide status of ladies has steadily changed, and the compliant female has given way to the freed lady. Ladies' status in India has changed emphatically throughout recent hundreds of years. The history of women in India is very interesting. In ancient times, they had the same rights as men. During the Middle Ages, they had a hard time, but many reformers worked to make sure they had the same rights as men. The picture of ladies in fiction has likewise changed throughout the course of recent many years. The second era of Indian Women Novelists has moved away from customary portrayals of persevering, generous ladies and toward clashed female characters looking for personality, who are not generally described and characterized exclusively by their casualty status. "There has been an extremely sluggish development in ladies' composition to make its mark," composes K.V. Surendran. This could be because of various factors, for example, an absence of training, social and familial commitments, the practice of youngster marriage, kid bearing and kid raising, and so on. Their commitments have been overlooked and lowered ever; pundits have excused their works and style in light of the fact that they were worried about a restricted universe of involvement since they were more bound to their homegrown obligations and liabilities." Novelists like Anita Desai, Shashi Deshpande, and Bharati Mukherjee have answered changing mental and profound real factors in Indian life (Hancock, 2009). They can manage what is happening successfully in light of the fact that they have been taught and presented to the subtleties of life in the East and West. In this manner, woman's without rights sex, self-attestation, and the mission for character are among the authors' major topical worries.

2. A Comparative Study

This study centers around three writers who look similar to each other here and there however are altogether different in others. Anita Desai, Shashi Deshpande, and Bharati Mukherjee are three female writers who all arrangement with the universe of ladies. They are from an upper working class, English-taught metropolitan culture.

Their current circumstance is the one they are know all about. They show ladies with both negative and positive qualities. Ladies are not generally treated as articles in these novels; they are the subject of these novels (Jain, 2003). We see ladies in their aspects in general, the "force of ladies." The female trickiness. Ladies' weakness. "The valiance of four ladies."

As every one of the novels viable here manages the functions of a lady's psyche, character outweighs plot. To disperse fantasies and prevalent views about what gives ladies satisfaction, these five writers depict "ladies who try, endeavor, and endeavor to be their actual selves."

Anita Desai is one of only a handful of exceptional prominent Indian essayists in England, whose works have gotten far and wide recognition both at home and abroad. Her novels are verifiably mental depictions of social real factors. She dives profoundly into the close to home universe of the female class. She portrays female social senses and their torment because of society's dehumanization.

Shashi Deshpande is an exceptionally respected writer. Shashi Deshpande, the girl of an eminent Sanskrit researcher, started composing brief tales prior to distributing her most memorable novel, *The Dark Holds No Terrors*, in 1980. Deshpande, as Desai, puts an obstruction among herself and her composition. She accepts that great composing permits "anybody to distinguish" with it. Her novels portray the typical upper-working class Indian lady who has no/goals for huge accomplishments. Her novels rotate around the heroes' overwhelming longing to acknowledge themselves. She concedes that she sympathizes with ladies, so her heroes are dependably female. Shashi Deshpande is exceptional among Indian English authors in that she was rarely taught abroad. She is well established in Indian soil and is knowledgeable in Indian conventional culture and human advancement. Shashi Deshpande's novels, similar to Desai's, are worried about the situation of Indian ladies, whether instructed or uninformed. Indeed, even taught ladies from working class families endured significantly because of their powerlessness to battle foul play.

Bharati Mukherjee is an Indian author who lives in the US. Her books are about what it's like to be an outsider. Mukherjee was born in India to a Bengali family. She has lived in the West, first as an understudy in a school and then by marrying a Canadian. "Straight lines and smooth fields" are important to Mukherjee in this way. She finds it hard to show female characters who are "struggling to keep a fragile personality and a mix of social groups from being wiped out." Mukherjee's novels getting looked at here inspect the East-West experience through the eyes of an Indian lady (Kumar, 2001). She feels the draw of Indian practices, which are continually in conflict with Western perspectives. In her migrant reasonableness, that's what mukherjee trusts "Outsiders are commonly conceived, and osmosis is a profound rebirth..."

3. Feminist Perception In The novels Of Anita Desai, Shashi Deshpande And Bharti Mukherjee: Comparison

The review is mostly about the analysis and complexity in the books of Anita Desai, Bharti Mukherjee, and Shashi Deshpande, all of whom seem to be similar in some ways and very

different in others. Anita Desai's family is a mix of German and Indian, and most of her books take place in India. Her novels revolve around the inner workings of her female characters.

Shashi Deshpande, like Anita Desai, does target composing; she maintains a separation between herself and her works. Her novels revolve around the female protagonists' struggle to be recognized in a male-dominated society. Deshpande, like Desai and Bharti Mukherjee, is opposed to being labeled a feminist writer because her novels are overwhelmingly centered on female characters.

Anita Desai's heroes suffer severe mental injuries as a result of their alienation from themselves and society. In a man-centered society, they discover that they are ignoring social desires or taking on jobs that are generally recommended to them (Rao, 2015). The institution of marriage is one of the main concerns of a large number of female writers, and it has undergone numerous changes. The traditional concept of affection and marriage as holy observances and sex as forbidden is losing its significance. A woman must adapt to the man, as well as to family values and the society's changing values. As a result, there is a steady disintegration of conjugal relationships, as well as the abolition of everything that a woman loves. A woman's reasonableness is destroyed, and her true self is crushed, as a result of such weights.

The protagonists in Desai's, Deshpande's, and Mukherjee's novels are inconsistent in their pursuit of their 'true' self. The novelists elaborate on the upper-white collar class. Every relationship in Desai's novels is essentially a business transaction.

Figure: 1. Feminist Evaluation

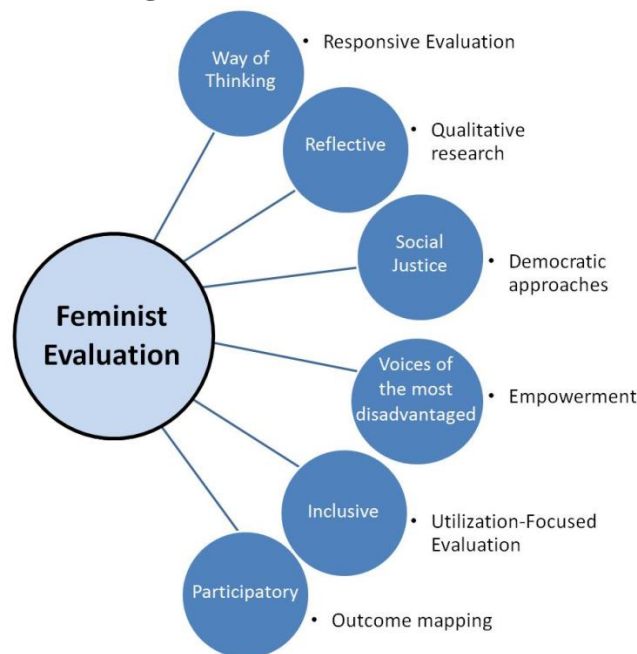


Image Source: Podems and Negroustoueva (2016), BetterEvaluation. *Feminist evaluation*. Retrieved from http://www.betterevaluation.org/approaches/feminist_evaluation

3.1.Elements of feminisms

Anita Desai doesn't give off an impression of being especially worried about woman's rights, yet rather with the existences of ladies. At the point when the heaviness of the past turns out to be excessively, when the hero has carried on with an untruth, the results are often fierce, as Nanda Kaul's lamentable consummation uncovers. Ladies heroes are every now and again survivors of physical, close to home, or scholarly cultural savagery.

They should end the obligations of compliant quietness to acquire an identity regard. Deshpande's exposition is clear, often persuasive, and overflowing with contention. Desai's style is serious, refined, and pensive (Bharvani., 2000). She resolves issues like character, hybridity, moving personality and persona, jobs as weights, and moving perceptions as lives unfurl in various geological areas. Nature impacts her's characters and is fundamental for her composing style. Nature adds imagery to the story style in Cry, the Peacock, and Fire on the Mountain. The vegetation, environment, mountainside, and sky add a plenty of subtleties to the plot and air of every one of Desai's novels. It is the hero's partner when the person is somewhere down in thought or languishing.

3.2. Impact of feminisms

At the point when the heaviness of the past turns out to be excessively, when the hero has carried on with a falsehood, the results are often rough, as Nanda Kaul's lamentable consummation uncovers. Ladies heroes are every now and again casualties of physical, close to home, or scholarly cultural brutality.

They should end the obligations of compliant quietness to acquire a healthy identity regard. Deshpande's writing is clear, often persuasive, and overflowing with contention. Desai's style is serious, refined, and scrutinizing. She resolves issues like character, hybridity, moving personality and persona, jobs as weights, and moving perceptions as lives unfurl in various geological areas (ShashiDeshpande, 2012). Nature impacts her's characters and is fundamental for her composing style. Nature adds imagery to the story style in Cry, the Peacock, and Fire on the Mountain. The vegetation, environment, mountainside, and sky add a plenty of subtleties to the plot and air of every one of Desai's novels. It is the hero's partner when the person is somewhere down in thought or languishing.

Figure: 2. Impact of feminism on society.



Image Source: 2020, The Impacts Of Feminism On Women In The Modern Society, Patrick Stories, Retrieved from <https://patrickrealstories.wordpress.com/2020/10/13/the-impacts-of-feminism-on-women-in-the-modern-society/>.

4. Anita Desai's Treatment of Feminism

In fact, Anita Desai is the most well-known Indian feminist writer of the present day. With her powerful, heartfelt information, knowledge, and inner mental strength about normal and real-life family, cultural, and financial issues, as shown in her important novels. Her novels address all inclusive woman's rights.

In a large portion of her postmodern novels, Desai has uncovered the dismal as well as puzzling bits of insight of human brain science, especially ladies' inquiries. Desai, a social critic and reformer who isn't sure of herself, has found the hidden pictures of her time's low-quality and sexist female neighbourhood. Women's liberation is one of her made up world's most major problems; she has imagined a worldview of the whole female local area to spread the message of the subsequent sex (Sridevi, 2009). She has managed female drama and distinctive topics that are inventive and potential concerning the hopeless, drudgery situation of ladies' untold hardship, distress, and mental, clashing faculties under the oblivious and imprudent, discourteous husbands, fathers, and siblings. Desai wished to feature the matriarchal battle, self-opportunity, self-character, and self-power even with a male-ruled world, where she has universalized the feminist message through the internal look. Desai endeavors to dissect ladies' emotionalism and clear expressionism in the made up world, however she is reluctant to consider herself to be an unsure feminist essayist.

Anita Desai centers around the moment and unpretentious pictures of a tortured, tormented, worked, trampled, and self-baffled women's liberation distracted with her internal heart, soul, and brain, her scowling sadness, despairing, negativity, self-raging pragmatics encompassing the environment of humanity in her mental novels. The female world's existential quandary goes against manliness. Desai, a social critic and reformer who isn't sure of herself, has found the hidden pictures of her time's low-quality and sexist female neighbourhood.

❖ 'Maya' as the Representative of Post-modern Feminism

Anita Desai endeavored to uncover the internal reality of the post-present day age through the female hero cum courageous woman, Maya, in her most memorable novel, *Cry, the Peacock* (1963), to stir the ignored, tortured, second rate ladies of Indian Bourgeois society. Maya struggles with acclimating to her family, particularly her husband, Gautama, a sexist legal counselor who is a lot more seasoned than she is. Desai wishes to uncover the hero's mental contentions and desolations, distances, strange treatment and characteristic, as well as the unpleasant alarm, finishing in maniac attributes and the self-destructive demonstration, through Maya. Desai's novel spotlights on the feelings of dread, sufferings, isolation, inward despairing mode, and stifled hopefulness of India's Post-current women's liberation. It has been found that the essential drivers of conjugal friction and depression among Indian ladies are age contrasts, development contrasts, Indian way of thinking of isolation, and the psychological connection among husband and spouse. The Indian female local area's attitude that they are frail, other, mediocre, and tame, in addition to other things, adds to their vacuity.

In *Cry, the Peacock*, by Anita Desai, the hero and brave woman Maya spreads the feminist message of the postmodernist female age. Desai has shown a general view of women's rights through the small world of a wife and her husband, as well as a key difference between a man-centered society and a matriarchy (Thakore, 2000). In any case, in the post-present day time, the situation may be to some degree better. To be sure, Indian creators have endeavored to shorten the consistently expanding feminist inquiries thanks to writing. Desai seems to have endeavored to balance the orientation partition through her characters. Numerous pundits of Desai consider Maya to be the epitome of the Indian Bourgeois people group, culture, and society's Post-innovator women's liberation.

❖ **'Sita' as the Embodiment of Indian Feminism**

The inspiration driving this paper is to highlight the feminist message in Anita Desai's *Where Shall We Go This Summer?* through the legend, (Sita, 1975). Anita Desai's fundamental concern is human associations, and she inspects the tormented brain of present day Indian women. Sita, the legend in *Where Shall We Go This Summer?*, is an anxious, delicate moderately aged lady who is alienated from her husband and youngsters because of her profound responses to numerous occasions in her day to day existence. She leaves on a sacred journey to Manori, an island devoted to profound filtration. She likewise rediscovers her experience growing up home, Manori, where she finds some peace with her husband, youngsters, and city life. Sita's character is likewise changing, and she is reclassifying her relationship with her husband. She agrees to go with her husband. Her husband's re-appearance of the mainland is the outcome of her affirmation, and her sensation of distance is rootless. *Where Shall We Go This Summer?* by Anita Desai researches the legend, Sita's, internal world.

She is unimpressive physically and overly sensitive. Her oversensitivity keeps her from partaking in day to day existence. It asks her to leave this extreme and obstructed area. Sita decides to run away to Manori, where there are no people and simply landscapes. Her oversensitivity holds her back from delivering her fifth adolescent. Regardless, her visit at Manori educates her that she can't live everlastingly on an imagine stage and that she ought to recognize her entire presence. In this novel, Sita deals with the past and holds the best approach to understanding current approach to acting. Sita's situation is comparable to Maya's. Her loveless marriage with Raman has become a psychological obsession for her. Here, both marital and abnormal man-woman relationships are depicted with remarkable poignancy.

Though Anita Desai's heroines are frequently violent, there is a positive change in this novel. Sita comes to terms with her fate. She accomplishes an ideal harmony between her inward and external selves. Dissimilar to Maya, her estrangement isn't because of personality or natural elements. *Where Shall We Go This Summer?* by Desai portrays a genuine picture of an Indian lady who opposes show and the former lifestyle in the existence of western opportunity. Desai utilizes visual subtleties and an impressionistic style to convey a feeling of fundamental significance in ordinary undertakings, way, and treatment while changing her experience into craftsmanship.

5. Women in Shashi Deshpande's novels

For centuries, women have been denied their rights and privileges because they have been denied a proper place of their own. This resulted in a failure of their own individual development, which in most cultures leads to a lack of responsibility. They have been treated as a class of oppressed people, with unheard problems and voices, while remaining subjugated and marginalized as a result of gender discrimination based on patriarchal constructs of high and low, superiority and inferiority, self and other, and so on.

In a patriarchal society, women's silent suffering becomes real rather than metaphysical. They exist only through the impositions of men and are still considered a second sex. Men become weak as a result of their long oppression, and they refrain from openly opposing society. In modern India, where women are caught between tradition and nature, the situation is more complicated. Despite the modern opportunities available to women, their role becomes subservient to male-formed ideas and assumptions. As a result, they are victims of social exploitation and gender discrimination, which manifest as various forms of oppression – social, political, economic, sexual, cultural, and psychological. Shashi Deshpande works tirelessly to explain the state of women in her novels, focusing on the discrimination of women as a gender class and or the other liberated women.

True, Indian women are treated as a separate group of oppressed people who are marginalized and subjugated as a result of gender discrimination and patriarchal structures. As a result, women's subversive ideology emerges, socially, politically, sexually, and economically, challenging male-centered ideas and gender-based society (Tidd, 2004.). This becomes a complicated issue in front of us. Gender, the social construct that divides male and female as opposing categories with unequal social values, is something that hinders every woman's life and living in society. It is not necessarily indicative of sexual differences between male and female, but it is a set of rules imposed by one sex over the other. And in this power game, men control women.

Women have been subjugated for a very long time, according to history. Women were completely oppressed by social and cultural laws. Sati, for example, was not prohibited in many parts of India until the early nineteenth century. Women were unable to celebrate their accomplishments or express their hopes and dreams. Only when Raja Ram Mohan Roy, the Indian behind the revolutionary reform for women, establishes the foundation for women's place in society. In the name of religion, Roy, who fought off 'Sati,' later preached ascetic widowhood for women. Then came Ishwarchandra Vidyasagar, who began a crusade for widow remarriage and female literacy. He opposes not only the rigid conservative arguments in favor of child marriage, polygamy, and purdah, but also Roy's previous claim that widows should live a life of religion and renunciation. Even though the remarriage act was passed in the mid-1950s, it had little impact.

Women's education was still a long way off. Students, mostly from the upper class, trickled in by the hundreds to the few schools for girls. The female form had yet to emerge from centuries of

confinement. And she condemns the oppressive male by declaring her own preference and taking control of her own life.

Thus, Shashi Deshpande approaches contemporary Indian novelists with an open mind, presenting the life of middle-class Indian women educated with a genuine sense of the world. Probably, the light of education inspired her female characters to fight for their independence.

Shashi Deshpande was born in the Indian city of Dharwad. She was born to Adya Rangachar, also known as Sriranga, a well-known writer and Sanskrit scholar. He was a person who wrote a lot of plays about ideas. Shashi Deshpande is an intellectual with degrees in Economics, Law, and English, as well as a diploma in journalism. Her father, who enjoys reading and writing poems and plays, has given her the intellect and scholarly mind. She also received encouragement from her husband, a Commonwealth scholar.

Deshpande's writings drew the attention and applause of the reading public; she is a widely read individual despite not belonging to any section or group of writers. She read a lot of books and was particularly fond of the works of Somerset Maugham, Jane Austen, Charles Dickens, and Leo Tolstoy. The Bronte Sisters, Margaret Drabble, Doris Lessing, and Erica Jong also influenced her (Women's Empowerment Collateral Gain of Globalization, 2012). Her writings were inspired and influenced by Simone de Beauvoir and Germaine Greer. Despite drawing inspiration from Victorian and modern works, Shashi Deshpande can be considered a writer in her own right. For the first time, she had her works published in the 'Deccan Herald' by her father.

She then began publishing her works, beginning with *The Legacy and Other Stories*, a collection of short stories. *It Was Dark*, *The Miracle*, *It Was the Nightingale*, and *The Intrusion and Other Stories* are her other collections of short stories. In these short stories, she began to reveal the life of a woman, as well as her problems and prospects. She shows how a modern Indian woman from the middle class struggles to find and keep her identity as a mother, wife, sister, daughter, and, most of all, a person.

The Dark Holds No Terror (1980), *If I Die Today* (1982), *Come Up and Be Dead* (1983), *Roots and Shadows* (1983), *A Matter of Time* (1992), *That Long Silence* (1988), *The Binding Vine* (1992), (1996).

Shashi Deshpande created flesh-and-blood female characters, but they were not as harsh as other female characters created by other writers on women. Her female characters are strong, challenging hostilities in a male-dominated culture and society. They have strong personalities that cannot be crushed or destroyed by the patriarchal authority. Shashi Deshpande's novels provide a clear reflection of women's struggle and accomplishment. Her writings provide a clear vision for bringing out women's revolt for equality and liberation against traditional voices and various assumptions about women. Her writings centre on images of oppressed women as seen in patriarchal Indian society on the one hand, and the rise of new women, liberated and conscious, capable of deciding their own fate and self-determination on the other. Shashi Deshpande is concerned with being a woman based on her potential. Women must then struggle

to deconstruct socially imposed gender roles in order to assert their identity and significance in this masculine world.

6. Women in Bharati Mukherjee's Novels

6.1. Women Protagonists in Bharati Mukherjee's Early Novels

Bharati Mukherjee left India for better opportunities in the United States. Her own dislocation and displacement are reflected in her works. Her experiences as an expatriate in Canada and as an immigrant in America have left indelible marks on her work. Her writings become increasingly Americanized over time. She has travelled extensively, giving her the opportunity to write about exile, expatriation, assimilation, immigration, acculturations, and cultural conciliation. In her writings, one can see a gradual transition from expatriate sensibility to immigrant sensibility. Her early works deal with exile, then expatriate themes, and finally assimilation and acculturation.

Bharati Mukherjee's works can be separated into three stages to more readily understand her diasporic reasonableness. During her most memorable stage, she composed *The Tiger's Daughter* (1972) and *Wife* (1975), the two of which were composed while she was in Canada. She confronted bigotry and separation in Canada, so her initial two novels managed ostracize reasonableness. In the subsequent stage, she distributed two assortments of brief tales, *Darkness* (1985) and *The Middleman and Other Stories* (1986). (1988). During this time, she moved from racist Canada to America. It was a transitional period in her career, and she tried to fit in with American culture. She wrote *Jasmine* (1989), *The Holder of the World* (1993), *Leave It to Me* (1997), and *Desirable Daughters* (1998) during her third phase (2002). In these novels, she dealt with assimilation, translation, and cultural hybridity.

Bharati Mukherjee's novels are a collection of female portraits. Women protagonists and other minor female characters are two categories of important women figures.

Woman Protagonist	Novel
1. Tara Banerjee Cartwright	<i>The Tiger's Daughter</i>
2. Dimple Das Gupta	<i>The Wife</i> 70
3. Jyoti, Jasmine, Jase or Jane	<i>The Jasmine</i>
4. Hannah Easton	<i>The Holder of the World</i>

❖ Tara Banerjee Cartwright in the Tiger's Daughter

The Tiger's Daughter (1971), Bharati Mukherjee's first novel, is about an upper caste Bengali girl named Tara Banerjee Cartwright. Her father sends her to America for higher education when she is only fifteen years old. The novelist has depicted the heroine's cross-cultural crisis when she returns to India after a seven-year stay in America. She refuses to return to Calcutta as her home. Tara is trapped in a gorge between two universes, which prompts her deception, sorrow, and disastrous end in a vicious occurrence, as per the book (Chapke, "A Study of Anita Desai's Characters: Maya and Sita," 2011). In this novel, Bharati Mukherjee also attempts to portray her

own self intimately through the heroine. Tara, the novel's protagonist, faces a cultural conflict in her first novel, *The Tiger's Daughter*.

❖ **Dimple Das Gupta in the Wife**

During her visit in Canada, Bharati Mukherjee kept in touch with her subsequent novel, *Wife* (1975), which was a finalist for the Governor General's Award. The novel is named a cutting edge novel since it dives into the characters' inward lives. The plot of the ongoing novel rotates around the existence of Dimple Das Gupta, a working class wedded Bengali lady who relocates from Calcutta to New York. It is a psychological examination of Dimple. The novel depicts the protagonist's dilemma of rootlessness and the mental trauma she undergoes. The novel is divided into three parts, each of which tells the protagonist's story. Dimple is a very immature young lady who lives in her own romantic world. Dimple stands out from the start of the novel as being unlike any other normal girl. She is an escapismist lost in her own fantasy world. *Wife* is Mukherjee's novel about a middle-class Bengali woman who moves from Calcutta to New York with her husband. Mukherjee's *Wife* was written during her time in Canada and belongs to the expatriation period. The current novel focuses on the experience of a woman who is forced to confront her marginalization within her native culture. The novelist delves into Dimple's mind as she tells her story from childhood to marriage.

❖ **Jyoti, Jasmine, Jase or Jane in the Jasmine**

(Mukherjee's, 1989) manages the part of freeing ladies from primitive society who, because of their tremendous strength, look for their personality in American culture. The ongoing novel is about a widow's fruitful endeavor to change her fate to track down bliss. Jasmine is a survivor, a warrior, and a connector. Her life journey takes her through many transformations—Jyoti, Jasmine, Jase, and Jane. Jasmine has been a rebel since she was a child. She rejects the patriarchal society's constraints and traditional values in favor of liberal American values. After thirteen years since the publication of Bharati Mukherjee's second novel *Wife*, she has written two short story collections, *Darkness* (1985) and *The Middlemen and Other Stories* (1988). Bharati Mukherjee and her husband Clark Blaise relocate from racist Canada to the United States. In her first short story collection, *Darkness*, she writes about her painful experiences with racism and discrimination in Canada.

❖ **Hannah Easton in the Holder of the World**

A feminist book is *The Holder of the World* by Bharati Mukherjee. The ongoing novel is also about how people stop caring about each other and how things change. In any case, "The Journey of Ithaca" and "The Holder of the World" are both about feminist concerns. The story of Hannah Easton, a wanderer who went to India in the 1600s and immersed herself in its culture, is still being told in the book.

The clever consolidates truth and fiction, head and heart, science and religion, East and West, and history and creative mind. In the novel, there is a journey for character and a change of the hero's character. Bharati Mukherjee was roused to compose the fabulous story subsequent to seeing an Indian smaller than normal canvas named 'An European Woman in Aurangzeb's Court'

at a Sotheby closeout in New York (Dodal, "The Theme of Alienation" in Anita Desai's *Where Shall We Go This Summer?*, 2012). When Bharati Mukherjee sees a Caucasian woman standing in full Moghal dress in the miniature painting, she realises she is looking for a woman who three hundred years ago travelled from East to West in the opposite direction and took many risks. The novel concludes where it began.

In Bharati Mukherjee's past novels, the hero's process started in the East and finished in the West, yet in *The Holder of the World*, the hero's process starts in the West and closures in the East. Bharati Mukherjee picked an American as the original's hero. The novel follows the existences of two white ladies, Hannah Easton from the seventeenth century American Puritan world and Beigh Master from the current day.

6.2. Women Protagonists in Bharati Mukherjee's Later Novels

There are two groups of Bharati Mukherjee's novels: the early novels and the later novels. Her early books include *The Tiger's Daughter* (1972), *The Wife* (1975), *Jasmine* (1989), and *The Holder of the World* (1993). Her later books include *Leave It to Me* (1997), *The Desirable Daughters* (2002), *The Tree Bride* (2004), and *Miss New India* (2005). (2005). (2006).

Woman Protagonist	Novel
5. Devi De	<i>Leave It to Me</i>
6. Tara Bhattacharjee	<i>The Desirable Daughters</i>
7. Tara Latta Gangooly	<i>The Tree Bride</i>
8. Anjali Bose	<i>Miss New India</i>

❖ Debby or Devi Dee in *The Leave it to Me*

The novel *The Leave it to Me* by Bharati Mukherjee was published in 1997. Mukherjee's *The Jasmine*, *The Holder of the World*, and *The Leave it to Me* form a trilogy. The novelist continues the theme of immigration in this novel, which completes the trilogy that began with *The Jasmine*. Jyoti, Jasmine, Jase, or Jane, Hannah Easton or Salem Bibi, and Debby or Devi Dee are the female protagonists of these novels. Only their positions and the locations from which they begin their quest may differ. All three of Mukherjee's female protagonists want to shape their own fate. In the current novel, Mukherjee addresses the reality of 'TimeTravel.' Devi Dee's search for true identity allows the novelist to depict stereotypical issues of identity, culture, and nationality.

Bharati Mukherjee was inspired for the current novel by a year she spent in Delhi twenty years before it was published. Police in Delhi apprehended an Asian serial killer and three of his white hippie girlfriends. The man was said to have brutally robbed and killed people, particularly tourists from Europe, the United States, and Canada. The victims had been duped by the serial killer's physical attractiveness. The novelist was in court for the trial. There was a chance of escaping during the trial because the serial killer was very skilled at escaping. For the first time,

Bharati Mukherjee witnessed the presence of evil, and she was drawn to the evil incarnate. It took the novelist twenty years to depict this disturbing encounter with evil in a novel.

❖ **Tara Bhattacharjee in The Desirable Daughters**

Bharati Mukherjee's novels are primarily concerned with immigration, assimilation, cross-cultural crisis, expatriation disillusionment, and nostalgia for a lost homeland. However, Mukherjee's sixth novel, *The Desirable Daughters*, marks a new direction in her writing. Mukherjee depicts leaving one's native land for an alien land in her earlier novels. The novelist acknowledges alternative ways to belong in the current novel. She also focuses on cultural hybridity, which contributes to our post-colonial existence. The diasporans experience double identification, which results in hybrid forms of identity. She emphasises the importance of breaking ties with native land and accepting alien land codes and practises in order to integrate into conventional society. The blending of two cultures is referred to as hybridity or the third room of articulation. Tara Bhattacharjee, the novel's protagonist, is the best example of such cultural hybridity and cross-cultural crisis.

Padma, Parvati, and Tara are the three female characters in Mukherjee's *The Desirable Daughters*. They are the daughters of Motilal Bhattacharya, a trained engineer and tea entrepreneur. The daughters were born on the same date, but three years apart.

❖ **Tara Lata in The Tree Bride**

The Tree Bride, Mukherjee's next novel, is a sequel to '*Desirable Daughters*.'

Tara Chatterjee's desire to trace her ancestry leads her to a fascinated ancestor, her almost namesake, Tara Lata, in the present novel. *The Tree Bride's* Prologue represents the final stage of *The Desirable Daughters*, the bombing of Tara Chatterjee's house in America and the subsequent injury of Bish. Tara and Bish reconcile following their divorce. The Prologue also creates a terrifying atmosphere about life before birth, life after birth, and life after death. It also represents the Hindu concept of the soul, which is immortal and can reincarnate in another body. Tara Chatterjee's journey to Kashi, where she performs the cremation ritual for Tara Lata, her great-great aunt, is depicted in the epilogue (Jain, *Gendered realities, human spaces – the writings of Shashi Deshpande*, 2003). Tara Chatterjee is inspired by Tara Lata's spirit. Tara Chatterjee clearly believes that Tara Lata's spirit is trapped between worlds, waiting to be released into the realm of Ancestors. Her outing to India reawakens her want to track down her family's acquired roots and their position in the historical backdrop of pre freedom India

In her novel *The Tree Bride*, Bharati Mukherjee weaves a story within a story within a story. There are at least four stories about Tara Lata, the tree bride's life. Thus, in the current novel *The Tree Bride*, Bharati Mukherjee follows the same path of tracing the origins of female consciousness back through history. Here, she creates a new narrative of a woman's fragmented identities. The novelist uses twists to make disparate connections between Tara and a variety of historical figures she has never met. She reverses the point she made in her previous novels in this novel.

❖ Anjali Bose in the Miss New India

Bharati Mukherjee's all's past novels highlight female heroes acclimatizing to new societies in unfamiliar lands. Be that as it may, Mukherjee's Miss New India is set totally in India, explicitly in Calcutta and Bangalore. The western social impact likewise assumes a huge part in fostering the original's topic. In India, another bearing for lady character arises according to customary male centric contemplations and current western way of life. The ongoing novel tends to different issues, including male-overwhelmed society predominance, groom chasing after little girl, orientation segregation, gay connections, the wrongs of separation life, assault, young runaway, psychological oppression, police severity, prostitution, self destruction, craft of photography, vagrancy, work at call focus, migration in India, culturally diverse emergency, and so on ((ed), 2005). Mukherjee discusses immigration in reverse circumstances in the novel's prologue. Bharati Mukherjee discusses her latest work, Miss New India, in an exclusive interview. As per her, the novel is an endeavor to explore globalization and its close to home and troubling consequences for India as a rule, and Bangalore specifically. Mukherjee goes on to say that the globalised financial system has enabled women's empowerment.

7. Conclusion

Deshpande, Desai, and Mukherjee might not be thought of as feminist essayists, but their novels make it clear that they are feminists. When you look at the works and styles of these three modern writers, you can see some similarities and differences. With a few exceptions, most of their characters come from cities. The most recent novel deals with issues concerning women's education and their desire for independence and a significant presence. Anita Desai elaborates on the advantages of training for women (., 2003). However, as her novels demonstrate, educational ability and degrees did not influence women to carve out a place for themselves in the outside world and achieve independence. Women have exploited people of cultural standards as well as affection, which has destroyed their enthusiastic balance. It is possible to see that Deshpande's novels generally centre on women in traditional family units who seek to avoid or fight cultural pressures.

The previous sections endeavored to analyze the depiction of female characters, especially heroes, in some of Desai, Deshpande, and Mukherjee's novels. It is on the grounds that these writers portray a different scope of contemporary Indian ladies who, regardless of their disparities, are genuinely illustrative of the normal, metropolitan Indian lady today. These scholars have had the option to test into the profundities of the consciousness of their heroes. The heroes are directed by mindfulness, which drives them to advocate for themselves. Each protagonist strives for her own identity within the confines of the traditionally ordained roles of daughter, wife, and mother (Parker, 1995). Despite this shared characteristic, each protagonist is distinct from the others.

Desai's protagonists are capable of dissent but incapable of finding a resolution to their problems. An unnatural death is the only solution for the previous protagonists. Desai acknowledges that these characters are not typical: "I am interested in characters who are not average."

Deshpande's protagonists are stronger than Desai's protagonists. They try to solve their problems through temporary withdrawal. They have as models not traditional stereo-typed women who were willing to sacrifice their individuality for the sake of upholding traditional norms (Wattal, 1994). While Deshpande's female protagonists are willing to leave their home, Mukherjee's female protagonists leave Indian shores and settle down as immigrants in the West. All of these protagonists are aware of their problem and are not afraid to confront it. They use different methods to find solutions and do not all succeed to the same extent. The three novelists have an easy readability because of the lucid use of language.

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