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Subversion of Patriarchal Ideology in Anita Desai's *Diamond Dust*

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Chapter I Female's Voice in *Diamond Dust*

This research seeks to explore female's voice in Anita Desai's collection of stories, *Diamond Dust* published on 2001. The plot of the various stories moves from rustic places in India to cosmopolitan cities of the West. It depicts the status of females in both rustic India and cosmopolitan life in western societies. The plight of women in eastern societies is dominated by male chauvinism where women are submissive. The present research deals with the variations in women living in the oriental life and occidental life representing Indian as well as western norms especially in America and Canada. The research concentrates on the status of female in Indian culture and western culture focusing how they are treated differently although the common biological characteristics are almost the same. In order to find variation in the treatment of women 'feminism' is used as a tool in the research.

The concept of feminism goes as far as the time of Aristotle. Despite the fact that Aristotle was a great philosopher his concern on female rights could be viewed on his saying that a female is a female by virtue of lack of certain qualities. As such, it is clear that females have been a secondary citizen in the West, and continue to be so even today. Similarly, in Oriental culture, the condition of females is not different to that of the Occidental.

The emergence of third world feminism is a product of women consciousness comparing their responsibilities and status in the consecutive society they are living. Feminism meditates over the position of women in society equalizing them with males living in the same society. Over the last few decades, debates on women and their

engagement in politics, administration, development, bureaucracy, management and many other social affairs has been in rapid rise to mainstream them along with the male counterparts for integrated and equal access. Feminism meditates over the position of women in society equalizing them with males living in the same society. There is a large body of work on women moreover there is larger portion of work load on women in developing nations like in India, Nepal. However, this does not necessarily engage feminist issues. A substantial amount of scholarship has accumulated on women in liberation movements, or on the role and status of women in individual cultures.

Most of the feminist scholars rewrite the traditional literary history to include the female writers who were merely relegated from the literary canon despite their great contribution. Feminist criticism examines how woman are either underestimated or overestimated without tending them on the level of surface. From example, when husband becomes happy he overestimates his wife by calling her an angel but when he is dissatisfied he calls her a demon or a witch. But he never treats his wife as a human being. Such tendency of overestimation and underestimation is vehemently criticized by the feminist scholars.

Similarly, the third world feminist scholars oppose the traditional patriarchal rules which view male as strong, decisive, and protective whereas feminist activists in the developed societies (first and second world) seek for change. This is largely due to the natural role being provided to the female (domestic works), which male refrain from doing. As such, the hegemony is set up that female are weak inferior, submissive, and fit for nurturing children and household affairs.

Feminism is a terminology that denotes to the struggle and movement of females in order to establish them as an equal part with males in the society through

literature, arts , music, politics and many more disciplines However, there are critics who oppose this monotonous perspective, and claim that all females that are deprived from right to equality and are subject to subjugation should also be categorized in the table. In the context, Anita Desai's *Diamond Dust* is an anthology of sufferings of women who have lived in the geography of the world.

Feminist literary concepts and determination, in an organized bump on the Western hegemony of supremacy. It focuses on the issues and ideas of the third world women and their woes. However, this tradition is also not free from western influence, as the concept of equality and self-respect for the female has its root in the Western thought.

One of the interesting facts about feminism is the concept feminist movement and voice also does not necessarily engage questions on feminist concerns. They are more concerned on some of the sophisticated issues of elite class people, of course female, but do not address the real issue of the target group females. They construct such histories often requires reading the grain of a number of intersecting progressive discourses. In regards, Chandra Mohanty Telpade comments:

It is difficult to generalize about 'feminisms,' but an analytical and political category . . . to explore the links between the histories and struggles of Third World feminism women against racism, sexism, colonialism, imperialism, and monopoly capital. It is an imagined community of opposite structure, imagined not because it is real but because it struggle potential alliances and collaborations across divisive boundaries and communities. (46)

The world of the females is as if like the idea of 'imagined community' that is useful because it leads us away from essential notions of Third World feminist struggles. It

helps in suggesting political rather than biological or cultural bases for alliance. It is not color or sex that constructs the ground for these struggles. Rather, it is the way we think about race, color and gender – the political links we choose to make among the Eastern periphery. It is the in-betweens of the struggle of the third world women to counter the Western women for their rights and equality.

Feminist criticism examines the way in which literature and other cultural productions reinforce or undermine the economic, political, social and physiological oppression of woman. Feminist criticism concerns whether a cultural artifact rejects the traditional depiction of woman it is hegemonies by the ideology of patriarchy. For example, most feminist praise Krishna Dharabasi for presenting Radha a bold strong, and a courageous woman instead of the submissive Radha in Hindu mythology in his novel *Radha*.

In the same way, feminist critics become wary to those film directors who present woman as a scapegoat and the revenge trope in the fight between male and females. In most of the Nepalese film a male villain abducts the lover of the hero. Such tendency to treat woman as the revenge trope and making male the camera eye (point of view) is severely criticized by the feminist criticism. Similarly feminist scholars express their profound dissatisfaction to the tendency of medical laboratory where drugs prescribed for both sexes often have been tested on male subjects only without caring about the side effects on woman as a result of which woman may experience unexpected side effects. This is in fact the outcome of the male mentality, which guides them to think that what ever is correct to the male is adjacent to the female.

Eastern feminism stands in opposition to the sexist discrimination or the biological essentialism of female, to which they are subdued and discriminated.

Biological essentialism holds the view that 'sex is for all' or the human being having male sexual organ is naturally powerful and human being with female sexual organ is inherently weak. Feminist criticism undercuts according to Telpade, "cuts: such monolithic ideas" (42). She is of the opinion that sex is a biological necessity, which; however, is the essence of domination of the women by the male. "Sex is biological feature, but gender is social construction, part of culture that distinguishes between masculine and feminine in order to establish the superiority of male in the society" (41). As such, in the Eastern part of the world, the feminist are taken for granted, and often used and treated as an object mere for sexual and reproduction use, to which Telpade rightly comments, "Sex is biological but gender is social construction" (41).

A feminist scholar sees the history of human civilization as the history of female subordination. Feminist criticism rejects the notions of patriarchal social structure which equates pen with penis. In other words, the bulk of feminist criticism is a reaction against the male ideology whose discursive practices has established a false notion that a male can only write, not a female.

Historically, women's participation in revolutionary struggles or mass sociopolitical movements has been linked with the development of a feminist consciousness. Studies of women involved in revolutionary movements, such as the Chinese, Cuban, Mexican, and Nicaraguan revolutions, document the origins of feminist movements within the context of male-dominated nationalist struggles. Women may develop a feminist consciousness as a result of their experiences with sexism in revolutionary struggles or mass social protest movements. Such feminist consciousness represents a response to patriarchal dynamics in their respective struggles within the context of resistance to oppressive societal conditions.

A case study of the white feminist movement in the United States during the

1960s reveal the tensions, constraints, and struggles experienced by women both in the New Left movement and in the civil rights movement. Male domination within each of these sociopolitical protest movements contributed directly to the rise of a feminist movement among white women during this time period. This movement is in the offing and continuing to the day, in fact rising by each day.

The term 'feminism' is a matter of conflict among the feminist critics. The feminist movement has been challenged in the ground of cultural imperialism and of shortsightedness in defining the meaning of gender in terms of middle-class, white experience, internal racism, classicism, and homophobia. All of these factors as well as the falsely homogenous representations of the movement by the media, have led to a very real suspicion of 'feminism' as a productive ground for struggle. But, Telpade opines:

Nevertheless, Third World women have always engaged with feminism, even if the label has been rejected in a number of instances. In the introduction to a collection of writings by black and Third World women in Britain, the editors are careful to focus on the contradictions, conflicts and differences among black women, while emphasizing that the starting point for all contribution has been 'the historical link between us of colonialism and imperialism. (50)

As such, the concept of feminism is taken as an issue of doubt and suspicion among the male-centric mentality so-called intellectuals.

Defining feminism and feminist movements represents a critical question within feminist discourse. A persistent lack of consensus reflects divergent racial/ethnic, class, sexual orientation, and other critical variables that shape the lives

of women. African-American, Asian-American, Latina, and Native American women all shared the task of defining their own group's feminist ideology and political strategies. Several common themes and issues emerged over the pivotal years of the 1960s and 1970s. Women of color struggled to gain equal treatment as political activists and gain access to leadership positions within the various organizations of which they were members. Through their writings and speeches, women of color called for an end to male domination, stressing the importance of understanding the multidimensionality of oppression. They identified the multiple sources of their oppression, primarily race/ethnicity, class, and gender.

For women of color, feminism represented a movement to end sexist oppression within their own communities, political organizations, and American society in general. They understood that their feminist movement needed to go beyond women's rights to include the men of their groups, with whom they shared the experience of racial/ethnic subordination and, perhaps even more important, a commitment to build resistant movements against such oppression. Political movements among women of color in the United States represented both a cultural-nationalist and a feminist orientation.

As such, feminist scholars in third world nation opine that they should constantly struggle to understand and oppose the ideological practices of planarity rules, regulates and subjugates the female. Traditional roles, are monolithic misogynist, centripetal, discriminatory and full of injustices because their belief on biological essentialism promote the sexist belief that male are superior rational, strong, protective and decisive in contrast to the female who are supposed to be inferior, irrational, weak, nurturing and submissive. The hegemonic discourse of the

patriarchal ideology creates patriarchal rules and regulations and believes that they are naturally inferior than the males.

If there is a single identifiable theme running through every feminist debate, it is the question of essentialism: is there an innate and natural difference between man and women? The believers of biological essentialism claim that women are naturally submissive than the males. They believe that because women are biologically different from man they are also psychologically and emotionally different. Most of the male of traditional bringing and set up believe this concept of female being biologically inferior. However, the anti-essentialists such as Simone de Beauvoir argue in *Second Sex* in opposite to this opinion, as:

Sexual difference is a consequence of cultural conditioning. Society has created women as other, and the means by which this difference has been created must be exposed and desecrated, so that women can achieve their full potentials as the equals of man. The emphasis difference perpetuates for misogynistic belief system that has traditionally worked to exclude women from the male spheres. (97)

Thus, though the feminists agree the biological differences, they deny the intellectual and psychological differences. It is, of course true that female are different to male, but if taken in another way, the male are also distant apart in sexual appearances, in comparison to the females.

Traditionally, in the Third World nations, gender factor is the prime concern for female to be dominated. They are simply dominated because they are female. Until the last century, it was common for the females to go *satee* (immolate self by throwing in burning pyre of their husband). If they denied, they were tied and thrown

in the burning funeral of the deceased husband. Today, this trend has ended, however, there are common reports on news that a particular woman is burnt because she did not bring sufficient dowry, or has not obeyed her in-laws. These female members are excluded from the male sphere but this domination is not only harmful for female it is equally destructive for examples males traditional gender roles creates the belief that man should not cry and he should be psychologically and emotionally strong as a result of this they are unable to express sympathy, share the feelings and drop the tears in the name of being not womanish because the patriarchal discursive practice define womanish behaviors forbidden for the males.

In the same way the traditional genders roles in the Eastern world creates the definition of 'good girls' and 'bad girls.' In an attempt to assert that there are only two identities of one accept the patriarchal rules and regulations and those who can suspend their sexual desire if their husband is not ready for sex and these who can be ready for several intercourses if their husband is ready despite their unwillingness. But these who want freedom and those across the boundary overalls of patriarchy, are the bad girls. Apart from the above mention facts, there are so many that the traditional gender roles create. Due to the false belief that men are powerful, they are employed in the high rank and well-paid. But women are employed similarly unimportant but dangerous works and ill paid. Even in the same work the female are paid less than the man. In a patriarchal society a woman should be beautiful to be praised in the society. Beautiful has nothing to do with the courage and badness; rather females should have attractive body. But, the males one should be handsome or capable. This belief also creates a binary between male and female in the society. In` otherwise girls should be fragile and tender which a boy should be strong and capable.

Diamond Dust is a collection of nine short stories published in various time frames, basically in western journals and newspapers. The compilation narrates incidents in the life of people from the West and East in different timeframe. However, the Indian flavor of culture, tradition and its impact in the Eastern females is still below the par. For ages, male has created a self-claimed hegemony of its supremacy, from literature to science and in almost all the sectors of social and economic life in which female are mere objects of reproduction and pleasure. This hegemony has kept male at the helm of all happenings and incidents, and has played a major role in depicting the woes of the Eastern women.

Anita Desai, one of the most renowned English writers of India, was born Anita Mazumdar in Mussoorie, a hill station near Dehra Dun in northern India, to a German mother and a Bengali father. She was educated at Delhi University and received a bachelor's degree in 1957. She married Ashvin Desai, a business executive, in 1958 and published her first novel, *Cry, the Peacock*, in 1963. It was followed by other novels and collections of short stories, including *Voices in the City* and *Games at Twilight and Other Stories* (1978). Her children's book *The Village by the Sea* (1982) won the 1982 Guardian Award for children's fiction, presented annually by the British newspaper the *Guardian*. Three of her novels — *Clear Light of Day* (1980), *In Custody* (1984), and *Fasting, Feasting* (1999) — were shortlisted for Britain's highest literary award – the Booker Prize.

The gap of suspicion and disbelief has been there for ages, and continues to be so, even today. Nevertheless, writers including Chandra Mohanty Talpade and Mahasweta Devi have helped on exposing this sexist male mentality to the forefront. Furthermore, through the depiction of Eastern women as they are, writers like Anita Desai's have served as an eye opener to the people of East and West.

Desai's characters bury forbidden wishes coming in conflict to the standard values that have been set to them by the society. Such centered wishes disguise their real motives and objects from the conscious mind. These characters live in a world that consists of forbidden wishes and desires, which they cherish in their soul. The chief mechanisms that affect these disguise of unconscious wishes are displacement, condensation and symbolism which are the prominent features of feminism.

For ages, the West has created a self-claimed hegemony of its supremacy, from literature to science and in almost all the sects of social life, and also in the spheres of feminist concepts, as well. This hegemony has kept west at the helm of all happenings and incidents, and have shadowed the Eastern culture and tradition. This gap of suspicion and disbelief has been there for ages, and continues to be so, even today. As, in reality, the gap between the oriental and the occidental is widening by each day and, even in feminist movement, the trend is on. However, many critics including Trinh Min and Julia Kristeva claim that the patriarchal order plays single and dominant role to male in regards to imposing hegemony on women. They claim that the cock-surety of male are also one of barriers in the path of emancipation of women. It must be largely due to the fact that females in the the dominant ideology of male generated order are not only barring the women to mainstream but also hinders them to empower which is away from struggle of household chores and domestic necessities.

The *Diamond Dust* helps to expose the situation of female in India and around the world through the depiction of mentality of characters of the East and West. Allison Lurie writes " Desai is wonderful in depicting the culture of east and west and this is how, in his words, ". . . will unite the people of the world" (27). He has further praise for Desai and her "*Diamond Dust, a Tragedy*" and writes:

Anita Desai is one the most brilliant and subtle writers ever to have described the meeting of eastern and western culture. Her new collection of stories is both serious and wonderfully entertaining, but at the same time exposes the deeper level of sentiments of the people of different nations and societies. (26)

Her stories, somehow, find a way to bridge the gap between east and west. She does not merely present them in the form of fiction, but are something more to it. As Lurie further opines, "Desai's work are on humane ground, where the broken relationships in the West are joined in the East. Further more the East serves as rejuvenation to the people of the West"(31).

There are other critics of Anita Desai, who have raised contemporary issues on the anthology, like alienation and orientalism. Novy Kapadia claims, "The novel has raised an important issue of oriental study" (32). Similarly, Tabish Khair, another important critic on contemporary Indian writing explains, the novel as, "This is the novel, which recognizes Desai as an important writer on Oriental issues" (54).

However, there has been no attempt to take this topic for a research from Third World Feminism perspective as known to me. Therefore, I want to take this issue, which will not only help to expose the current social realities but also bridge the gap between the females of the East and West.

Feminism is both an intellectual commitment and a political movement that seek justice for women and the end of sexism in all forms. However, there are many different kinds of feminism. Feminists disagree about what sexism consists in, and what exactly ought to be done about it; they disagree about what it means to be a woman or a man and what social and political implications gender has or should have.

Nonetheless, motivated by the quest for social justice, feminist inquiry provides a wide range of perspectives on social, cultural, and political phenomena. Important topics for feminist theory and politics include: the body, class and work, disability, the family, globalization, human rights, popular culture, race and racism, reproduction, science, the self, sex work, and sexuality. Extended discussion of these topics is included in the sub-entries to feminism in this encyclopedia.

In this scenario, the *Diamond Dust* is yet another bridge in recent literatures where the Oriental women could lessen their woes in the comparison to that of the Occident, and vice-versa. This is how the anthology helps to lessen the gap between women of the different background and parts of the world. After all, feminists, as they say do not have a clan and a race, but are in the same trap laid to them by the patriarchy dominance.

As such, the present researcher considers this anthology from the perspective of depicting the situation of Feminism. As such the first chapter is “Female’s Voice and *Diamond Dust*” so as to depict the situation of females in the textual scenario. The second chapter will be a discussion on the textual analysis under the topic of “Female’s Solidarity in *Diamond Dust*” so as to expose the female’s scenario in this part of the world. Finally, the last chapter “Subversion of Domestic Ideology” will show the fall of conception of bridging of status of females in either part of the globe.

Chapter II Female Solidarity in *Diamond Dust*

Diamond Dust narrates the events of women from rural Indian parts to the metropolis of the West. In the process, the anthology depicts how life and living is different from east part of the world to the west. However, the basic feelings when it comes to feminist values and norms it is surprisingly same. Desai through her masterly writing skills shows that the females of the either part of the continents share common humane feelings and sentiments. It is after all, the globe is basically guided by patriarchy hegemony. The theme of subjugation of female prevails even in the so-called developed nations, in almost same degree, however, the tactics differ.

In these aspect, the West, or precisely the developed nations in the Western part of the globe have since long claimed their supremacy over the Eastern, or undeveloped and under-developing eastern and central nations of the world. The base of their claim, though dubious, largely rests on the fact that they play a leading role in the present world politics and occupy a definite place in determining the development activities carried out in the present global scenario. In the scenario, Anita Desai's *Diamond Dust* is one of the texts that breaks through the hegemony of the so-called superior western nations and maintains a cultural bridge to the less developed nations of the East. *Diamond Dust* is a collection of nine short stories having its background, basically in the Indian topography and the characters in the stories are more Indians and less Europeans and Americans. However, the typical eastern characters are able to make their presence felt in the Western world, and many of them are even more than that, as they influence the Western people and their mentality.

“Winterscape” one of the first stories of the compilation glorifies the Eastern myth rearing children and affection associated with them. In every parts of the world, children are born and mothers give them special attention. However, in India there is a strange trend in relation to it. It is not only the birth giving woman, who is the mother, but all the senior females in the family, who provide the child with the motherly love and affection. Rakesh is an Indian origin youth married and settled with Beth, a Canadian lady in Canada. He was reared by his widow mother, whom he called “ma” (25) and by his aunt, whom he calls “masi” (25).

In the East, women celebrate the birth of a child with lot of gusto, charm and merry making. Each of the relatives of the couple is invited, and the child is provided with offerings by all the attendants, followed by, in most cases giving some monetary gift. It is, however, related to various local cultures, and may differ in style of celebration and gist of the ceremony. But, the essence that the child will be blessed by the senior members of the family continues, even today. This is one of the features in which the oriental female find their identity attach with. The rich side of eastern culture, which Rakesh wants to continue back in Canada, but, of course, not understood and supported by his Canadian wife, Beth invites tussle among the in-laws from India and wife Canada reared wife. Beth finds all these meaningless, as:

‘Two tickets, for whom?’ because she knew, Rakesh did not have a father, that his mother was a widow.

‘For my mother and my aunt,’ he said, in a low almost sullen voice, sitting on the edge of the bed in his pyjamas and twisting his fingers, together. [. . .]

‘Your aunt?’ Beth heard her own voice escalate. ‘Why do we have to pay for your aunt to visit us? Why does she have to visit us when the baby is born? I can’t have so many guests in the house, Rakesh!’ (27)

It is obvious Beth does not understand the Eastern culture. However, some of her expressions are anti-eastern values, like when she says, why we have to pay for your aunt, it is the expression of a western woman, who is unaware of the rich eastern culture. It is largely because of the varying cultures of the two nations and continents.

It is also the story of a the happily settled family in Canada, until the day, when Rakesh decides to invite his mother and aunt to accompany him in Canada, and assist in rearing up his newly born child. Thus, there are three women in his life, the mother, aunt and his wife, and it is here we can feel the blend of Eastern flavor with that of the West. The concept of Eastern’s point of view of women’s perspective is visible, in here. Beth, the Canadian has lived an independent life, and when the in-laws come to her house, she is miffed on them. Not having known interference of blood ties in the family, she finds it disgusting, as:

. . . she felt herself tense at the thought of not just one, but two strangers, foreigners, part of Rakesh’s past, invading their house. She had already wished she had not allowed Rakesh to send for his mother to attend the birth of their child. It had seemed an outlandish, archaic idea even when it was first suggested; now it was positively bizarre. ‘Why both of them? We only asked your mother,’ she insisted. (26)

This obvious difference in cultural perspective is one of the differences that consists of the differences among the females of the the East and the West. Beth does not want two strangers, who are Rakesh's mother and aunt, and with whom she is required to share her house along with many more things. This is the Western world where things are seen as they are but, not the other aspect.

Beth is worried on the aspect that she would have to invite two women in her house for a considerably long period of time. However, initially though she was not willing to accept, even one of them, at the end of the story, there is a twist in her attitude. The culture of providing the child with a special treatment by senior family members is very oriental, to which Beth is not known. In almost all cultures of the world, the birth of a child is celebrated with pomp and show; however, the East has its own way. The concept of treating children in a special way is very popular in the Eastern part of the world. Here, the entire family gather and provide the newly born child with their blessings and offerings, with mental and physical care to the baby child. This in fact increases familial ties and increases internal bond and affection among the members of the family.

In the context, Rakesh, after the death of his father, was reared by mother, and his aunt, who was his mother's sister. In the West, it might sound a little weird; however, in the Eastern part of the world, it is absolutely accepted. And, when Rakesh has his own child, he invites his mother and Aunt to Canada to assist in nourishing the newly born baby boy. However, Beth not habituated with such scenario and culture does not find it very welcoming. She is against the idea that two of the never seen and heard women are coming to stay with them, that too, in the pretext of caring her newly born child. For her they both are "Two guests, two

foreigners – at such a time” (27). This is the gap that separates the East and the West.

Rakesh, had two mothers; one who gave birth and other, who reared him. When his real father died, his mother took him to his sister’s house and there he was reared. When this fact is disclosed to Beth, she could not digest the fact. For her, it was impossible for a sister to give her blood-son to her big sister. Beth says, “Nothing, no one could make me do that. Give my baby away?” (35). She is a typical western culture woman who dreams and works for self, and not for others, unlike eastern that believed in sacrifice to look into the feelings and sentiment of their family, and it becomes their epitome of work throughout their life. This being one of the basic features of feminism practiced in the Western world is yet to materialized in the Eastern part of the world. However, when we analyze the character of Moyna in “The Rooftop Dwellers,” we can find that the trend of self independence is in rise in this part of the world, as well.

Coming back to “Winterscape,” Rakesh knows more truths about his mothers. However, he could not tell her all, as Beth could not understand it to the core. Even though he tries to persuade Beth by explaining the cultural and ethical aspects of the East, as:

It was not like that. They understood each other. Ma looked after me – she cooked for me and fed me, made me sit down on a mat and sat in front of me and fed me with her own hands. And what a cook she is! . . . And Masi . . . she took me by the hand to school. In the evening, she lit the lamp and made me show her my books. She helped me with my lessons – and I think learned with me. (35)

The concept of two mothers, one son, probably, possible only in the East. And the interesting aspect is both of them have no complaints to other, and are sharing their motherly love to him, without any biasness and personal attitudes and selfishness, or whatsoever. The value of eastern culture in regards to love of children is beyond personal matters. The women are attached by a common thread of love towards Rakesh. Even, Rakesh seems to have forgotten who the real mother as for him both the women are his mothers.

However, for Beth, a representative figure, voices the Western culture in the entire process. But as things went on, the two old women – mother of Rakesh eventually won her. After they left, she kept their large photograph, despite the disapproval of Rakesh, in the sitting room. In the refrigerator of their sitting room, Beth had added a photograph of theirs, which she liked to do the most. So, finally there was understanding between the mothers, and the female; after all, it is rightly said that it is only a woman who could understand a woman more than anybody else, of course more than a male. But, as discussed in Telapade's concept, it is not the geography that determines feminism, but it is the sufferings and the male imposition being put on them that should be the index of feminism.

As such, there feminism is sans border and boundaries, as it is about pain and sufferings which male impose on them, in all parts of the world. Feminism started as a general revolt to such domination and also to show the equal but opposite fore, which can create meaning in literature. The germination of female authorial voice had in 17th century's female critic Mary Wollstonecraft. Her essay "A Vindication of the Rights of Women" written in 1792, a notable work in the field of great feminist writers, Wollstonecraft opines:

There are many follies, in some degree, peculiar to women: sins against reason of commission: as well as of omission: but all flowing from ignorance of prejudice, I shall only point out such as appear to be particularly injurious to their moral character and inadvertent on them, I wish especially to prove that the weakness of mind and body which men have endeavored, impelled by various motives, to perpetuate, prevents their discharging the peculiar duty of their sex: for when weakness of body will not permit them to suckle their children, and weakness of mind makes them spoil their tempers- is women in a natural state. (396)

She advocates that it is essential for women to acquire rights and she thinks that men are responsible for women's deprivation and obligation. Women's repressed condition was the result of lack of sufficient training and a neglected education. For her, women should be allowed freely to exercise and use their knowledge and abilities to govern their own conduct. Mary Wollstonecraft challenges the idea that women exist only to please men and proposed that women can receive same opportunities as men in education, work and politics.

The women's liberation movement which came through different phases supported by abolition movement, suffrage movement, civil rights movement and liberation movement paved way to black feminists to form an autonomous black movement of 1970 in United States. Oberlin Collage of women's educational movement was established in 1833. American Woman Suffrage Association was established for the betterment of women. Nevertheless for the 19th and 20th centuries the American Women Suffrage Association fought for the emancipation and

betterment of women. This culminated in the winning of vote in 190 and feminist movement remained dormant for forty years.

Hence, feminist theories try to explore women's personal as well as common experiences of suffering, exploitation, oppression and their struggle for independence and liberation. Feminism tries to discover all forms of violence and oppression against women of all different socio-political context, its causes and consequences and provides favorable strategies for women's liberation. Despite the served dimension and diversities in feminist strategies, the autonomous movement of 1960's emphasized on the common goal of women's emancipation.

Elaine Showalter is feminist critic and Kate Millet, Carolyn Helburn and Judith Fellerly are some who followed Showalter. D.H. Lawrence, Henry Miller, and Norman Mailer, also followed her ideological model. Kate Millet in her book *Sexual Politics* expresses the idea about sexual differences which displays power relation and mechanism that expresses and enforces the relation of power in society. M. H. Abrams quotes Miller in *A Glossary of Liteary Terms*, as:

Miller analyzes western social arrangement and institutions as covert ways of manipulating power so as to establish and perpetuate the dominance of men and the subordination of women. In her books she attacks the male bias in Freud's psychoanalytic and also analyzes selected passages by D.H. Lawrence, hennery Miller, Norman Mailer as reveling the ways in which the authors I their fictional fantasies aggrandize their aggressive phallic serves and degrade women as submissive sexual objects. (88)

In these lines Millet's expression of sexual politics is clear. For Millet, feminism is a political theory, a cultural and spiritual product where gender discrimination is wiped out and women are allowed to take free breath as men do in society. She opposed the hierarchy and studied institutional differences. Hence her *Sexual Politics* opens a space for feminist reading in critical level.

In this richly diverse collection, Desai trains her luminous spotlight on private universes, stretching from India to New England, from Cornwall to Mexico. Skillfully navigating the fault lines between social obligation and personal loyalties, the men and women in these nine tales set out on journeys that suddenly go beyond the pale -- or surprisingly lead them back to where they started from. In the mischievous title story, a beloved dog brings nothing but disaster to his obsessed master; in other tales, old friendships and family ties stir up buried feelings, demanding either renewed commitment or escape. And truly international in nature, she depicts in *Diamond Dust's* final exquisite story, "The Rooftop Dwellers," a young woman discovers a new kind of freedom in Delhi's rooftop community. She comes to know the woman power, she narrates:

'O, a girl is like a flame,

O, a girl can start a fair

O, a girl is a source of power

She is the earth – ' (186)

These stories are of personal journey and awakening, from as far as the next door in a rural village in India to the distance of Ontario and London. They not only depict the picture of backdrop city of India, but cover the skyscrapers of the United States and the Great Britain. Thus, the collection of stories moves from the local suburbs

of Indian village to large cities of the world, and to different cultures and tradition that is different to that of the Indian flavor.

Typical to the Eastern way, Desai has a unique way of blending the Eastern flavor with that of the West. Like in “Royalty,” she narrates the story of a family preparing for holidaying marred by an unexpected guest, which they cannot deny. As in “Royalty,” she twists her narration from a sudden flow towards an abrupt change in the course of flow of the incident:

All was prepared for the summer exodus: the trunks packed, the household wound down, wound up, ready to be abandoned to three months of withering heat and engulfing dust while its owners withdrew to their retreat in the mountains. The last few days were a little uncomfortable - so many of their clothes already packed away, so many of their books and papers bundled up and ready for the move. [. . .] 'Oh Ravi, Raja has come. He is in the south. He wants to visit us - next week.' (1-2)

Everything seems very normal in her narration, but then there is an unwanted thing happening all of a sudden. This unwanted thing is the coming of some persons or befall of ideas never precedent to the characters mind and body. They are left to lurch to the same and, they cannot avoid the same.

This is one of the features that most humans have to go through all over the world. They cannot avoid the unprecendant coming of any such characters, which they want to avoid. Raja has arrived in the story “Royalty,” which can be interpreted in many ways. It is, something that the couple cannot let go unheard, and all their plans are shattered within minutes. This is like the sky falling to the poor

couple, who are in the verge of going for a holiday. However, this phenomenon is quite similar to many of the people all over the world.

There are all sorts of things happening in the life of common people, in the East and west, which is not in their hands. An arrival of a guest in “Royalty” and the coming of the two mothers-in-laws in “Winterscape” shatters the plans and desires they have managed for them. However, these unwanted happenings, in around the globe, which no humans can escape. It is to say, tragedy befalls on all people despite culture, class and status of a person.

The varieties of stories in the novel are an amusing mixture of various diversity of social subject matter. Sylvia Brownrigg in The New York Times claims the amusing collection of the stories, as:

The diamond is a pure gem, stretching from buried resentments (in “The Artist’s Life”) to the havoc caused by a dear dog, Diamond (in “*Diamond Dust: a Tragedy*”) and to a businessman away from home sees his own death (in The Man who saw Himself Drown”). Thus stories cover a wide variety of twist and turn in its pattern and in its way of presentation. (18)

The curious mixture of happenings in the compilation ranges from life in Indian soil, as slowly being influenced by the Western norms and ideas. This is the depiction of amazing combination of the Indian society. The Indian society is a vast mixture of people from all-most-all religions, ethnics, class and status. All these have added to make up an amusing Indian society.

As in “*Diamond Dust: a Tragedy*” we find the love between female and nature of human . Old relationships stir up buried resentments, a beloved dog

causes havoc, a businessman away from home sees his own death, and freedom springs in surprising ways. In this rather funny, sad, compassionate and charming story, Desai depicts the readers with the happenings of ordinary lives in a disconnecting world, where hopes and dreams clash with disappointment and the human spirit shines strongly from India to Canada and England and across the world. Then there falls the concept of border, and the world turns into a hybrid sense of communal culture and tradition.

To present all these, Desai shows extraordinary compassion and caliber to present the Indian taste to the Western world people. She depicts a minor incident, like a dog's havoc, or a businessman odyssey, into the extraordinary level of human experience and manifestation. In this anthology of nine short fictions luminously detailing events that lead characters to irrevocably cross the invisible line separating their pasts from new experiences, new insights, and even new existences, Desai turns the world upside down. In settings that range from her native India to Cornwall, Mexico, and Canada, Desai deftly sketches the scenes as she introduces varied characters.

Some of the best depicted stories are "*Diamond Dust: a Tragedy*," "Winterscape," and "The Rooftop Dwellers." In the first, a man's devotion to his notoriously cantankerous dog leads him to act precipitously with fatal consequences. The variant levels of depiction of incidents vary from stories like "Winterscape" on the relationship of the aunt and mother of an Indian married to a Canadian, who visit the couple and their newborn son and, as the unfamiliar snow falls, understand the great cultural differences that separate them.

"The Rooftop Dwellers," perhaps the tale most redolent of contemporary India, describes a young, impecunious woman who moves to New Delhi to work on

a literary magazine and, renting a room on a family's rooftop, begins to enjoy the freedom such a life permits, despite a robbery and a bullying landlord.

In other notable pieces, an unexpected visit from a former college friend underlines a couple's growing frailty and distance from their past "Royalty," a young Mexican studying in the US returns to the town where he grew up and finds it changed and energized, while his family remains querulously in the past "Tepoztlan Tomorrow," and a retired consultant running a hotel in Cornwall with his wife finds consolation after her death by closing the premises to guests and feeding the badgers that come out at night "Underground."

All these, but, are the representation of eastern values reaching to the Western fronts, and vice-versa. This can be appropriately viewed in "Winterscape." Beth, the central figure in the story, shows disconcert to the Eastern culture. It is one of the aspects of cultural differences that prevail in today's global scenario. However, it is also culture that lessens such differences and voices for a common global culture. Through the cultural exchange and programmes, there can be a global world of harmony and peace. In the context, "Winterscape" reaches beyond the Eastern border and goes up to mingle itself in the Western.

"Winterscape" is a story of a young Canadian woman, Beth, who does not understand the values and ethics of eastern culture. She is reared up in west and has a sister, to whom she owes no responsibility. However, when she becomes a mother, she encounters two mothers who have raised her Indian husband. As a new mother, Beth cannot understand the poignant story of these two widows who have come to visit from India – one her husband's natural mother and the other her beloved older sister to whom the mother gave the child to raise.

The collection opens with “Royalty,” about a couple who delay their exodus to their summer home in order to welcome a much in-demand guest, a young man with such charm as to overshadow his parasitic nature towards the wealthy. It is a western trend to go on a weekend or to take a long holiday. For the same, an eastern couple Ravi and Sarla, a middle-class typical Indian family have planned to go for an outing, to escape the summer heat. However, they are penetrated in their plan by the unexpected arrival of a guest, Raja, who they revered as a family guru. The shocking news comes to them through their nephew, as:

In that uncomfortable interlude, a postcard arrived – a cheap, yellow printed postcard that for hands began to tremble: news from Raja. In a quivering voice she asked for her spectacles. Ravi passed them to her and she peered through them to decipher the words as if they were a flight of migrating birds in the distance. Raja was in India, at his ashram in the south, Raja was going to be in Delhi next week, Raja expected to find her there. (2)

As, the news exploded they were left helpless, as Raja was a person, who could not be ignored. Moreover, the letter was more an appeal to come rather than a request. It read, “She would be there, wouldn’t she? ‘You won’t desert me?’ (2). It is the depiction of how the Eastern world still is under the influence of the ancient Hindu tradition that was a factor that differentiated between the East and west.

On the other hand, Ravi and Sarla who were going to California for the weekend represents the hegemony of western world being fallen as, generally it is the Westerners trend who prefer holidaying in a far away countries. In the context, Desai depicts the Western world – California, from the eye of an eastern in a comparative manner. Many of the Indian denizens view life in west as full of charm

and glow; however, it has its own flaws. Desai narrates the pomp and glory of California, the Western world, as:

California had such weather? Had they been deceived by posters of palm trees and golden beaches? Didn't they know the fraudulence inherent in the very notion and practice of tourism, that abominable habit of the Western world? Tourism! Now, when he returned to India, it was not to see the sights, he already knew them – they were imprinted upon his heart – but to imbibe them, savor them, nourish himself upon them. (12)

India is fast gaining ground as a tourist destination among the Westerners. It is associated with the trend of European and Americans coming to India, and in turn the Indians going to the Americas for holidaying is the reversal of the trend.

Similarly, the title story, “*Diamond Dust: a Tragedy*,” shortest in the collection, somewhat comical in the description of Mr. Das’s overblown devotion to Diamond, his dog “of an indecipherable breed.” Indeed, the dog becomes the most precious part of Mr. Das’s life, in spite of Diamond’s pariah status in the neighborhood – the dog is not only dirty, mangy, and a repeat runaway, he’s also exceptionally mean with a special hatred for the postman. In the end, tragedy is inevitable.

Then there is “Tepoztlan Tomorrow,” the story of Luis, who comes to the decision that he was going home, tomorrow. He was quitting everything he had in this developed part of the world, Mexico and move to the rural backdrops of his dear Tepoztlan – a not very large and friendly city. Dona Celia, Luis, the narrator’s aunt depicts the city as:

Do you think Tepoztlan is the place it once was? [. . .] We all know about lively. Men come to our street to drink. All afternoon you hear them drink and gamble there under the bamboos, and by evening you may see them lying stretched out in the road, dead and drunk – so lively has it grown,’ Don Celia said bitterly. (140)

So, the city has changed and its denizens, but, whatever, Luis loves the town. It is true that one cannot quit his/her hometown for all the worldly pleasures and comfort. Had, it been so, Luis would not have decided to quit Mexico City for Tepoztlan, a small town situated in the outskirts of Mexico.

This is like homecoming of a long lost son, who finally cannot resist the isolation from his near and dear ones, and decides to come back to them, to the warmth of one’s home. The scene of homecoming should be understood more internally, rather than externally. These are the moments of glory and pomp, when the East welcomes the West, and vice-versa. During such moment, people can forget wealth and power, as the homeliness of one’s culture reminds them of their own. As such, the essence and norms of all cultures are very same; however, the ways they are presented are different. Amid cultural background, people find happiness and, thus the gap is lessened. As such, culture helps to sooth our woes and worries and takes us to a new height of universal fraternity.

The Eastern culture and values revolve around the marriage and conjugal life. However, in west, it is common that young boys and girls prefer to remain single; a rather awkward scenario in the East. However, Desai presents the life of a young single woman residing in Delhi in “The Rooftop Dwellers.” The story penetrates into the mentality of a young lady, who has just come from Maharashtra, an Indian state to Delhi in search for career. She is rather dull in being homely and

cultural. When her landlady offers her an invitation to come to the house and watch Mahabharata – a popular tele-serial based on ancient Hindu epic, by the same name.

‘You have come just at Maahbharata time,’ the woman crosslegged on the bed reproached her.

‘Sit down, sit down beti. You can watch it with us,’ the man said more agreeably, waing at an open corner on the bed, and since they had all transferred their attention back to the screen. (159)

Mahabharata is an ancient scripture of the Hindu people of Aryan culture. Many of the Indians and Nepalese culture and tradition are celebrated and obeyed on the basis of the same epic.

One of the differences about feminist ideology in the East and the West is about the level of faith and believe that rest on females. Woman requesting for a relatively unknown lady, as who has just arrived on the day to rent the room is rather disbelieving. However, in the Eastern culture, people are soon believed; whether they like it or not. This is one of the rich aspects of eastern culture, where humane feelings overcome various typical difficulties in difficult moments in life. Similar is the case with this young lady, Moyna, who has just come to stay in the house.

She is yet to adjust with the surroundings and the landlady’s family members. There are many persons sitting together in front of a TV when Moyna first encounters them. The scene from the television, which was telecasting “Mahabharata” – a teleserial, was disgusting, as:

It was an extremely loud, extremely dramatic scene showing a confrontation between a ranting hero, a weeping heroine and a benignly smiling saint, and the whole family was watching open-mouthed, reluctant to turn their attention away from it. But when their dog darted out from under the bed at her, she screamed and the servant boy flapped his duster and cried . . . (159)

The senior generations of Indians love to watch TV serials, especially the women and children folk. This viewing is even more, when there is a religion based TV serials. This is typically Orient where female from even relatively different background sit and chat to watch a soap-opera, but not in the West.

This scene depicts that there are people who dislike the rich religious aspects of the Eastern world. Moreover, she wants to live a solo life, free of any sorts of familial and friendly chaos. The house she shares, shelters many women and, who are like most typical Indian women; gossiping, spreading rumours and introducing fascinating stories. However, she came from a house where:

. . . the accommodation of objects, their comfortable clutter and convenience, could be taken for granted. Nothing had been expensive or elaborate but there had been plenty of whatever there was, accumulated over many years; rugs, chairs, cushions, clothers, dishes, in rooms, verandas, odd corners and spaces. (160)

But in most Indian houses, even today, spaces and goods are very minimal. It is hardly sufficient to make selves comfortable. Life is difficult and so are the goods they enjoy and depend on. The living arrangements are still horrible, as most people

come from background, which do not have their own houses. To have a separate room and abundant facilities is still a distant dream to many of the Indian families.

This lady, Moyna; however, is rather above than most of the Indian girls, in the sense, she has been enjoying a rather standard life and does not want penetration into her privacy, as often done by the girls and women of the boarding. Deaai narrates Moyna's dilemma, as:

For the first two weeks she she felt she was trapped in a cell; whenever she shut the door, she was swallowed by the cell, it prisoner. If she left the door ajar, every girl going past would look in, scream, 'Oh Moy-na' and come in to talk, tell her of the latest atrocity committed by the matron or of the unbelievably rotten food being served downstairs, and also of their jobs, their bosses, their colleagues, and homes and families. (160)

One of the fascinating cultures, especially in case of female in India, is their never ending gossip. This may not be true to all, but it is true to many housewives and single women. Moyna becomes the victim of such gossips, which she was not accustomed earlier. She finds it disgusting that women have to come to her to narrate so many things, not concerning to them, to narrate her. However, this is the difference between eastern and western culture.

However, there are sings of 'change' coming to this part of the globe in the forms of various writings from critics and writers. Probably, the first blow on patriarchal structure was given by Virginia Woolf in her book *A Room of One's Own* (1928). She said women always had to face social and economic obstacles to their literary ambitions. She was very conscious of the imposed limitation on her own

education. In this book, she explores deeper concerns of men's anger at women, misunderstanding between sexes and above all psychological conditions under which women are brought up. She says that to write anything at the time was considered as sin.

These feminist versions was not only criticized and condemned but also at the same time they were disfigured and deformed. Society presented women writers from writing openly. She writes: "She must have shut herself up in a room in the country to write and been torn asunder by bitterness and scruples perhaps, though her husband was of the kindest and their married life perfection" (819). Due to lack of separate writing room, women writer had to do her writing in a common sitting room.

In the mid 20th century writer and critic Simon de Beauvoir revolutionized the concept of viewing and adjudging females. In her book *The Second Sex*, she projects the idea of female and as the second sex. She projects male writers usually assume and represent female as a negative 'other' to man. They are supposed to be the dominant and defining subject where a women as the dominated, passive object. In her most notable book *The Second Sex*, she argues:

The 'other' is particularly defined according to the particular manner in which the One chooses to set himself up. Every man asserts his freedom and transcendence but they do not all give these words the same sense. For Montherlant transcendence is a situation: he is the transcendence, he soars in the sky of heroes; women roaches on earth, beneath his feet; it amuses him to measure the distance that separates him from her; from time to time he raises her up to him, takes her and throws her back; ever does he lower himself down to his realm of slimy shadows. (94)

As such, if a female is to rise to the status of male, she is to be thrown because the world is radically 'male.' Of course, they pretend to take her to their status but soon throw her to where she belongs to – the household chores, if she is to achieve something of substance.

In the context, *Diamond Dust* depicts that the position of females in the Eastern part of the world is that of 'other.' They are treated as inferiors by the Western, and even their women. The concept of feminism is not a private affair of any parts of the globe, but should be of all the marginalized and subjugated women. However, when it comes to issues of feminism, the Occident has limited it to the West.

Today, women despite the division of boundary, race and politics are lost in the chores of career, the male claim. In their view, the women of today are not women at all. In men's eye-and for the legion of women who see through men's eye-it is not enough to have a women's body not to assume the female function as mistress or mother in order to be a 'true woman.' In sexuality and maternity women is subject can claim autonomy but to the true women she must accept herself as the 'other.'

Thus, Simon de Beauvoir and Virginia Woolf both are concerned with the being of women. Both found women sexually exploited, morally degenerated and physically weakened. They found no space of women rather found women's identity in under-eraser. They saw women were viewed, and judged in terms of masculine value system. Women were always identified in relation to man. It is the man who defines her according to their needs and beneficiaries. She has no right to make decision about herself. She is not free to choose wrong or right. She is trained to internalize the patriarchal truth as absolute and transcendent reality or unalienable aspect of her life.

She has given up criticizing, judging, and investigating for herself by surrendering to male superiority.

In the context, there are number of unforgettable stories in the collection – *Diamond Dust*, “The Artist’s Life,” about a young girl who announces she wants to be an artist, “Underground,” about a couple trying to find a room in a resort town, “Five Hours to Simla or Faisla,” about a day-long traffic jam caused by an obstinate trucker, and “Tepoztlan Tomorrow,” about a college student who returns to his relatives’ hometown in his native Mexico. All these are third world nation’s issues; let it be traffic jam, or a man willing to return to his home.

All these collections are assessing the women’s problem of the present world that depicts the falling aspect of cultural ties, all over the world. Every stories of the anthology contains happening based on lamentation and woes of the general people, from the East to the West and the vice-versa, which thereby depicts that the sentiments of the people across the globe is same. There are few stories set in Indian soil, consisting of simple villager’s anecdotes and stories. It thereby observes the Indian people and society very minutely in a realistic manner.

In today's world every person has his/her way of living and thinking in conception of society is seen as complex and sum total of comporting discourses that are produced frequently in the course of time. The ideas which are drawn out of these compelling discourses are negotiated. To understand nation as a transcendental or ideal one is the culture of European modernity. Modernity always creates ‘we’ and others. And this ‘we’ is one of the prime reasons to dismantle the concept of east and west. Here, Desai tries to impart the idea against ‘totalized’ local and national culture, which create binary opposition and envisages multicultural utopia where no binaries remain, thus a bridge is created to gap the differences.

To take for, “*Diamond Dust: a Tragedy*,” Desai’s characters seem out of place, foreign, and unfamiliar, even to their author. But they are linked with the universal codes of love, sentiments and the sense of fraternity. The stories seem contrived, ending on a clumsy unexpected twist – the secrets of the hotel owner who would not take any guests, the lodger who was living an artist’s life far different from the one the young protagonist imagined, and the young man’s disappointment at how his once-familiar Mexican town and its inhabitants have changed.

As found in “Winterscape,” where a Canadian lady comes in term with the eastern way of mothering and values associated with it. Beth cannot come to terms with the concept that her Indian husband was nourished by two mothers. These two mothers, one biological, and second the biological mother’s sister, were a burden imposed on her and her freedom; until, she really understands them and their motherly love. Similarly, in “*Diamond Dust: a Tragedy*” the story of a dog – Diamond, might be amusing to typical eastern people, who might find the love of the dog, rather amusing in this part of the globe. At the same time, the story of Moyna in “The Rooftop Dwellers,” the boarding house resident can be termed as both western and eastern. It is so, as toward the middle part of the story, Moyna develops a liking to the gossips of the females in the locality and befriends them during the festives.

Similarly, Beth, a Canadian born lady has dislikes towards the eastern culture. She cannot digest the fact that her husband, an Indian, fellow has been reared by two blood-sisters; one the biological mother and, second the teacher-mother. However, when she is aware of the love of the two women to her husband, she is spellbound and ultimately develops a liking towards the eastern culture.

Thus, Desai's *Diamond Dust* dismantles the hegemony of supremacy of the west and inferiority of the east by bridging the cultural gap among them.

Desai most excels, as many writers do, in the stories that are perhaps closest to her experiences, at least in surroundings and environment. It is beyond doubt that her eastern rearing has to do with the manner of her presenting stories. She is eastern at soul, and western by education and grooming. This is reflected in her characters way of living and mentality to which they are habitual to. Similar trend is reflected in almost all the stories, where she has depicted the rise of eastern culture to the height of west, and a parallel culture is in the offing. Her female characters move from the dusty streets of India, as far as the farthest corner of the globe – to Canada, and then again come back to native land – India. In this way, the concept of the East mingles with that of the West.

It is as such, Desai shows the condition of females of the either side of the globe to combine to depict similar feelings and mentality shared by women despite the barriers of distance, race, geography and level of development. Her strongest stories are those that take place predominantly in Indian locations, people with Indian characters, but associated with western ways of living. There is no feminist issue like a national or local culture; all have, but fallen victim to male dominance, since time immemorial. It thereby creates uniform and organized forms of female dominance in the present world. It is thus, Desai shows the issues of female of the different parts of the world in a subtle, yet touching manner.

Chapter III Subversion of Domestic Ideology

Summing up, the present research focused upon the plight of women due to the discrimination enacted culturally in patriarchal society. It also highlights their dissentient self women are capable of and also possess inner strength of protest the injustice and inequality imposed upon them. Females of one part of the world are being increasingly being affected by the happenings to that of the other parts of the world. Due to the impact of global culture females are coming to newer dimensions, however, their sufferings remain the same, in different parts of the world. The border is mere an illusion when it comes to the sufferings of the females. They are coming to know that what is called the West also have similar sufferings when it comes to females woes, and of course, the Oreint, always have been so.

In the context, the *Diamond Dust* brings the once unknown and hostile behavior and practices in regards to female present in different parts of the world into a forum to depict their common sufferings. In the concept of feminism all types of borders are being crossed to link societies and communities never known or heard, before. This change is largely due to the techonological and material development taking place in the world. To add to this, growing attitude of people to know and explore the mystic of other cultures has added to this trend. This has certainly increased fraternal feelings and, lessened hostilities between the societies.

Due to this, growing attitude of people to know around the world, they are fast becoming a part of a global community. *Diamond Dust* brings females of varying communities of the world into a common forum who is binding in each other's ideas and values. Desai portrays the voice of the global community through

the colorful sides of human society and changes coming to them. She depicts some of the touching

humane issues through the display of love, gesture and sentiments to address the voice of the global community people. These touching issues are the voices the people of the global community, who are in an attempt to reduce the global indifference that has bridged females for ages.

Females in Desai's *Diamond Dust* are characterized by their gentleness and empathy of its characters towards the changing place around them. With its often poignant and amusing characters, struggling to achieve their personal dreams in a complicated and unsympathetic world; often crossing the traditional lines determined in the name of culture, Desai voice the coming of generation. This is the accent of the new generation, and its offspring, who do not want to remain within any sorts of dogmas, thereby bridging the gap between east and west.

Diamond Dust creates a global consciousness that creates a set of values and beliefs that shape up the way of living and thinking of females and, determines the course of a society. Since ages, people all over the world have adapted to different cultures and trends; however, until now. The different cultures that have dominant different societies are coming together, and the cultural gaps are being fast falling declining to pave way for a global culture. The recent days, also have seen cultures falling prey to the development and invention of various twenty first century gadgets. These gadgets are, one of the means to communicate various ethics and values, and thereby to dismantle the gap among the females of varying cultures residing in different geo-political backgrounds. As such, today feminists are no more bounded by borders, but through a common sharing of troubles they are being joined together.

Thus, *Diamond Dust* is the narration of females who are divided by political borders but bounded by similar thread of common sense of surfacing of similar issues and concepts in regards to struggle in against the patriarchy. As such, the zeal for equal treatment, voice to end all forms of imposition against females is similar in different parts of the world.

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