

“The Emergence of New Woman: A Study on Nayantara Sahgal’s

The Fate of Butterflies”

A project work submitted to Madurai Kamaraj University in partial

Fulfilment of the requirements for the award of the Degree of

Master of Arts in English Literature

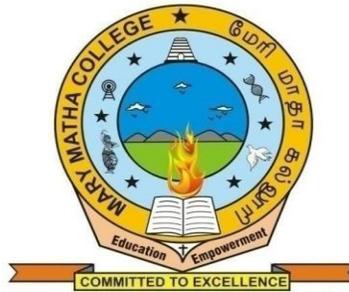
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April – 2021

CERTIFICATE

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This is to certify that the project work entitled, “**The Emergence of New Woman: A Study on Nayantara Sahgal’s *The Fate of Butterflies***” submitted to Madurai Kamaraj University in partial fulfilment of the requirements for the award of the Degree of **Master of Arts in English Literature** is a record of original research work done by **MONICA S. Reg. No.B9T15502** during the period (June 2019 - April 2021) of his study in Mary Matha College of Arts and Science, Periyakulam under my supervision and guidance and the project has not formed the basis for the award of any Degree / Diploma / Associateship / Fellowship or similar title to any candidate of any University.

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DECLARATION

DECLARATION

I hereby declare that the project work entitled, “**The Emergence of New Woman: A Study on Nayantara Sahgal’s *The Fate of Butterflies***” submitted to Madurai Kamaraj University in partial fulfillment of the requirements for the award of the Degree of **Master of Arts in English Literature** is a record of original research work done by me during the period (June 2019 – April 2021) under the supervision and guidance of **Mr. C. Arun Kumar**, Assistant Professor, Department of English, Mary Matha College of Arts and Science, Periyakulam and that it has not formed the basis for the award of any Degree / Diploma / Associateship / Fellowship or similar title to any candidate of any University.

Signature of the Candidate

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ABSTRACT

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Nayantara Sahgal is a promising writer against the injustice happening in the India society. Her novel *The Fate of Butterflies* (2019) realizes the emergence of new woman in its patristic nature. The woman individuals become butchered to death. They are not given fairness; they are rebuffed for reasons unknown. Individuals make a lot of risks for the sake of strict zeal. Strict devotees make a wide range of difficulty to conventional individuals. The customary individuals remain normal before all vulnerabilities. This study aims to analyze the emergence of new woman in her novel and it gives way to analyze the newness in the writing of Nayantara Sahgal.

This project is divided into four chapters. The first chapter deals with the origin and development of Indian writing in English. It focuses on the various writers; highlight the life, the works and the contribution of Nayantara Sahgal to the world of literature.

The second chapter deals with the concept of new woman in English literature. It focuses on the new woman characters and the new women writers in English Literature.

The third chapter deals with the emergence of new woman in Nayantara Sahgal's novel *The Fate of Butterflies*. The emergence of new woman does not mean only the emerging female characters in the novel but it is also the emerging of new woman writer. The emerging of writer can be seen in her writing of this novel.

The final chapter deals with the summation. The Objectives of this project is to find out how the emergence of new woman in Nayantara Sahgal's novel *The Fate of Butterflies*.

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CHAPTER - I

INTRODUCTION

Indian English Literature starts its epic in the time of British rule in India. It becomes fortunate for many Indians who have been educated and produced so many books, novels, poems, and history of India. It does not focus on only literacy but also on the life of Indians. The writers have not only produced the different forms of books but they have produced the history of everyone's real life. The production rejuvenates the minds of Indians and other countrymen. People from different countries have come to know the extraordinary effort of our forefathers towards this country and its creation. The seed is kept by so many forefathers as authors of this land. With time, many modern writers have emerged to write Indian Literature in English. Some of the writers stay in India, some stay abroad but their writings are more often acclaimed by all over the world. Mostly their writings are based on Indians, their happiness, struggles, achievements, lifestyle, and history.

Indian English Literature has developed over a while and writing in English has not started all of a sudden. It has taken many years and several distinguished personalities have worked for the present status. They have brought a distinction to the Indian English Literature. Indian English Literature has only one hundred and fifty years old. It is said that the first English book is written and published in England by an Indian Sake Dean Mohamed in 1793. His work is *Travels of Dean Mahomed*. It is a travel narrative. Rabindranath Tagore, Sri Aurobindo, R.K. Narayan, Raja Rao, and Mulk Raj Anand along with other writers have led the Indian English Literature.

Not only men writers but also women writers have contributed to Indian English Literature. Before writing novels, many women writers have composed songs, short stories, and small plays. It is believed that the women writers in Indian tradition have more effective

to narrate stories, and fables. More women writers in English have emerged in the middle nineteenth century. Women writers have incorporated the recurring female experiences in their writings. Moreover, it has a great impact on the cultural and language patterns of India. Their writings contain stylized pattern in the whole context of Indian writing.

In the beginning women authors like to write about their perception and experiences within the domestic arena. On the other hand, male authors like to deal with heavy themes. The works of Indian women authors have been underestimated. It is because many have their patriarchal assumptions in their mind. Indian society gives the main concern towards male experiences than female experiences. Thus it is believed that they should get more precedence and recognition in society. In the twentieth century, many women writers and their works have been considered as a powerful medium of modernism. Through these last two decades, women writers have proved their capability and success in portraying Indian English Literature.

Shashi Deshpande (born 1938), is an Indian novelist. She is not only a writer but also a Journalist, Dramatist. She has published her first collection of short stories in 1978. Her novel *That Long Silence* in 1990 has won the Sahitya Akademi Award for her. She has got the Padma Shri award in 2009. Her works deal with the inner world of Indian women. Usually, she writes about the day to day situations of women and their failures in Indian male chauvinism society. Her novels *The Dark Holds no Terrors*, *The Binding Vine*, and *Roots, and Shadows* deal with the violent nature of male and their abuse of power on women. Over time, by her bold act, she has returned her Sahitya Akademi award. It is because the Government of India has kept its mouth silent on the murder of M M Kalburgi.

Ashapoorna Devi (1909-1995) is one of the popular writers. She has written more than one hundred and seventy books. She is a novelist, short story writer, and poet. She has been honoured with several prizes including Sahitya Akademi Award, Jnanpith Award, and Padma Shri Award. First, she has started her writings for children. Later she has incorporated all the concepts into her writings. Her writing continues as a long process. She focuses on inequality, injustice, gender-based discrimination, and women's rights. *Pratham Pratishruti* (1964), *Sabarnolata* (1967), and *Bakul Katha* (1974), these important works have been gained name and fame to Ashapoorna Devi for indicating the abuse of power on women.

Nayantara Sahgal is born on 10 May 1927. She is an Indian English writer. She is one of the members of the Nehru family. Her mother Vijya Lakshmi Pandit is the sister of Jawaharlal Nehru, the first Prime Minister of India. She has two sisters Chandralekha Mehta and Rita Dar. Her father Ranjit Sitaram Pandit is a barrister from Kathiawad. He is also an intellectual, who has translated Kalhana's epic history Rajatarangini into English from Sanskrit. He is arrested during the time of Indian Independence Struggle for the support. He has died in Lucknow prison jail in 1944. The abuse of women in Indian society is easily portrayed by Nayantara Sahgal. Her mother has been an active person in the time of the Indian Freedom Struggle. She is also arrested and kept in jail for supporting the Independence in 1946. After the freedom of India, Vijaya Lakshmi Pandit has served as a member of India's Constituent Assembly. She has served as the governor of several Indian states. She has been worked as the ambassador to the United States, Soviet Union, United Nations, Mexico, Ireland, and the Court of St. James.

Nayantara Sahgal is an Indian English woman novelist. She is a prominent writer about women and their struggle. She always expects the emergence of new woman in her

novels. In 1970 July 19 she has given an interview to The Hindustan Times she states that women are no longer (Khan and Talat 2012):

"a sex object and glamour girl, fed on fake dreams of perpetual youth lulled into a passive role that requires no individuality" but someone who can claim to be man's equal partner (352).

She speaks not only for women but also for men. She has strong energy to visualize the present situation of India. She writes openly without any hindrance from her mind. She truthfully admits everything. She speaks about issues related to Women, the hierarchical order of Caste System, Religious Fanatics, World Wars, Genocide, and the historical background of Hindu-Muslim struggles.

Nayantara Sahgal in her novel *The Fate of Butterflies* (2019) realizes the emergence of new woman in its patristic nature. The woman individuals become butchered to death. They are not given fairness; they are rebuffed for reasons unknown. Individuals make a lot of risks for the sake of strict zeal. Strict devotees make a wide range of difficulty to conventional individuals. The customary individuals remain normal before all vulnerabilities.

A gathering of five ladies from various nations assemble in a nation and attempt to discover slaughter against ladies in and around the spot. They have now examined ladies in Serbia, Bosnia, and Rwanda. They have come here to discover what's going on against ladies in India. The majority of the locals have a place with a Muslim people group. One of the young ladies in the bunch is Katerina, a completely influenced and assaulted. After these perils, they request to the court. Katerina becomes an observer and tells everything as proof. The judge gives the decision in normal words. He expresses that it is a condemnable occasion and it must be overlooked. Prabhakar gets her location from Francois and meets her in the house. He comforts her by giving his entire help. Prabhakar comforts Katerina in many ways

and she becomes a new woman. She raises her voice for the welfare of the other downtrodden women in India.

This project is divided into four chapters. The first chapter deals with the origin and development of Indian writing in English and works of Nayantara Sahgal. The second chapter deals with the concept of new woman in English literature. The third chapter deals with the emergence of new woman in Nayantara Sahgal's novel *The Fate of Butterflies*. The final chapter deals with the summation. The Objectives of this project is to find out how the emergence of new woman in Nayantara Sahgal's novel *The Fate of Butterflies*. The emergence of new woman does not mean only the emerging female characters in the novel but it is also the emerging of new woman writer. The emerging of writer can be seen in her writing of this novel.

CHAPTER - II

THE CONCEPT OF NEW WOMAN IN ENGLISH LITERATURE

The concept of new woman in English Literature does not mean only the emerging character of women but it is also the emergence of a new woman writer. Women have come a long way now and the emergence of the new woman has been a result of her strong urge to be identified as an individual with a free mind and spirit. Patriarchal society considers women as physically weak to venture into the world outside the four walls of their houses and deficient to make important decisions. Hence women are relegated to the domestic sphere where they have to accept the hegemony of their male counterpart. Since ages it has been considered that a woman's duty is to give comfort to her family, raise children but be deprived of any pleasure which is the prerogative of the male. Women have long endured this but the New Woman now does not particularly talk of equality and rights of a woman but more about compassion, respect, and understanding from her male counterpart.

The process of her emergence has been slow and painstaking. She had to fight age old traditional beliefs, deeply ingrained prejudices and orthodox dogmas. Her struggle to uphold herself as an individual with identity has been looked down upon with mockery and sarcasm. It is through the untiring efforts of the novelists like Kamla Markandaya, Anita Desai, Arundhati Roy, Bharti Mukherji, Dina Mehta, Jhumpa Lahiri and many others that the new woman has found an image for herself. It is indeed worth mentioning that the contribution of the male writers has been no less and the emergence of the strong and assertive woman would not have taken place without her male counterpart's support. It is said that man and woman are the two wheels of a chariot; the chariot can't run smoothly if one wheel is in chains.

The New Woman has emerged strong, poised and confident. She is the loving mother, the doting wife, the beloved daughter, the darling sister but above all an individual with her own mind and intellect. She has made the modern man look up to her not as submissive and

weak individual but as someone who has potential and can change the traditional whimsical thoughts and age old customs and beliefs that fetter her pursuit to recognition, fame and honour.

Indian women writers have been a part of this transition and have hence felt more proud of the fact besides being women themselves they have been endowed with the power of bringing before the society the new women's image-with her assertiveness and confidence.

It has been since long that the women novelists have portrayed the emergence of the woman. Their novels reflect that the present age woman have realized that she is not helpless and is not dependent. They feel that a woman is equally competent just like a man. Today a woman has also become a direct money-earner and she is not only confined to house hold work. The woman of the modern era thinks on different lines and that is what is depicted in the novels of the Indian women authors. These facts are incorporated by the women writers. Indian women writers explore the feminine subjectivity and apply the theme that ranges from childhood to complete womanhood. Through their novels they spread the message of what actually the new woman is.

Indian women novelists have given a new dimension to the Indian Literature. Indian English Literature has developed over a period of time and writing in English did not start in a day. It took many years and several distinguished personalities to bring the present status and distinction to Indian English Literature. Before the rise of novels, several women writers composed songs, short stories and small plays. It is still believed that women are the upholders of the rich Indian tradition of fables, storytelling and more. In the middle nineteenth century, more women started to write in the English language. With the passage of time, English Literature has witnessed several changes in the writing patterns. Women novelists have incorporated the recurring female experiences in their writings and it has

affected the cultural and language patterns of Indian Literature. They have brought a stylized pattern in the whole context of Indian writing.

In the past, the work by the Indian women authors has always been undervalued because of some patriarchal assumptions. The Indian society gave priority to the worth of male experiences. In those days women used to write about a woman's perception and experiences within the closed domestic arena. On the other hand, male authors used to deal with heavy themes. Thus it was assumed that their work should get more priority and acceptance in the society.

In the 20th century, women's writing was considered as a powerful medium of modernism and feminist statements. The last two decades have witnessed phenomenal success in portraying the emergence of the new woman through Indian English Literature. Majority of the Indian readers comprising of both male and female read the novels of the Indian women authors with certain expectations. They look for some Indianness in their works. Only the women novelists of India are capable of conveying the messages of the new woman in an Indian way.

For an example, Shashi Deshpande deals with the inner world of the Indian women in her novels. Her novels are *A Matter of Time*, *The Dark Holds no Terrors*, *The Long Silence*, *The Binding Vine*, *Roots and Shadows*; these are the novels freely explore women's psyche, inner life, and feminist issues. She portrays her heroines in a realistic manner. Basically she writes about the situation of women and their failures in the fast changing socio-economic milieu of India. She writes about the concept of new woman; how she survives as a new woman in the patriarchal society; how she manages the nature of male chauvinists society.

CHAPTER - III

THE FATE OF BUTTERFLIES

Nayantara Sahgal in her novel '*The Fate of Butterflies*,' (2019) explains the emergence of new women characters. The emergence of new woman does not only mean the emergence of new woman characters in novel of Nayantara Sahgal but it is to show the emergence of new woman writer. Nayantara Sahgal boldly admits the truth of the nation without any partiality. She is bold and courageous woman who lives as a new woman in Indian English Literature.

Nayantara Sahgal speaks about Katerina a girl character in her novel. The powerful girl is butchered and raped by so many. She becomes a powerless girl because of the male chauvinism society in India. She is from England. She is a bold girl who investigates the massacre of women all over the world. A group of five women from different countries gather in a country and try to find out the massacre against women in and around the place. They record the affected areas. They have already investigated women in Serbia, Bosnia, and Rwanda. They have come here to find out what is happening against women in India. They have been allotted different villages. Many villagers belong to the Muslim community. One of the girls in the group is Katerina, fully affected by the rapists.

She has gone to a village and has stayed there with her companions. She expresses her eyewitness to the Judge (Sahgal 2019):

It was still daylight when the mob came yelling-----yelling their war cry... and threw lighted branches around to set the village on fire. Families rushed out of their homes and ran in every direction into the fields. The mob ran after them. And after us: me and three of the village women and their children (68).

Nayantara Sahgal deliberately speaks about the women's sufferings. She invariably tells the truth. Muslim women are butchered, raped, and killed by Hindu Fanatics. In the name of Hinduism, a mass enjoy raping women of other religion. This show the women still suffer everywhere. The victims have kept stumbling on the stubble in wheat because a very pregnant woman is among them. The mob have come and caught them. They beat their legs with iron rods and have forced them to the ground. They cannot move a single bit. They have pulled their clothes off. More men have come. They have dragged the women apart to make room and kicked their legs apart. Each of them is surrounded and held down to the ground. The youngest girl is so beautiful; she has fought against them like shouting and struggling but she is being stripped naked. Then they have cut off her breasts to silence her. The pregnant woman is being kicked in her swollen belly; she is beaten to the core and raped by the mob one by one. Their kicks destroy and abort the foetus in her womb. The mobs show their penises and keep on yelling (Sahgal 2019):

'Now we will make little Hindus inside you.' One of them picked up the woman's son, threw him face down, and forced himself into the boy, telling the child, 'Without castor oil in your arse we will make you holler' (75).

Nayantara Sahgal shows her boldness to talk against the Hindu fanatics. In the name of the Hindu Kingdom, they do too many hazardous acts against women and children. The men of different religions are not affected. Only women and children occupy their identities as victims. The powerful Hindu fanatics play a butchered role against the powerless Muslim women and children. The fanatics want to make all of them as Hindus. That's why they are doing it. But it is a false notion. In this regard, the fanatics want to rape girls and women. That's why they are called fanatics. Women and children are greatly affected by the fanatics. The mobs make too much noise louder than victims' cries. They have shouted among them

that use all of the slaves as much as we can. A man picks a three months child and stubble the child to die. A woman begs the mobs on the other side to leave two little girl children. But the two terrified men have picked up the girls and raped them in front of their mother. The woman is also raped in front of her children. She expresses the hazards that she has got from the mobs (Sahgal 2019):

“Two men dragged my arms up. A third one grabbed my breasts and clawed and scratched them with his nails while the fourth man was raping me. Then more men came, eight more. And raped me one by one. Nine of them altogether. On the other women, I cannot say how many, I could hear nothing, see nothing any more...” (75-76)

Nayantara Sahgal describes the cruelty of the powerful mobs. In the name of foolish reason, they do hazards against women. Katerina is being beaten with rod in her whole body by the mobs. She has lost her consciousness, and then the mobs have moved hurriedly. The cruelty of human beings cannot be described by mere words. The bitterest experience makes her not to move anywhere else. Then the group members have come and recovered her from the slaughter place. Her friends appeal to the court. She the victim expresses deliberately in front of the judge. The judge requests her to tell testimony in a separate place but she has refused. She has conveyed the issue in the same words as used by the mobs. She has cried with fear and told her all shreds of evidence. Nayantara Sahgal speaks about her boldness. Katerina conveys all the issues with her boldness. No woman is ready to do like Katerina. Some so many women are being affected by this massacre. But this lady brings everything in a deliberate one. Nayantara Sahgal shows that the new woman Katerina raises her hands against the powerful people by stating the butchered experience. The judge has given judgment in a very stupid manner (Sahgal 2019):

The judge's grave conclusion: "A most unfortunate event, most condemnable. And that it should happen to one in your position... The work of unknown miscreants. Best forgotten" (76-77).

Nayantara Sahgal says that even the judge is holding his hands under the feet of powerful people. The verdict is not that applicable. Justice is not a correct judgment at all. It needs more pruning effect. The judgment has no truthfulness. The judge himself shows his power on the powerless women. The verdict shows that whoever is helping the society, they will be killed. Whoever is willing to do good for downtrodden and women, they will be butchered to the dust. Is it a forgettable one? No, it cannot be forgotten and forgiven. The raped women and children always remain powerless. They cannot do even good for society. The Hindu fanaticism occupies the greatest role to execute the harassments on women and children of the Muslim religion. It shows its vulgarity nature to society.

Nobody has helped Katerina except herself. She boldly states what happens against her to the Judge. She tells everything openly without fear. She becomes a new woman but on the whole she is not ready to live. Nayantara Sahgal gives life to Katerina; she rejuvenates her ideas to understand women society in India. No one has helped her when is raped by the mob. No one has come to help when she is butchered to the core. Like that no one has come forward to speak in front of the judge as evidence. No evidence has come forward to speak as evidence to the Judge (Sahgal 2019):

'No trial could take place for want of evidence, they had said. The dead could not be questioned and no survivor had come forward, no eyewitness, nobody. Told-to accounts after the event could not be taken as evidence. But the noise about it would not go away' (66).

Nayantara Sahgal speaks about the real nature of people. The affected women and children always remain silent and never come in front, to tell the truth. They are afraid and fearful of male chauvinists. They do not come forward to speak out. Thus the new woman Katerina emerges against the male chauvinists

Another important character enters into this novel. Nayantara Sahgal shows the compassion and kind heart of Prabhakar. When Prabhakar knows the harassments on women through News Paper, he remembers Katerina and gets her address from Francois. Francois is one of his friends who is the owner of a breakfast restaurant. He gets her phone number and makes many calls but she does not attend the calls. He decides to meet her at home.

Prabhakar has not planned what to say and he has no idea how he can explain his presence in her home. He remains standing. At that time she comes and she is all in a white, white cotton sari and a white sleeveless choli. He puts his arms around her. She cries and breaks violently free of him. Striving for composure, she sits down, motions him to a chair, and covers her face with her hands. Nayantara Sahgal expresses her pain explicitly. Katerina cries abruptly never remains silent. She weeps that she has nobody in need of help. She has been helpless during the harassments. She has been powerless in the time of aggravation. After the judgment, the new woman Katarina becomes hopeless and she needs someone to care for her. Life after rape is a problem for Katarina. Someone has to motivate her in order to come out of the bitterness and to make her stand in the position of a new woman. Prabhakar does the duty of a care taker of Katerina; he comforts her to live in the society without any fear.

Prabhakar reminds of religion. No religion has come and saved her. Even he thinks of himself and his religion. He has no religion at all at an early age. He is an orphan and has been brought up with Christian religion. He reminds of the miracles of Christianity. Even

Lazarus can come up from the dead but Katerina cannot be saved in a difficult situation. No crutch of religion comes and helps her during the hazardous act. The scripture of Christianity does not help her. Nayantara Sahgal says that it is the plain situation of women in India. Though people worship different religions, they are not kept safe. People demand God to save them but God remains silent. The scriptures of different religions teach kindness and compassion but people read and forget to follow.

Nayantara Sahgal brings about the real nature of Prabhakar and his family. She speaks about the toughness of poverty. Prabhakar remembers memories of his childhood. His parents are nomads, anonymous, and untraceable. He knows only as Ma his Mother and Pitu his Father and his grandmother as Nannu. He belongs to poor bricklayers' family. He is four or five years old. Brick dust has risen and fallen in thick gritty gusts from the back-breaking brick load. His father carries the load from far off to unload on a mountain of bricks. Brick dust drifts down into hair, eyes, fingernails, and toenails on the ground. It makes coughing up and sneezing out. They live in a home near an open ditch where they sit into. Near there is a tap for drinking, washing, and bathing. The water does not show its flow. When water comes and before it suddenly has gone. They live in a shed; it is covered with tin sheets. In the rainy season, the sheet roars and rattles. In summer, the sheet burns like a fire; they move on to another new construction site.

Nayantara Sahgal reminds everyone that many workers work because of their poverty. Many migrants have come and done all sorts of menial works. They give toughness to their life. Some are classified as unskilled from their homes; they come here and do the work. Mostly they are hired where hard labour is in demand. Nayantara Sahgal questions against unskilled. People are not unskilled; they are named as unskilled (Sahgal 2019):

under the ground, in sewers and on roads, highways and building sites where they cleared and cleaned the ground, dug ditches, mixed concrete, hauled loads, erected scaffolding, picked their way skyward, and plastered and painted what they had built. If these were not skills, what were they? What was the meaning of the word? (49).

They do lots of works but they are called unskilled. They remain the same as powerless but the powerful name them as unskilled. They carry the bricks on their back; they should not break any bricks. They have not gone for any schooling but they know how much they carry, how to balance while the bricks are in back, and how to climb up scaffolding with bricks. No one has warned them; they have learned by their own experiences.

There is a windstorm. Storm thrashes treetops and the wind gathers fury. The bamboo has bent on his father's foot and becomes helpless to die on that spot with the unmovable condition. The loosened bricks have thundered down on his mother when she is bringing rotis to his family members. His mother becomes dead. The storm brings his grandmother out of the tin shed. This is the situation of poor human beings. They are powerless to occupy any other place. They are being killed the nature. Nature itself does give no mercy to the downtrodden people. The poor family has lost everything in the windstorm. Their voices are not heard to a single man. They still suffer anywhere in the corner of India and around the world.

The wind swallows all of them except his grandmother and Prabhakar. Naanu, his grandmother takes him to the 'bhaktin ishool' which is a refuge run by the bhaktins of the Kolkata Mother. She belongs to the congregation of St. Mother Teresa of India. She follows the rules and regulations of that particular congregation. All bhaktins follow Mother Teresa's way to take care of butchered, downtrodden, orphaned, demoralized, exploited, and leprosy people. She sits near the door of the refuge home and mourns as audible to take care of them.

When the door is opened by a bhaktin, with the agonized heart she says to the bhaktin that (Sahgal 2019):

This child of her daughter who was killed by brick thunder when her husband's death-fall split his skull open at her feet (52).

Brick thunder plays very vigorously on the poor people. Prabhakar becomes an orphan. Both his parents have died and gone away to the dust. Nobody knows where the grandmother has gone away after the handover of the child. Naanu grandmother of Prabhakar plays a vital role. She is a new woman emerged from the dust. She has not worried about the lost properties; she tries to find out a way for her grandson Prabhakar. One of the bhaktins intercedes to the higher authority to rearing the child. She is full of grace, sweet, and so gentle. She wears a long blue robe and her head is covered. Her hands turn a little outward. Prabhakar learns to read and is taught studies in the Catholic school of their church. Then he is admitted to college and named by his master as 'Prabhu Prabhakar' for the sake of surname. His friends call him as Prabhu. Without bhaktin he is nobody; they bring him to a high level; they give him food, shelter, and studies. Nayantara Sahgal says that bhaktins wisely use their power. They earn too many funds from all over the world. They are fully compassionate and kind-hearted. That's why they help so many people to raise in a high position. Bhaktin are only women but the emergence of new woman lives in them. They all behave same as a new woman, expressing all sorts of grace to the affected people.

Nayantara Sahgal speaks about the fashion of changing women's wear at the time of the French Revolution. Change in dress happens everywhere in France. It is called fashion. The fashion revolution has nothing to do with the great Revolution's liberty, equality, or democracy. It happens because American cotton cloths and English cotton cloths have been spread in France. English includes particularly cotton clothes are made in India. All dresses

are kept flooding in the French Market. Cotton clothes are kept in all variations, from fine to finer, weightless, and transparent. Here revolutions play no rule but the companies earn so much money. In the name of fashion, they sell all sorts of dresses. They create too many fashion designs for women's wear. It all happens in the name of power. The power plays to earn only money; it does not play any vital role to create revolutions.

Earlier women are used to wear Grecian antiquity, later Gauzy Muslins, and now too many designs in the name of fashion. It shows that women are treated only by mere means without having any freedom. They have to obey what men say to them. Napoleon beheads the husband of Josephine. Now Josephine becomes the wife of Napoleon, the emperor of France. She is forced to get marry Napoleon because she becomes the queen of France. He has divorced his wife and gone for conquering Europe. It is because she begets no child for him. He is away from Italy where Josephine stays. Josephine stays in Italy after her husband has divorced. Nayantara Sahgal questions that she stays in Italy for the love of Napoleon, or for the cotton that has flooded in Europe. Here is a new woman Josephine, the queen of France. She lives her life as she wills. She has mourned about her husband's death but she does not remain same as other women. She uses an opportunity to become queen of France. She is a bold woman who comes out of her worries. She remains in her boldness even after the divorce of her second husband Napoleon. She is the new woman emerged from the tragedy of Napolean.

The importation of cotton from other countries is banned by Napoleon. Nayantara Sahgal questions this banning (Sahgal 2019):

‘Who knows why else Napoleon banned cotton, making way again for corsets and petticoats and iron control of women's bodies’ (28).

Women are tortured by the way of dressing. Earlier their dress makes prettier but not healthy. Later they could wear cotton free cloths but Napoleon has banned not only cotton but their freedom. In the name of custom and culture, the dresses of women are designed. As Nayantara Sahgal says dress controls women. The deciding authority is in the hands of male. They decide to do anything on anybody.

Francois and Prahlad own this boutique hotel. Francois is from France and Prahlad is from India, they have a genius for combining the best of both their worlds in Bonjour. Prahlad is a dancer

Prabhakar is a scholar and writer; he captures the attention of right-leaning thinkers and politicians for fantastical articles he has written, advocating a fresh start for the nation, stepping out of the long shadow of figures like M.K. Gandhi. He goes to his friend's house; he has noticed that the cars are not supposed to come in. He sees that his friend's home has become a school, where three young women are working as teachers. While he is enquiring about his friend's address to one of the teachers, she has replied that she does not know where he is.

Nayantara Sahgal pinpoints that school education is like a fruitful one for students. It should not bring the students to be more violent. She complains that some schools ask students to collect Butterflies and kill them. Moreover, she questions that it is a way to teach children about nature (Sahgal 2019):

First, you have to squeeze the poor thing through its middle to cripple it and then put it in a jar with some acid stuff for a couple of hours. That's how long it takes to be sure it's dead. After that, you take it out and stick a pin through its middle and frame it in the same frame with all the other butterflies you've killed (19-20).

She explains to him that parents should be connected with their children at their earlier stage of education to teach the values of human beings and nature. She continues her speech and he doesn't want to hurt her feelings by negotiating her speech but he somehow moves from that place. Nayantara Sahgal reminds everyone that parents have to care for their children positively and make them free bird in good activities.

Lisette is a girl who is also emerged as new from women society. Lisette is a girl aspiring to travel the world for food reviewing. She is a food-traveler. She is jovial and takes everything as an adventure. She plays a vital role to recognize Rafeeq, an unrecognized cook in Kaif. Francois and Prahlad have a varied associate. They introduce Lisette to Prabhakar. Lisette is from London. She has come to India to survey the food scene and for business. She wants to open a restaurant in a foreign land so that she enquires about food everywhere. Her companions are also investigating the food menu in different hotels to give restaurants the star status. She talks with Prabhakar about restaurants, especially about Michelin. But Prabhakar does not know about it and he has introduced Kaif. Then he takes her to the Kaif on the appointed day. In between, she asks for an address to him. He replies that there is no address for Kaif. It is special for Mughals and Nawabs (Sahgal 2019):

A day of sullen heat, he drove her through the bazaar traffic of cars, strolling cows, buffalos, and three-wheelers, off the main road and down the alley to the kaif. It was lunchtime and crowded (59-60).

Many fans have come and waited for lunch. There is an empty table under a fan in the middle of lunchtime. Curry and Kebab have been served to them. Kebab has its own story. Nayantara Sahgal says that old Nawabs are toothless. The particular Kebab is made for them. The Kebab has to be soft as silks. Khansmas experiment the food before Nawabs to eat.

Khansmas means a male cook and steward. If the food is not in new delight then the cooks head will be cut off.

Lisette has enjoyed eating the Kebab and Curry. She admires the nuances used in cooking the dishes. She admits that Rafeeq is a magician. He shows his extraordinary talent in making the Kebab and Curry. Nayantara Sahgal reminds us that an ordinary man can do an unexpected miracle. The food may be originated crossroad between Europe and Asia. It may be originated in Arabia and Arabian Nights places then it has been landed in India. The Kebab name is gular Kebab. Prabhakar becomes happy for Rafeeq. He has been got his accolade. Most of the people work in the world but few have been got a great compliment. Nayantara Sahgal says that the powerless always remain in condemnation. They are not given enough recognition. Many people have blind eyes to look after skillful people. It makes sorrow for many people. Human beings use the labours and they show no compassion towards labourers. Lisette gives Rafeeq his accolade and wishes him to meet again. Then Lisette and Prabhakar have gone for tea in her living place. The conversation begins about marriage. She asks him about his marriage. He replies keenly (Sahgal 2019):

‘No. Marriage among us needs antecedents. Background, family, uncles, and aunts, all that paraphernalia. My parents died when I was a child and I have no relations’ (63).

Nayantara Sahgal says the bitter truth of India. Mostly, if anyone in India has no parents and no relations, they cannot get married unless they are fall in love with anyone. That is the sheer truth in India. If they are powerful and rich then they get married soon. Money becomes the authority. Prabhakar has no parents and no relations. The family background makes a man's status in society.

Nayantara Sahgal explains about the life of poor people. She explains the love between Prabhakar's parents is inseparable from each other. Prabhakar does not need the knowledge to understand the love between their parents. It can be easily understood. Prabhakar lies in between their bodies every night. He is in a narrow space. The parents bring him carefully and keep him aside with love and care. Then they become inseparably joined. After their hard works from morning to evening in bricks making place, they unite each other at night time. They feel free to live and love. Nayantara Sahgal says that it is the real love between downtrodden people. They do not want any tourist place to live and love together. They are real, poor, downtrodden, and powerless but love abundantly with each other.

Nayantara Sahgal speaks about the usage of beef in India. Prabhakar, Rahman, and his friend are going to the kaif to have lunch. They are informed that Rafeeq has been gone away from kaif, so Mughal is not here. This makes a painful condition to Prabhakar and his friends. Then they eat hamburgers, the plastic menu. Nobody knows where Rafeeq has gone but at last, a server informs about him after darting a look right and left. Cow Commission is on the way. There is a rule in around kaif. No cow meat is to be cooked. They have to prove their mutton not the meat of a cow. Many scars about this rule; countless raids have been kept around the hotels. In some hotels, the commission has turned mutton into beef. They have raided fridges in the hotels. Nayantara Sahgal says that it is the powerful people's bad attitude. The powerless cannot even what they like to eat. The changing of mutton into a beef is still hanging a hazard act against the Muslims. The Muslims are powerless before mutton chauvinists. The powerless do not do any bad act against the Cow Commission but still suffer too much. The powerless become more powerless and downtrodden even their fridges are checked often. They are watched by surrounding cameras and spies are always behind every shop. No bottled water has been kept around the kaif because the group of Cow Commission has commandeered the mineral water bottles. This shows that powerful people can do

whatever they want. Nayantara Sahgal says that the powerful always remains the same to do dangerous acts.

Prahlad and Francois have arranged a party and invited Sergei and friends to a dance party. Sergei has thought that Prahlad invites them for the second anniversary of Bonjour. But it is not the reason for the invitation. Prahlad and his team members from Manipuri dance before all of them. It is entirely different from Kathak; it acts out the love story of Krishna and Radha. Everyone enjoys the dance. Prahlad is from Manipur and Francois is from France. A girl dancer comes and dances with Sergei. She expresses her view of dance (Sahgal 2019):

‘Manipuri is from our northeast and I’m no expert but they say it has influences from the countries around us, even from as remote as Siberia. Isn’t it incredible how cultures travel and blend?’ (90).

Nayantara Sahgal does not only explain the nature of Manipuri dance but also the discipline behind the dance. Every country helps a dance to be pruned. Everything in the world has its impact but the people think differently. Powerful people come from different influences. In an earlier stage, they may rule the slaves and have rich in money power. This makes them rude to powerless people. The girl is so respectful and accepts the truth as many dances influence Manipuri dance. Powerless people always remain obedient and still agree with the truth. Sergei enjoys the party. He does not understand the reason behind the celebration. He still thinks that all celebrate the second anniversary of Bonjour. Prahlad and Francois inform Sergei that it is the wedding day for them (Sahgal 2019):

‘We couldn’t have a civil marriage or get a priest to marry us,’ he said, ‘because our marriage is illegal, Sergei, we have broken the law. So Prahlad decided to do things his way. He loves ceremony,’ spoken like an indulgent lover (92).

Nayantara Sahgal explains a different concept. The marriage between same sexes is not possible in India. They love each other and get married. Prahlad and Francois are afraid to marry each other. This shows the freedom of powerless people. The less freedom makes them powerless. Though they are powerful; they are powerless. They have less freedom to choose any better for them. They cannot get a priest for their marriage. They feel that their marriage is illegal. They feel afraid of breaking the law. Everyone in and around the marriage enjoys the wedding day.

Katarina has also come and participated in the marriage function. She begins to talk with Sergei in the Russian language. She tells the facts of her hazards. She expresses her agony to Sergei. Prabhakar also hears it without disturbing her. She willingly tells everything; it is because by telling one's own stories, and pains; she may forget the agonized feeling. The agony will be forgotten (Sahgal 2019):

‘The agonies of those women and children, their pain, their horror and terror, not just mine, will never have happened unless we tell it. Telling it passes it on, makes it our heritage’ (95).

Nayantara Sahgal says that telling one's agony makes the burden less and it becomes a heritage. That is why Katarina tells her life event to Sergei. The event will make a heritage in her life. By telling her life event, she becomes outburst her agony. She has lessened her burden away from her heart. She remembers what she tells the event. Her boldness and agony only make the event alive in front of the judge. All the women and children boldly confess in front of the judge about the pain, the terror, and the horror. It all happens because of the boldness to tell. That is why she tells the event many times.

Sergei speaks with his daughter Irina over the phone. He names her granddaughter Katarina. Everyone is happy in the home. Irina and her husband Tom are so happy to

demonstrate the anti-war. Almost they explain all war happenings to their child Katarina. Irina speaks against the war; the war does not give a peaceful life. She expects a warless society. She feels that somewhere, in some parts of the world, people live in dread. They look up the skies for bombs. Somewhere people are running in demolished cities. There is no eternity of war. So someone has to say 'stop' to war. Nayantara Sahgal says that Irina knows the background and she expects the war has its end. No more in the world, everywhere people have to feel peace and live happily. Sergei says to Irina that the people will not change in their mind (Sahgal 2019): 'Purity of heart was no protection against weapons of war' (106).

Nayantara Sahgal says that the people are having purity in their hearts but they do not protect others from war. The purity makes pure in their hearts alone not the life of others. Purity can make oneself pure and it will not stop the damages of war. The weapons are created by ordinary people for money's sake not more than that. They are pure in their hearts and they create it for their purity. They cannot stop any weapon war against innocent people. Sergei and Susan live separately by their misunderstanding life. Irina wants them to be united. They talk with each other on the phone call. Sergei invites her for the family evening to have food. But she is doubtful; she has a meeting with Philip. Philip is working with Susan in her designing work mainly designing the covers for books.

Prabhakar has a phone call from Lisette and she informs him that she is going to get married. She soon starts her hotel in London or anywhere in England. The food will be only Mughal. So she asks Rafeeq to be the master of her hotel. She enquires about Rafeeq. Prabhakar replies to her that Rafeeq is not here. He has gone away from Kaif. He is migratory and he cannot argue with the Cow Commission members. The Commission has complained that they cook only beef, not mutton. That is why he has gone out of the places. Prabhakar searches Rafeeq everywhere. He is not found in his home. Nobody is present in his home.

Friends of Prabhakar search Rafeeq about his presence. The Cow Commission is made by a new Government. They have made new agendas for the people of India. They want to capture their fatherlands (Sahgal 2019):

‘Bharat was no longer Mata. From now on Bharat was Pitrubhumi, Fatherland. And from now on females above the age of seventeen would be addressed as Devi as a mark of respect in a culture which revered women’ (57).

Bharat Mata becomes Pitrubhumi. It means that Hindu fanatics are going to demolish the other religion's life. They want to throw them for no sake. They have to re-establish their fatherland in the name of the Hindu Kingdom. It is all happening for political purposes. The few people make decisions and exhibit the ideas on poor Muslim people. Hindu fanatics play a major role to devastate the lands of Muslims. Nayantara Sahgal says that it is the power of fanatics; they use to power on the powerless people. In the name of culture, they do all sorts of hazardous acts against minorities (Sahgal 2019):

The authoritarian society proudly say that they belong to the Indo-European racial category. They do not add all the Hindus to participate in the Hindu race. They maintain others as lesser than human beings; they come from the head of Brahma; others come from lower parts of the body of Brahma. Their Manu decides the people who are higher and who are lower. Nayantara Sahgal says that the hierarchy people never speak for all Hindus. The powerful people use powerless people to maintain their hierarchy not to be collapsed. They speak for the upper caste Hindu people. To understand the system in capturing the lands and attacking the Muslims is nothing but the nature of the hierarchical system. People do not wish to be Hindu fanatics. People are forced by their creed to become fanatics. While reading the newspaper, Prabhakar rushes to Bonjour. It is because the newspaper has written something new about capturing fatherlands (Sahgal 2019):

“Vandals had broken into a restaurant called Bonjour. The damage was yet to be assessed...” (123)

Prabhakar has made phone calls to Prahlad and Francois but there is no reply from both of them. When he enters into Bonjour, he sees that everything has been smashed; glass door becomes fully damaged; chairs and tables have been lost its legs. Prahlad has been in shock and Prabhakar takes him to sit on the chair. Two men have come and taken Prabhakar. He has been pushed, enraged, and staggered backward. Blood has smeared from his face. He has tasted the blood in his mouth. He has been left on the floor gagged and bound with rope. They capture Prahlad and remove his pants to mock him (Sahgal 2019):

One of the wheedlers enquired of the other, ‘Do his kind at least have balls the same as us?’ They pulled his pants down and dealt with what they saw. ‘They’re no use to the likes of him’ (125).

Prabhakar and Prahlad become too tortured and the group has gone away from that place. Francois has gone to the police station and he is treated as an offender. He has been questioned by the police officers. Francois has come to Bonjour; he has untied the rope of Prabhakar then Prahlad is being dressed his trousers on. Prahlad and Prabhakar are kept in the hospital for treatment. Prahlad is injured like he cannot dance anymore. The doctor conveys abruptly that Prabhakar has been injured by a terrible accident. The reason behind this tragedy is the Master Mind Mr. Mirajkar. His team members have confined them into anti-nature, anti-religion, anti-culture, and against the gays. That's why they have made this policy to capture the fatherlands.

Prabhakar has been in bed rest for three days. Salma and Rahman have helped him to get rid of injury. Katarina has been in St. Petersburg to visit her mother Leningrad. She has spent a few days with her mother. After three days Katarina has come and seen Prabhakar

and Prahlad. She has come and met Prabhakar in his home. He has made love towards her in his dreams. But it happens on the side of Katarina. At last, she shows her love for him. It is a reversal of their roles; she has made lovemaking with him.

Lisette has sent a letter to Prabhakar about her marriage invitation. She attaches a letter with an invitation. She writes about her new opening of the Mughal empire hotel. She asks him to check the email about the invitation of opening a hotel. He also checks and downloads the invitation from email. While seeing the invitation, he becomes shocked. It is because the invitation contains the picture of Rafeeq as chef of the Mughal empire hotel. He is so happy and has made a phone call to Lisette in the evening time. He enquires about Rafeeq and his arrival at St. Petersburg. She explains to him that Jimmy's uncle has made a way for him to reach the foreign land. Jimmy's uncle is in the post of a higher commissioner in India. Lisette has opened the secret about Rafeeq and Jimmy's uncle has assured the authorities that Rafeeq is in the skilled category. Then Rafeeq has gone to St. Petersburg with his family members.

Lisette invites him for the wedding and opening of the Mughal hotel. But he refuses and gives a new idea that Rahman and his family are the apt persons to be invited for the opening of the Mughal hotel. It is because they have more concerned about Rafeeq and his family members. This is the first reason to avoid going abroad and another reason is that Prabhakar is going to get married to Katerina. Thus Nayantara closes her novel with a good ending.

CHAPTER - IV

SUMMATION

Thus the emergence of new woman is clearly explained with various examples in novel of Nayantara Sahgal's *The Fate of Butterflies* (2019). In Chapter-1 speaks about the Indian writings in English Literature and the biographical elements of Nayantara Sahgal. In Chapter-2 speaks about the concept of new woman in English Literature. In Chapter-3 speaks about the emergence of new women characters as well as new woman writer in Nayantara Sahgal's *The Fate of Butterflies*. Some of the characters like Katarina, Lisette, Naana, Salma and Bhaktin sisters behave the emerging new women characters in this novel. Moreover, the writer Nayantara Sahgal emerges as new woman writer in English Literature.

Nayantara Sahgal is an emerging new woman writer in English Literature. No woman can write like her as openly. She speaks for the oppressed and suppressed people. She speaks against not only the Court but also the Religious' Fanatics. This kind of boldness does not come all of a sudden. She works hard in order to write against these atrocities.

The emergence of new woman does not only mean the emergence of new woman characters in novel of Nayantara Sahgal but it is to show the emergence of new woman writer. Nayantara Sahgal boldly admits the truth of the nation without any partiality. She is bold and courageous woman who lives as a new woman in Indian English Literature. She writes openly without any hindrance. Nayantara Sahgal in her novel *The Fate of Butterflies* brings the nuances about the vulgarity of power. The power occupies its role as an authoritarian position. Most of the time, it brings only unpleasantness to ordinary people.

The people become butchered to death. They are not given equality; they are punished for no reason. The hotel is Bonjour created by Prahlad and Francois. Bonjour is demolished and Prahlad is beaten severely in the Bonjour itself. The reason is not only to show that

Francois and Prahlad are only gays but also another reason is that they are from other land and not Hindus. This shows the authoritarian nature of fanatics.

Salma emerges as a new woman from the experiences of hazards. The Muslims are running away from their villages. They try to search for places to live and learn living but they are not given even rent houses to live. They are butchered and given no medication to cure their wounds. This shows the nomads act against minorities. The camp in Belgium is an apt example of destroying the people. Rahman's wife Salma is from the camp. She has experienced the hazards. She tells that men and women are separated at night time. They are not given enough freedom to sleep. They are given no water, no sanitary, and no food. This makes them not to live as ordinary human beings. This makes them die on the spot.

Katarina is a new woman emerges from the hazardous act against her. Katarina and some girls have been raped by a mass. The fanatics have come into Muslim villages. They have raped even two, three years old girls. They do not mind it. They have raped a pregnant lady. They have killed foetus. They have torn the breast of a girl. Nine or ten guys rape a single woman. They first beat the legs with rods. They pull down the women then only the women will not move ahead. At last after raping the women they beat the women with rods to die. They misuse the power and they kill in the name of power. This is not happening only in India. As an example, women are raped in Belgium camps by the Serbs. Thousand Muslim women have been raped by Christian Serbs. They rape in the name of religion. But there is a question arise whether the raped women complaint against the hazardous act against them or not.

Katarina is a new emerging woman from the atrocities done against her. Katarina has been raped by more men and has been beaten to death with rods. Katarina speaks about her wounds and damages in front of the judge. The judge hears the issue and feels so sad about

the issue. The judge simply says to Katarina that she can forget the issue and go ahead. It is the nature of fanatics. The judge has to be impartial in his verdict but he gives judgment partially. He asks her to forget the issue. The judge has not given right judgment but Katarina is a new woman emerged from the atrocities of male society.

Women are tortured by the way of dressing. Earlier their dress makes prettier but not healthy. Later they could wear cotton free cloths but Napoleon has banned not only cotton but their freedom. In the name of custom and culture, the dresses of women are designed. The dress controls women. The deciding authority is in the hands of the power holders. Now it has been changed that the deciding authority is in the hands of fifty percentages of new women.

The Bhaktins are the real new women characters who live as new women. When Prabhakar becomes an orphan, he is brought to bhaktins of the Kolkata Mother. They belong to the congregation of St. Mother Teresa of India. They give everything food, shelter, and education to Prabhakar. They have correctly used their power. They do not hesitate to help the powerless. They do help leprosy people. Bhaktins intelligently use their power. They earn too many funds from all over the world. They are fully compassionate and kind-hearted. That's why they help so many people to raise in high positions. They have power but they never misuse their power. Here powerful people help powerless people.

Lisette lives as a new woman. She has not kept herself inside the room. She roams around the world to look after her hobby for food reviewing. She is a food-traveler. She is jovial and takes everything as an adventure. She plays a vital role to recognize Rafeeq, an unrecognized cook in Kaif. She has the power and uses her power to give respect for Rafeeq. Rafeeq is migratory and powerless. When he is thrown out of Kaif; he is searched by many. But nobody has found him. Lisette by her effort brings Rafeeq to St. Petersburg as a chef. She

has opened a new Mughal empire hotel and appointed Rafeeq as a chef. She is not an emerging woman but she lives as a new woman. That's why she appoints Rafeeq as a chef in her hotel.

Gandhiji uses his power. He gathers the people and walks towards Dandi. The people suffer during the British period in India. They have created Salt Law against poor people. The people have to pay tax for producing the Salt. It is a criminal offense of Indian ownership of India's salt. He walks two hundred and forty miles for twenty-four days. Like that the women in India have to use their power to become new women – speaking against the injustice happen to them, coming out of all atrocities done against them, being bold enough to cope with the situation and an emerging new woman in the patriarchal society.

Martin Luther King accurately uses his power. He and six hundred people march from Selma to Montgomery in Alabama. It is against racial segregation. The black people march towards Montgomery. It contains fifty-four miles. It happens at the time of 1965. The people are from different groups, different races, different creed, and different religions. Black and white people are gathered and fought against racial injustice. Likewise the victimized women have to focus on their new women and make voice against the injustice happen to them. The new women must emerge from the old women.

This project paves way for further Research under the following topics like Politics, World History, Women's Suppression, The World War, The secrets of Developed Countries, and The Power Mongers.

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