

FEMINISM IN THE WORK OF CHRISTIAN WOMEN POETS



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M.Phil., Roll No. :150228; Session: 2015-16

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ABSTRACT

The world of the English novel received a huge boost from the contributions of Indian female authors. The Indian novel has significantly developed in terms of both its breadth of content and its level of maturity. It is not difficult to trace the gradual growth of the Indian novel's development from the imitative phase, through the rational stage, the psychological stage, and finally into the investigative phase. These evident tendencies emerge in the novel's evolution over time. The decade of the 1980s holds a special place in the history of the expansion and development of the Indian English novel. During this time period, the first

novels of some extremely gifted female authors were released to the public. There are also some elderly masters whose works demonstrate that their creative skills remained intact throughout their careers. In the 1980s, Indian women authors were recognized with medals and accolades that were without comparison, not just in India but also in other countries. The works of these Indian women authors, much like the works of female novelists writing in the third generation, speak eloquently of their uniqueness and an ingenuity that is unmatched.

KEYWORDS: Feminism, Poets, Novel, Expansion

INTRODUCTION

The years after 1947 were marked by India's search for a new identity, which began immediately after the country became independent as a brand-new nation. This search is reflected in contemporary Indian writing published in English, and Indian women poets are not an exception to this rule. It is the responsibility of post-independence Indian women poets to create a new identity for the Indian woman, one in which she is no longer subjugated but rather emancipated. This responsibility has been met with success and effectiveness by post-independence Indian women poets such as Kamala Das, Gauri Deshpande, Mamta Kalia, Eunice de Souza, Imtiaz Dharkar, Sunita Jain, Smita Agarwal, La Their lives as women growing up in patriarchal environments provided the foundation for their poetic voices. Their poetry reveals the sensitivities of women, their growing voice in a society controlled by males, their longing for independence, and the tensions and disappointments that result from the way in which they are forced to live. During this time period, a great number of female poets worked very hard to carve out new ground for themselves, and their poetry represents many different facets of feminism (Karmakar, 2015, p. 275). From the 1950s onward, modern Indian women poets who write in English look inward at their language, their experiences, and their writings. It is the modern Indian women poets' avoidance of overt nationalism and the manifestation of an internalised sense of cultural identity that distinguishes their work.

It is no longer possible to disregard the reality that there is literature written in Indian English. Over the course of the last few decades, it has gained a great deal of interest not only in India but also outside. What was formerly referred to as a "hot-house plant" has now matured into an opulent development that has spread out in a variety of different ways. By comparing the early novels written by Indian authors to those written more recently by others working in the same literary area, one may get a sense of the genuine potential of this kind of literature in India.

In the Modern Literary Scenario, on the other hand, work in Indian languages translated into English is given the same significance as the literature of other nations. Indian women authors in particular have made their voice known throughout the world in a manner that is traditional to India, expressing themselves creatively in the process. In addition, Indian women authors have recently been able to attain success in all subgenres of literary writing written in English and have garnered acclaim on a worldwide scale for their work.

Through their writings in English, Indian women authors emphasised the position and status of the woman, enlightened literature with its significance and vividness, and contributed to the advancement of women's rights. The answer is that it did reflect culture, history, and general variations that are required to improve literature all over the world. India is, in fact, the world's third largest producer of books, behind only the United States and the United Kingdom. Despite the fact that the texts focus heavily on regionalism, universal themes are able to penetrate through the natural bounds. India is a place of diversity since it has so many different languages, religions, racial groups, and cultural traditions. This diversity provided the authors with a wonderful opportunity to explore a wide range of subject matters. The voices of Indian women authors also tackled historical, social, and philosophical topics, and they centred their ideas on humanity in a variety of other ways. It centred its subjects on social concepts, features of the diaspora, feminine concerns, scientific and technological issues, and a great deal more.

Indian women have made substantial contributions to the canon of world literature on par with those of their male counterparts. The majority of India's contribution came from its writers who worked in the English language; novelists were at the forefront of this movement. There are a number of modern scene authors who have regarded Indian English literature as being a defining force in world fiction. These novelists have emphasised their wish to create in no other language other than English. It takes into account the recently encountered events as well as the complex conundrums of the current world. The new book written in English demonstrates confidence in its treatment of new topics, as well as in its treatment of new methods and approaches for dealing with these topics.

EARLY WOMEN WRITINGS

According to the oldest encyclopaedia of Tamil literature, Abithana Chintamani, the Awaiyar was only one among a number of different female poets who were active throughout different times in the history of Tamil literature. She resided among them in Awaiyar throughout the sangam period, which corresponds to the 1st and 2nd centuries, and she maintained good relationships with the Tamil chieftains Paari and Athiyaman. She ended up writing 59 poems for the puranuru. Awaiyar was a resident of Chola territory in the 13th century, during the Kambar and ottakuttar periods, when the Chola dynasty was in power. She is the author of a great number of poetry, many of which are included in Tamil Nadu's curriculum and continue to enjoy widespread renown. The translation of her proverb "Katrathu Kai Mann Alavu, Kallathathu Ulagalavu" may be found at NASA: "What you've learnt is a handful; what you

haven't learned is the vastness of the planet." It is important to make notice of the fact that, although her true identity is unknown, the word "Awaiyar" may be translated as renowned elderly woman or grandma. Raj Lakshmi Debi's, *Hindu Wife or Enchanted Fruit* (1876) & Krupabai Sathianandhan's *Kamala*.

As industrialization and urbanization spread across India during the rule of the British Raj, the socioeconomic standing of women in India began to shift. This was made possible by the opening of doors in the fields of education, politics, and work that were previously closed to them. Krupabai Sathianadhan, Cornelia Sorabji, and Sarojini Naidu were three of the most influential leaders in this new movement of educated women who fought for the importance of the female voice. It is possible to claim that it was during this time of colonial rule in India that feminism took root and developed. Although the term "feminism" did not exist at the time of the colonial period, it is being connected with three women here because of their activities for women's equality in India. This is the case despite the fact that the term "feminism" did not originate during the colonial period. In India, social movements addressing the inequality that existed between men and women emerged in the late 19th century and continued into the 20th century. These movements took place during the era between the centuries of 19 and 20.

REVIEW OF LITERATURE

Eunice de Souza (2017) One of the most prominent Indian women poets writing in English, Eunice de Souza, depicts women's cultural sensitivities, their developing personalities within a male-dominated societal structure, their desire for independence, and the frustrations stemming from their confined surroundings in her poems. De Souza is known as one of the most prominent Indian women poets writing in English. Her poetry exhibits a wide spectrum of feminist aesthetics and reveals her efforts to carve out new ground for women. The manner in which she discusses romantic relationships and sexuality demonstrates that she is dissatisfied with a culture that insists on the submission and quiet of women. This article illustrates how the poet's confessional mood enables readers a glimpse into her struggles and tormented psychological state, on the one hand, and the moral dilemmas and diversity of the female psyche, on the other. In her compositions, she implements an assertive and subversive tonality, and this article also illustrates how she implements this tonality.

Chotti Munda Ebong Tar Tir (2019) The expansive scope of this book covers a number of years in the life of Chotti, the protagonist of this epic story, during which India goes from being ruled by colonial powers to becoming an independent nation, and then into the turbulent 1970s. It

was published in 1980, and it raises concerns regarding the role of indigenous peoples on the map of India's national identity, land rights and human rights, as well as the legitimacy of violent resistance as the final recourse of a people who are desperate.

Khowa Howdah (2017) The story of Dotal Hatir Une Khowa Howdah centres on the lives of Brahmin widows who reside in a Vaishnavitesatra in southern Kamrup in the state of Assam. The author also draws upon his or her personal memories of childhood and adolescence to create this novel. The novel was written in the local dialect shortly after World War II. It depicts a striking image of change that unsettles an apparently "timeless" rural society as well as the unchanging rhythms of traditional religion within a layered and nuanced social canvas. It was adapted by Santwana Bordoloi into the film Adahya, which went on to win several awards.

Lalithambika Antharjanam(2016), who is well-known in the Malayalam literary community for her short tales and narratives about strong women, published her first book in 2016. Her book, Agnisakshi, is about a Nambudiri woman's fight for social and political independence, and it is told from her point of view. The author draws attention to the important role that women play in society and offers a critique of the societal structures that constrain women and restrict their freedom.

SAROJINI NAIDU — “NATIONALIST”

During the time of the British Raj, Sarojini Naidu was one of the most prominent political and social campaigners. She was also a poet, and her commitment to social justice is reflected in many of the poems and other writings she produced. As a result of spending his childhood with a father whose entire life was devoted to education, he developed what Naidu refers to as a "sternly scientific character" in his eyes. She realized at a very young age that she had the dreamer in her as well as the love to compose poetry, despite the fact that he schooled her to become a scientist or a mathematician. She believed that she inherited the capacity for daydreaming from both her parents, and she has always thought of herself as a dreamer. Despite the fact that her mother spoke to her in Hindustani in a household where English was the predominant language, she remembers the wonderful lyrics that her mother penned in Hindustani. As she started composing her poems, she reflected on the day that she considered the beginning of her "poetic career." I composed a huge poem when I was thirteen called "Lady of the Lake." It had 1300 lines and took me six days to write.

At the age of thirteen, I wrote a play that was two thousand words long. It was a full-fledged passion thing that I began on the spur of the moment without any thinking, only to irritate my

doctor who had told me that I was very unwell and could not touch a book. Around this time, my health began to deteriorate in a way that would not recover, and I began to read voraciously instead of continuing my usual studies. It's safe to say that I did the lion's share of my reading while I was between the ages of 14 and 16. I penned a novel as well as many thick volumes of diary entries back then since I took my writing very seriously. (The Golden Tree of Holiness)

Education and social change were the means by which these women may be liberated from the oppressive social practices they were subjected to. For Naidu, education was the most important factor in determining whether or not a woman could achieve her own sense of autonomy and identity. It was precisely these kinds of topics that Naidu discussed in her poetry and talks.

THE PARDAH NASHIN

She produced her first book, *The Golden Threshold*, in 1904; it was one of three volumes that she released that year. In this book, she writes a range of poems that are based on a number of issues; nonetheless, India is the primary focus of these poems. She puts the breathtaking scenery of India in the background of her poetry flow to provide atmosphere. Her poetry not only brings to light the different concerns that are associated with the torturous social practises that many of the women in India face, but it also paints a beautiful picture of India. The poem "The Pardah Nashin" is considered to be one of Naidu's most well-known works of poetry. The phrase "Purdahnashin" appears in this poem with the spelling "Pardah Nashin." Naidu contemplates the societal pressures that these ladies who practice Purdah have been forced to endure. Many women, including Naidu, came to the conclusion that the mere act of keeping one's identity hidden from the outside world and from men was a form of suffocation for women and a method of captivity. This was a particularly contentious topic for Naidu, and he voiced his strong disapproval of it in a number of public statements. In her songs, she describes the struggles that these ladies had to go through and the complete loneliness that was encapsulated within these women. She does this via the use of images. Naidu writes the following in the opening stanza of the poem:

*Her life is a revolving dream
Of languid and sequestered ease;
Her girdles and her fillets gleam
Like changing fires on sunset seas;
Her raiment is like morning mist,*

Shot opal, gold and amethyst. (lines 1-6)

Naidu paints a picture for the readers of the laid-back lifestyle of the Harem women's everyday lives. The harem was a special part of the home that was reserved exclusively for the use of women, including the master's wives, concubines, and slaves. However, the lives of the spouses are the ones that are described in this poem. These women appear to have a life of luxury, as seen by the abundance of material goods all around them. They are surrounded by beauty, whether it is via the usage of "girdles" (an undergarment worn around the waist) or "fillets" (hair ribbons), both of which "gleam" due to the luxurious quality and high cost. The apparel for ladies is reminiscent of a "morning mist," in that it is silky and shining, and it is embellished all over with valuable stones and diamonds. The tone is carried on into the following verse:

*From thieving light of eyes impure,
From coveting sun or wind's caress,
Her days are guarded and secure Behind her carven lattices,
Like jewels in a turbaned crest,
Like secrets in a lover's breast. (lines 7-12)*

Naidu reveals the mysterious environment in which these ladies had to live. These ladies were shielded from the effects of all that the outside world has to offer, including the elements that occur naturally and the gaze of other people. It is speculated that she is shielded from danger by her purdah, which consists of "carve lattices." Images such as "jewels in a turbaned crest" and "secrets in a lover's breast" are used by Naidu to convey the idea that these ladies are concealed from view behind doors and veils. The first two stanzas provide a vision of a life filled with unending happiness, material wealth, and security. a way of life that is thought to be ideal for women since it is one that is characterised by tranquilly and elegance. On the other hand, there is a striking contrast between the first and third stanzas.

*But though no hand unsanctioned dares
Unveil the mysteries of her grace,
Time lifts the curtain unawares,
An her sorrow looks into her face...
Who shall prevent the subtle years,
Or shield a women's eyes from tears? (lines 13-18)*

In the third stanza of the poem, Naidu contrasts two opposing feelings for the reader to experience. All of a sudden, a tone of melancholy and isolation permeates throughout the piece. The "graces" or attractiveness of the ladies in this place are a complete secret to the rest of the

world since they are kept so well disguised. The women in Naidu's poem are all created as a result of their lives being cut off from the outside world and leading isolated, lonely existences. A miserable lady hides behind the purdah, despite the fact that her life is full with the comforts that other people want. Women who choose to cover their heads have been socialized over the course of centuries to be quiet and never break the silence. The sheer existence of this practice made it difficult for women to even conceive of the idea that men and women are on an equal footing. These ladies were doomed from the start because of the societal conditioning they were subjected to and the lack of knowledge they received.

One must have an understanding of her own personal strength in order to comprehend both her talents and her views. This poem, which begins with visions of beauty and calm inside the lives of these ladies, opposes these images with what these women are truly experiencing on the inside. The pictures of misery are more prominent than the pictures of beauty. In this poem, Naidu makes use of her considerable lyrical talent in order to highlight the negative effects that societal practices have had on women.

CAPRICE

It was the insecurities of men that placed women in a position of zero power, giving up their full liberties entrusted to the care of their spouses. Instead of having an intellectual partner, what is left is an oppressed woman who is responsible for taking care of both her husband and their offspring. She is expected to conceal her unique personality and conform to one that only complies with demands, rendering her incapable of fully experiencing life and instead forcing her to merely exist inside it. This societal position is depicted very well in a poem that can be found in the second book of Naidu's collection of three volumes, which is titled *The Broken Wing: Songs of Love, Death, and Destiny, 1915-1916*. During this time period, Naidu immersed herself in the political sphere with the purpose of serving the national concern of gaining independence from the British. Despite the fact that she was focused on the liberty of the nation, she did not forget to give equal consideration to the plight of the women who were oppressed within the nation. "Caprice" is the name of the poetry that can be found in her second text. The point of this poem, which is made up of two stanzas, the first of which may be seen below, is made by a turn of events:

*You held a wild-flower in your finger-tips,
61 Idly you pressed it to indifferent lips,
Idly you tore its crimson leaves apart...*

Alas! it was my heart. (lines 1-4)

Naidu compares the gentleness of a woman to that of a "wild-flower" in the opening line of his poem, using the image of a flower to convey this comparison. In addition, the word "wild" captures the independent nature that resides deep within every woman. A flower has to be nurtured with tender loving care in order for it to last. This represents the requirements of a lady that her husband should care for in order for their love and their lives to flourish together as a couple. The word "idly" is used to convey the sense of insignificance that the husband has in regard to his wife. Because the flower that represents the woman is ignored by her husband, Naidu chose to describe their relationship with the phrase "indifferent lips." The final two sentences make it quite clear that the shredded leaves stand in for her shattered heart, and they do so symbolically. She describes the vibrant reddish-purple hue of the ripping using words like "crimson," among other phrases. Although the colour is associated with the flower's centre, it is not lost when a leaf is taken from a bloom since it retains its original hue. The word "alas" conveys both the sorrow and the outcry that the speaker is feeling at the instant that the leaf falls to pieces, which may also be interpreted as her heart breaking.

*You held a wine-cup in your finger-tips,
Lightly you raised it to indifferent lips,
Lightly you drank and flung away the bowl...
Alas! it was my soul. (lines 5-8)*

DIRGE

The collection of books that Naidu compiled focuses heavily on the negative aspects of many societal behaviors. She addressed the purdah, the rejection and unfriendly atmosphere in which men treated women, and she shared the eventual fate of a young windowed Hindu woman in a poem written in 1904 called "Dirge." This particular poem may be found in the third and final book of her collection, which is titled *The Bird of Time: Songs of Life, Death, and Time*. This is how the first stanza goes:

*What longer need hath she of loveliness
Whom Death has parted from her lord's caress?
Of glimmering robes like rainbow- tangled mist,
Of gleaming glass or jewels on her wrist,
Blossoms or fillet-pearls to deck her head,
or jasmine garlands to adorn her bed? (lines 1-6)*

The issue that is posed to widows by society is the impetus for the poet's first line: "why should she need to retain her beauty and youth when her spouse is dead?" Death is portrayed as an animated person throughout this poem by Naidu, and he refers to it with all capital letters. The following four lines provide a picture of an ideal Indian bride, complete with pictures of her dressed in brightly coloured attire, decked with jewelry and flowers, and wearing a string of pearls around her head. Naidu utilises the voice of society to query why a woman should continue to dress like a bride. He does this by asking why a woman should continue to dress like a bride. The visuals of a jasmine garland are quite significant in the symbolism of a new bride since jasmine is a very feminine flower. Flowers of the jasmine plant, known for their all-white petals and tempting fragrance, are sometimes used to make garlands by being threaded onto a string and then draped over a surface. This is utilised in the decoration of the bed of newlywed couples on their "first night" after being married. "First night" is a word used in India to signify the first night as a wedded pair and as a signal to consummate or have sex on that night).

*Put by the mirror of her bridal joys...
Why needs she now its counsel of praise,
Or happy symbol of the henna leaf
Forehands that know the comradeship of grief,*

Even though she looks into the mirror that she formerly used to prepare herself for her role as a bride, she realises that she will no longer require its usage because she is being deprived of all of her attractive qualities. During ritual and festive occasions like weddings, Hindu women would decorate their arms and hands with elaborate designs made from henna, which is a plant-based dye. These designs would last for several days. When the poet poses this question in her poem, she is speaking on behalf of society as a whole. She wonders why anybody would desire henna, which stands for happiness, when all she knows is sorrow. The mixture of several spices that is used to make a red lipstick is referred to as "red spices." When a woman is in an extreme state of melancholy, conventional wisdom dictates that she should not use this, or the eyeliner known as "black collyrium," which is created from plants. These two stanzas present the reason that society use in order to continue with these societal norms. A widow does not need to wear brightly coloured saris (a long piece of clothing that is wrapped around the body), diamonds on her wrist or hair, jasmine flowers in her bedroom, henna on her hands, or any usage of cosmetics to beautify the eyes or lips, according to the tradition-bound culture. Because of her

grief, she has no choice but to resign herself to a life of seclusion and reflection on her late spouse.

In the next stanza, the imagery of the rituals of marriage continues as it is used to convey the breaking of the symbolic bond:

*Shatter her shining bracelets,
break the string Threading the mystic
marriage-beads that cling Loth to desert
a sobbing throat so sweet,
Unbind the golden anklets on her feet,
Divest her of her azure veils and cloud
Her living beauty in a living shroud. (lines 13-18)*

This verse exemplifies the various rites and ceremonies that take place during an Indian wedding. The continuance of civilization may be found in the voice. Bracelets are a traditional part of an Indian bride's attire, and they are meant to be worn from the moment she ties the knot. It is considered a mark of widowhood in the Hindu religion for this to be broken. The mangla-sutra is a traditional necklace constructed of black and gold beads. It is considered to be an important emblem of the marriage rite. The "mystic-marriage beads" are symbolic of the mangla-sutra. The poet illustrates the harsh nature of what is being done to the woman by using the phrases "shatter" and "break" in his/her writing. One can easily hear the sound of this woman "sobbing" as she is severed from all links to her spouse and society at large.

INDIAN GYPSY

On the other side, Naidu presents a poem that she calls "Indian Gypsy," which she believes embodies the essence of all she wishes might be realised for all women. One may immediately get the idea of freedom that is alluded to by the word gypsy that is included in the title by simply looking at it. The themes of oppression, being concealed, and devaluation are not at all present in this poem, which stands in stark contrast to the other poems that were described above. The poet Naidu begins the poem with a succession of depictions:

*In tattered robes that hoard a glittering trace,
Of bygone colors, bordered to the knee,
Behold her, daughter of a wandering race,
Tameless, with the bold falcons agile grace,
And the lithe tiger's majesty. (lines 1-5)*

The woman in the poem does not behave in a way that conforms to the expectations that society places on how a woman should behave. In the first line of the poem, she is described as wearing "tattered robes," which is a metaphor for the fact that she is free to wear anything she chooses, regardless of how worn and tattered it may be. Again, via his careful choice of words, Naidu gives the impression that having the ability to select one's own clothing contributes to increased levels of personal liberty. It is unheard of for an Indian woman to wear a robe that is "bordered to her knees," which is what she is shown wearing.

The practise of showing skin is frowned upon and considered a restrictive practise for women in Indian society. A lady is brought up to be humble and discreet, exactly like the Purdahnashin people, who keep their identities a secret from the outside world. This woman is not bound by any traditions or norms and is therefore permitted to expose her knees. Because she is not a member of a culture that dictates how one ought to conduct their life, there is no one who can tell her that she cannot do what she wants to do. She fashions her own framework, and it is founded on the things that bring her the most joy and make her feel most alive. Because women in Indian society maintain such a strong position of dominance, Naidu makes use of the phrase "tameless," which is extremely pertinent and significant according to the situation. A societal state that domesticates women such that they are reduced to the status of simple objects rather than intellectual persons, precisely as the "wild-flower" in Naidu's poetry "Caprice." This Indian gipsy is compared by Naidu to a falcon because of its bravery and the speed with which it moves. When attempting to characterise a traditional Indian lady, one would be hard-pressed to employ descriptors like "bold" and "agile."

FEMINISM IN ENGLISH- LANGUAGE

Cornelia Sorabji embodied the same kind of selfless commitment that Sathianadhan had for assisting underprivileged women in India. Because of her extensive education, Sorabji made the decision to assist those members of society who were defenceless and subjected to scrutiny. Instead of working as a lawyer for wealthy clients in order to amass fortune and power for herself, she dedicated her career to advocating for the rights of underprivileged women in India. She was able to pursue a profession in law because of her education, and the law degree that she had worked so hard to get became her weapon in her life so that she could assist other women who were confined. In particular, Sorabji focused her time and energy on practicing law in order to defend the Purdahnashin family.

These were women who were not permitted to be seen by males on the outside and who were unable to submit themselves to a court that included men as participants. When she was a young child, the concept of societal change and forward-thinking was emphasised to her to a great degree throughout her schooling. In her autobiography, *India Calling*, she discusses how her parents' forward-thinking attitudes contributed to her having an open mind and receiving a good education: Because of this, there is one aspect of my life that I can brag about without feeling embarrassed, and that is the heritage that I received from my parents and the fact that I am their kid. Because there is no other couple in all of existence between whom I could have selected either of my parents... Regarding my mum... She possessed a very unique form of bravery, an intuition and understanding in both her heart and mind, which made her free of all things created, whether in trouble or joy, which made the wounded turn to her instinctually, regardless of their race or creed; an intelligence which anticipated the needs of a progressive generation; and gifts of construction and organization that were unknown to the Indians of her day.

PESTILENCE OF NOONDAY

"The Pestilence of Noonday" is the title of Sorabji's first tale that can be found in *Love and Life Behind the Purdah* (1901). She starts off the paper by telling the tale of a young Indian woman who, from the very beginning, defines the role of an orthodox Hindu wife according to the expectations of society. The fact that she is a woman explains why she is forced to stay inside while the males are allowed to go about unrestricted. The conversation between a husband and wife is what kicks off the story. The lady is concerned that her husband would forget about her once he needs to move out into the world to pursue his career. "Yes! 'tis not unlikely," he adds in his response, which was the response to the question. "I shall have a great deal to keep me occupied, such as learning new things, experiencing new parts of the world, and establishing a reputation for myself." How, therefore, will there be place in one's mind for thoughts of ladies, petting, and other similar things? But when I've had enough of it all, I'll come here to this forgotten little nook, and I'll find you exactly the same, sitting here amid the lotuses and marigolds, and with a heart just as full of love for me as it is now—perhaps even fuller, because of the forced suppression!" (*Love and Life Hidden Behind the Veil of the Purdah*, Paper 14) In this exchange between the husband and wife, Sorabji draws attention to the internal inconsistency in the husband's statements. While a man was free to broaden his

horizons and see the world, a woman remained confined to her house like a bird in a cage while she awaited the return of her spouse.

CHRISTIANITY “THE NEW AGE OF THE NEW WOMAN

In contrast, Saththianadhan's autobiographical novel *Saguna, A Story of Native Christian Life*, which was published in 1895, presents a different viewpoint of a female protagonist. *Saguna* is a story of the life of native Christians. 1895 saw the publication of this novel, which holds the distinction of being the first autobiographical book to be written in English by an Indian woman. For an Indian woman living in the nineteenth century, this alone represented a significant advancement. In the story, Saththianadhan develops the "new woman," using Christianity, western progressive thought, and colonialism as the pillars on which to build this new conception of female identity. Through her writing, Saththianadhan alludes to the fact that the only way for a person to liberate themselves from the societal constraints that they are subjected to is to renounce the religion that imposes those societal constraints. In the book *The Emergence of Feminism*, the author Anagol writes: "The early feminist theorist Krupabai...went further in her analysis by not only investigating Hindu men's resistance to granting equal rights to women but also showing how Hinduism negatively affected the attitudes and stunted the personalities of Hindu women." Krupabai was a pioneer in the field of feminism and is credited with laying the groundwork for the modern feminist movement. Krupabai was interested in showing how knowledge was produced about women, and her feminist critique of Hinduism depicts clearly how and why Indian women came to be represented as inherently sinful and promiscuous, which justified male control of their sexuality. Krupabai's interest in showing how knowledge was produced about women is evident in her work.

CONCLUSION

As a result of their unwavering commitment to assisting the most disadvantaged women in India during the colonial era, Krupabai Saththianadhan, Cornelia Sorabji, and Sarojini Naidu became the pillars around which the development of feminism was built. Although all three of them had different careers and came from different parts of India, they shared a belief in the same ideal. They believed that the treatment of many women who were subjected to social practices needed reform, and that female education was necessary in order for this reform to be successful. Saththianadhan, Sorabji, and Naidu became the assistance for women who felt

oppressed within society, frequently metaphorically and practically becoming the voice for these women. Sathianadhan, Sorabji, and Naidu became the aid for women who felt oppressed within society.

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