

## FEMINIST CONSCIOUSNESS IN GITA MEHTA'S "RAJ"

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### ABSTRACT

The word "river" in India conjures up a picture of a goddess that is holy, energetic, dynamic, fruitful, and life-sustaining. This is accomplished by the use of the word "river." An example of a riparian civilization is India. In addition to being referred to as the "life line of Gujarat and Madhya Pradesh," the Narmada River originates in Amarkantak and runs in a westerly direction. It serves as a historic border between North India and South India, and it finally finds its way into the Arabian Sea. In addition to its geographical features, abundant biodiversity, anthropological, architectural, and environmental value, the Narmada River is an essential component of Indian religion, culture, people, folklore, tales, and literature. It is not only the dam or age of the Narmada that destroys the whole civilization of the indigenous people, but it also causes the desertification of their culture and the mechanism by which they sustain themselves. Geeta Mehta, in her book "A River Sutra," challenges the patriarchal concept that the river is inactive, docile, weak, and fragmented. She does this by presenting a number of engaging stories that serve to bind together all of the life-supporting feminine aspects that are associated with the Narmada.

**Keywords:** *Geeta Mehta, Ecofeminism, Indian Fiction, Narmada*

### INTRODUCTION

Among her many accomplishments, Gita Mehta is a well-known journalist, writer, and filmmaker of documentaries. Mehta is a personality that may be interpreted in a variety of ways. In her work, Mehta makes a concerted effort to spread awareness of Indian culture and art, as well as her own personal experiences, to the rest of the globe. She has a writing style that is not only unique but also straightforward and appealing to the eye. During one of her interviews, she once spoke about how she saw herself as "a camera and the reader can see through her eyes" (53). Aside from writing, she has filmed a number of films on India, such as the war between India and Pakistan, the war in Bangladesh, and others. The documentaries that she has directed have been shown on both the BBC and NBC.

Marketing the Mystic East, Raj: A Novel, Snakes and Ladder: A Glimpses of Modern India, and A River Sutra are just few of the novels that Gita Mehta has produced over her extensive literary career. Of particular importance is the fact that her novels discuss the people, history, and personalities of contemporary India. The prevalent difficulties of social concerns, such as discrimination in the name of caste, religion, gender, marriage, and other political issues, are addressed in her writing and novels, respectively. Her writing also addresses other political themes at this time. A well-known Indian independence warrior named Biju Patnaik is Gita Mehta's father. Gita Mehta is her daughter. Mehta was surrounded by the activities of her parents'

active engagement for the independence of India from the moment she was born. As a result, her literature contains many remnants of the scenes and events that occurred during the battle for freedom fighting. Mehta, in her capacity as a writer, focuses on India, the nation in which she was born, as well as its politics, customs, and social standing, among other things. Her works, such as *Raj: A Novel* and *A River Sutra*, examine the prevailing traditions of Indian aesthetics, philosophical thinking, political and social context. Her works also address the social condition.

Mehta did not begin his career as a writer. Her work as a writer is accompanied with an unusual and fascinating narrative. When Gita Mehta was in 1979, she was present at a cocktail function hosted by the Publishing Industry. Mehta was questioned by someone over the concept of 'Karma'. In reaction to it, Mehta said, "Karma is not what it is cracked up to be" For Mehta, the inspiration to write about her encounter with 'Karma' comes from the individual at the party who posed the question in a mocking tone. In the course of three weeks after the occurrence, Gita Mehta conceived of a book that she titled *Karma Cola: Marketing the Mystic East*. This book serves as an introduction to Mehta as a writer. At this point in time, Gita Mehta has published a number of novels, which have contributed to her being well-known on a global scale in the area of literary writing. In regard to Mehta, N. Kalaamani expresses her perspectives.

In the field of international cross-cultural criticism, she has garnered a lot of praise. *Karma Cola: Marketing the Mystic East* (1979), *Raj*: are three of her works that reveal the superficiality of the spiritual, political, and secular ways of living. These works are forceful criticisms of modern life.

The collection of articles titled "*Karma Cola: Marketing the Mystic East*" was published in 1979. It is a collection of writings that beautifully portrays the image of India. The literary style that she chooses to use in *Karma Cola* is very much related with the majority of her other literature. The writing style is identical to the one she uses in her previous works as well. A picture of India's mysticism is offered in order to challenge the traditional western perception of India or the East, which often portrays India or the East as a realm of spiritualism and mysticism. These cultural conflicts between the east and the west are informed by *Karma Cola*. The combination of sardonic tone, humour, and wit is something that we include. According to N. Kalaamani, "*Karma Cola* is a witty and sophisticated analysis of contacts between western in search of Eastern enlightenment and Indians Despite the fact that her works are primarily concerned with human issues, they include a significant amount of irony and sarcasm. Because it is predicated on the excesses that are being indulged in by its current holders, Mehta's interpretation of the east-west meeting in *Karma Cola* Gita is a unique and exceptional one.

Mehta's debut work, *Raj*: is a colourful historical drama that chronicles the evolution of a young lady who was born into Indian aristocracy under the British Raj. These events take place throughout the time period. A light is shown on the political leaders and Raj gures as a result of this. The term "*Raj*" refers to a precarious time period that included both Imperial British India and Royal India. It dramatises significant events such as the famine that occurred in meddling from the British, the rise of Gandhi, and other similar occurrences. The narrative of *Jaya*, the princess, is woven by Mehta via the character of *Raj*. In spite of the fact that it is intertwined with political happenings, the book has all of the emotions and romance that are associated with the life of a woman in India. This prevents the novel from becoming just a chronicle of the history of the battle for liberation. By introducing a female character as the novel's protagonist, the author adds a fresh facet to the narrative of the book by focusing on the perspective of the female protagonist. The protagonist of Gita Mehta

is a lady who is abandoned and forced to confront the reality of her situation on her own. This historical work is more of a generic blend between gothic romance and orientalist harem fantasy than it is a historical masterpiece. One of the things that sets Raj apart from other works that deal with princesses is the fact that it takes a female perspective, which adds a fresh depth to the story. There includes a description of the princes' extravagant way of living, as well as her superficialities and idiosyncrasies. In regard to Raj, Usha Bande expresses her opinions; despite the typical themes and incidents, Raj is the story of victory—the triumph of "the people," of democratic principle, and of a lady who graciously embraces the change that is unavoidable.

## OBJECTIVES

1. The Study Gita Mehta Is a Well-Known Writer, A Journalist, And Documentary Film Maker.
2. The Study Feminist Consciousness in Gita Mehta's "Raj"

This collection of articles, published in 1998 under the title Snakes and Ladder: Glimpses of Modern India, is a collection of essays that give a comprehensive picture of the numerous cultures, civilizations, and attitudes that are represented by different individuals in India. In the same way that the ancient game of snakes and ladders is unpredictable, this collection of articles demonstrates that success and failure in India are also unpredictable. The manner in which this presentation is being made sounds like the kinds of fictional tales that are the foundation of modern India. When it comes to the fundamental subject matter, the political difficulties, the social problems, and the economic concerns are taken into consideration. Mehta asserts that Indians have finally started to recognise the efforts of their predecessors, which is not only crucial in terms of gaining confidence but also in terms of finding solutions to the issues. This is accomplished by studying the problems with the knowledge in order to discover answers to the problems.

The paradoxes that exist inside Indian communities as well as the difficulties that are now prevalent are discussed in this book. Through the book, Mehta provides a glimpse of India before to its independence, namely the movement of the people against the rule of the British. The bad condition of people, problems of poverty, pandemic corruption, low levels of literacy, and high overall population increase are the primary topics that are discussed in the articles that are included in the volumes. This collection of articles explores a variety of topics related to India, including but not limited to politics, social unrest, the never-ending conflict of faiths and cultures, spirituality, Indian literature, film, and industries.

Gita Mehta published her second book, which was titled A River Sutra. Six distinct narratives, each involving a different character, are presented here. Because of the location of Narmada River, the six tales, which include the ones about the Monk, the instructor, the Executive, the Courtesan, the Musician, and the Minstrel, are related to one another. This is not because of the storyline or the narrative, but rather because of the connection between the stories. It would seem that Narmada River serves as a narrative structuring mechanism in these tales, functioning to connect the many stories together. The narrator of this book is a retired civil worker who, at the time of the events described in the novel, is the manager of a government rest home located on the bank of the Narmada River.

The novel provides a precise and continuous chronicle of the events that take place. At various points in time, the civil worker came into contact with religious men as well as other persons who were in a difficult situation. There is a collection of biographical biographies of the protagonists, and the story is told from the perspective

of a retired bureaucrat who is attempting to remove himself from the responsibilities and commitments of the real world. However, rather than evading the responsibilities and obligations that come with living in the real world, he is allowing himself to become too indulgent with the commitments that he is unable to avoid. This is the perspective of the former bureaucrat, who believes that his fate and destiny have led him to this point in order to "understand the world" Because of the fact that the rest home where the narrator works is cut off from the rest of the world, he is unable to get away from his commitments.

The novel's narrator is not given a name that is similar to any other character. In terms of him, we do not have a lot of information. Not only did his parents and wife pass away, but he also did not have any children of his own. He had arrived to the bank of the Narmada River in the hope of finding some peace and quiet. Despite the fact that the Narmada River is still considered a sacred river in modern times, the other people in the narrative are tied to it in some way or another. The narrator is one of these individuals. As the manager of the rest home, the narrator assumes the role of a "surbahar" for the tales of the individuals who visit the establishment in quest of peace and quiet. The tales illustrate the complexities of human emotions as well as the contradictions that are inherent in Indian life. One of the most fundamental strengths of this book is the fact that Gita Mehta has been able to create a diverse approach to writing fiction. It is argued by Indira Nityananda.

Both the narrator and Tariq Mia, the mullah of the local mosque, who is referred to as "the wisest of all my friends," serve as the connecting connection between the numerous characters, events, and tales. It is neither a Bildungsroman nor is it a book consisting of unconnected episodes.

Mehta, in contrast to her past works, transfers her interest to Indian sensibility in the book *A River Sutra* in a way that is both impassioned and powerful. She focuses specifically on the interpretations of Indian cultural values, music, art forms, and legacy. As a result of the novel's many different situations, it is a complicated work in which the author has a strong participation with human sustenance in the contemporary day. The work explores the emotions of love and the power it has, as well as the consequences of desire. In a similar vein, it is to unravel the profound emotions that are associated with the inner vision and knowledge of man. According to Pradeep Trikha, "As quickly as we read, it melts and shifts in the memory." This statement is in reference to the book *A River Sutra*.

*A River Sutra*. It is a book that is comprised of two hundred and eighty-two pages and sixteen chapters. In the sixteen chapters, six distinct narratives are presented. These narratives are told by a retired civil worker who, at the time of the book's publication, was serving as the manager of a government rest home located on the Narmada riverbank. Because the Narmada River serves as the "sutra" or the connecting thread of the events and the tales, all of the stories that are told and the people who are introduced in the book are, to a greater or lesser extent, tied to the river. The book begins with a short introduction to the narrator, who is the main character. It is the narrator himself who is telling the story of the man who, soon after the passing of his wife, believed that he had satisfied this worldly requirement by coming to the bank of the Narmada River in order to become a "banaprasthi."

The narrative of the narrator, including how and why he arrived at that location, is told in the opening chapter of the book. A description is given of the river's location, which is characterised as being remote due to the fact that the closest town to the Rudra is located nineteen kilometres away from the river and is linked to it by

a road. The location is just stunning. "A great aid to my meditations is the beauty of our location" Due to the fact that the Narmada is considered to be a Holy River, thousands of pilgrims dressed in white robes often visited the riverbank. They went there in the hopes of gaining some personal insight. This chapter provides a comprehensive account of a variety of different facts and folk stories that are associated with the Narmada.

Both the second and third chapters are devoted to the monk. The chapters tell the account of a Jain monk who lived in the past. Despite the fact that he is a wealthy person, the monk makes the vows of poverty, chastity, and nonviolence in order to liberate himself from the shackles of worldly desire. There is a narration of the procedures and the festivities that take place during the renunciation rites. An insightful companion of the narrator is Tariq Mia, who is a mullah in a Muslim community located close to the Narmada River. The narrative of a music instructor named Master Mohan is told by Tariq Mia in the fourth chapter of the book. Assuming that the bureaucrat had difficulty comprehending the human heart, he proceeded to explain it to him throughout the conversation. The occurrence took place around two years ago. On the occasion of the anniversary of Amir Rumi's passing, a guy called master Mohan paid a visit to Tariq Mia. Accompanying him was a recording of a little child named Imrat. Master Mohan takes his own life as a result of the distressing sentiments he has at the passing of Imrat. Hearing Imrat, a wealthy guy slit his neck and then proceeded to murder him. He had such a deep affection for Imrat's voice that he did not want anybody else to utter those words. Throughout the course of the novel, Mia hoped that the bureaucrat would have an understanding of the human heart and love.

This chapter features three female characters in particular: Master Mohan's wife, his daughter, and Imrat's sister. She is the protagonist of this chapter. According to the description, the master's wife is what people refer to as the wicked. She is self-centered and manifested herself as a malevolent force that ultimately led to Imrat's demise. Despite the fact that she does not play a large part, the master's daughter is mentioned as a crafty character. On the other hand, Imrat's sister is shown as a figure who is filled with love and a sense of what it means to make sacrifices. It is possible to observe the contradictory circumstances that women find themselves in inside Indian communities by reading this chapter. There are no two women who have the same identity or status. At the same time as they are portrayed as a positive person, they are considered to be a malevolent power. One of the characters, Paanwallah, shares his thoughts with master Mohan, saying, "Wives, don't talk to me about wives." My own is never taken anyplace by me. There is nothing that can kill a man's joy quite like a wife.

When he arrived to the rest home, he brought with him an unusual issue and an unusual situation. A supernatural connection with a ghost of a lady named Rima is said to have existed between him and Rima when he was in Calcutta. As a result of his relationship with Rima, a ghost, Nitin Boss finds himself in a difficult situation in this narrative. To find a remedy for this, he went to the Narmada riverbank. Nitin is healed and brought back to his home with the assistance of the members of the tribal community. Certain rituals are also performed.

The chapters provide a comprehensive account of the misconception that has been perpetuated about women in Indian society and throughout the Indian continent. On the contrary, women are not considered to be human beings but rather spirits that are able to entice men. There is a misconception that has been established about women that portrays women as a hostile and destructive force. The tale of the Courtesan is brought to light in chapter 10. During the course of one day, a lady visits the rest house and stays there for the night. A dacoit kidnapped her daughter, according to the tale that she gave about the incident. She had such a stunning



appearance that it gave the impression that she was an angel. Rahul Singh, a nefarious individual, kidnapped her. The next morning, when her daughter arrived, she revealed that Rahul Singh had been her husband in a number of previous lives on several occasions. She had travelled to Narmada in order to take her own life in his honour after the dacoit had been murdered at some point in the past. There are still remnants of the terrible practice of sati throughout India, despite the fact that the tradition of sati can no longer be practiced. Even her mother was overjoyed for her daughter since she is of the belief that passing away in Narmada will cleanse her of all her sins.

The last tale in the book is about a character named Naga Baba. Tariq Mia tells the narrative to the government worker who is listening to her. As a typical ascetic, Naga Baba performed a considerable deal of penance. A female kid that he had adopted was taught the songs of Narmada by him at one point. Uma is the name he gave her. After some time has passed, the youngster that was adopted from a brothel home develops into a minstrel performance artist. Some months after the tale was recounted, a party of archaeologists arrived to the rest house under the direction of Professor Shankar, who was none other than Naga Baba. They were there to investigate the rest house. Naga Baba came to see that the man is the most important truth, and there is nothing outside himself. Therefore, the narrative comes to a close with the scenario in which Uma meets Professor Shankar, who he happens to bring along with him. In contrast to Mehta's earlier works, which discuss India's Maharajahs and Indian mysticism as it is seen by the west, *A River Sutra* is not about the meeting between East and West. On the contrary, it is about deception, sexuality, and the thrill of music. And as Nina Mehta puts it:

The blending of Eastern and Western ideas is not the subject of a *River Sutra*. In its place, it weaves together illusion, sexual delight, and musical ecstasy by recording the epiphanies of a highly stylized cast of people who improvise their way towards destiny.

The religious and secular personalities portrayed in *A River Sutra* are presented in great detail. These people have a key part to play in the life of shallowness that is associated with secular styles of living. *A River Sutra* is a work that is more personal and more focused on issues. According to Erin Soderberg; "The tales of various pilgrims to the river-tap the deep veins of Indian Mythology and artistic traditions while also forming a prose meditation on the country's secular- humanist tradition". The Narmada River, together with the storyteller, is responsible for weaving and threading the whole tale by themselves. The topics that are covered in these issues include Hindu mythology, sufi poetry, traditional Indian music, the deity of love known as "kama dev," as well as the secrets and passions that are associated with the human heart. The *A River Sutra* is a contemporary work that acknowledges the challenges that contemporary India experiences.

Gita Mehta is a member of the Odia family, and the name "Odia" is synonymous with a number of other traditional names, including, and Uri. First, she receives her early schooling in India, and then she goes on to graduate from Mumbai University. After that, she continues her study at the University of Cambridge, which is located in the United Kingdom. The topic that she chooses to study in the United Kingdom forms her career since it allows her to develop her own unique perspective on life and literature. It was her Master of Arts in English literature that she finished. Cambridge encouraged her to write on the difficulties facing the country. Her schooling instilled in her the ability to use words in such a way that she could produce such a remarkable piece of fiction. Her youth, which coincided with the time when her father was actively involved in the

freedom struggle activities, was the catalyst for the development of the political narrative that she began to construct.

The fact that her father is involved in liberation movements makes it impossible for them to take care of their kid by themselves. In light of the fact that they are on the verge of being arrested for British activities, he decides to send them to a boarding school. In other words, Geeta has spent her whole childhood away from the home. Then, the same thing occurs to every single individual, which is that while they are away from their home, they miss the country of their birthplace. Despite the fact that Gita is physically absent from the home, she yet receives regular updates on the independence struggle in India. The life or karma of a human being is reflected in the word "Gita," which comes from a mythological origin. Both the Bangladesh Revolution and Dateline Bangladesh are made accessible to viewers in India and those in other countries via her filmmaking. The two films that she has directed have received a lot of positive reviews from critics in India and other countries. Over the course of her career, she has been employed as a war reporter for the United States television network NBC. There is a remarkable trait that Gita Mehta has, and it is this quality that causes her to be an excellent literary person. Because very few individuals are able to acquire what they desire, Gita Mehta's marriage is a wonderful event in her life. The same thing happens to Gita, which is that she receives a spouse from the publishing company. She enters into a marriage with Sony Mehta, who held the position of editor-in-chief at the well-known publishing company Alfred A. Knopf.

In the television news, Gita Mehta discussed the battle between India and Pakistan, as well as the consequences of that conflict, which led to the formation of Bangladesh. She was there at the establishment of countries such as Bangladesh and Pakistan. The existence of a princely state in India is the subject of her films, which are based on a variety of various themes that she created a movie about. In terms of her work in the film industry, it is a well-known fact that she has ended production on four films, all of them are about political and military conflicts. For the documentary that she is producing, she needs a significant amount of data and research, and Gita is an excellent person to handle that. She responded to the question regarding her films by saying that she

During the Bangladesh conflict, I was a member of the Mukti Vahini, a group of guerrillas, and I documented my experiences in four different films. In later years, I worked for NBC and covered the Indo-Pakistan conflict, which ultimately resulted in the form of Bangladesh. In addition, I produced documentaries on the elections that took place in the states that were formerly known as Indian princely states...If I were to go to the headquarters of the BBC and the National Broadcasting Corporation, I would ask them, "Why don't you let Indians make films about India?" It startled them, and they agreed to let me direct the films.

It is because of the contributions that her father has made to the country that the whole family has gained notoriety and recognition. The amount of respect that he receives from the people of the state, whom he elected to the position of Chief Minister. Additionally, the other member of her family gets involved in politics, and her actual brother, Naveen Patnaik, succeeds her father as the Chief Minister of the state. Once again, this is an issue of faith whether or not people believe that they are a good leader for the state. In all her fiction and non-fiction works, Gita Mehta writes on the Indian country, carrying on the heritage begun by her father. Both her father and her brother are dedicated to serving the country via their work in politics, and she is also dedicated to serving the nation through her writing.

Literature and the natural world are brought together in the field of ecocriticism, which is an interdisciplinary phrase. Issues pertaining to the environment are written about in a significant and extensive manner in the literature. The field of ecocriticism is concerned with the same problems that have been discussed in literature in connection to the natural world. This word not only presents the environmental problems, but it also offers a viable solution to the problems that are associated with the environment. In ecocriticism, nature plays a significant role; since nature is unadulterated and unaltered, it may be used to the study of racial diversity, gender dynamics, and social stratification. The characteristics of nature, such as creativity and independence, are reflected in many aspects of society, including gender, race, and other concerns. Naturalness and purity, such as those seen in nature, are not the product of human ingenuity; thus, when ecocriticism is examined, it serves as a guide for the laws that humans have created for society, which are not accurate. as a result of the fact that they are founded on prejudiced notions and the mind.

As a result of ecocriticism, these erroneous ideas in society are brought to light, particularly when nature, which is inherently perfect for civilization, is brought into focus. Within the context of his work titled "Literature and Ecology: An Experiment in Ecocriticism," William Rueckert was the first person to use the word ecocriticism. This day and age, ecocriticism is beginning to include the more extensive portion of studies with green studies. Joseph Meeker's work, "The Comedy of Survival," published in 1974, establishes a connection between ecocriticism and philosophy. He elevates the literature beyond just presenting it to the level of ideological thought that is present in the literature. Both the worth and the significance of the research are increased by the ideological meaning. In the field of ecocriticism, where nature plays a significant role, all gender and racial concerns are included into the study of ecocriticism for the purpose of authentic research.

The ecofeminist movement is also a significant and influential component of ecocriticism. In her, provides a definition of the notion of ecofeminism and discusses its connection to gender concerns. In the concern ecofeminism, the thoughts and opinions of feminism are emphasized from the perspective of a female. In addition to this, it calls into question the egalitarian vision of human beings as well as the male-dominated society. In the modern world, ecofeminism may be broken down into a number of distinct sub-groups that are powerful in their own right, such as social, cultural, and liberal ecofeminism. This research paper will examine the relationship between women and nature in regard to politics, culture, the economy, and literature. The purpose of the study is to evaluate this relationship. There are several instances in which ecofeminism demonstrates the strong connection that exists between the oppression of nature and women. In one sense, we may see that humans have a dominant position in nature, and in a similar vein, women are dominated by men. However, ecofeminism advocates for the equitable treatment of all women in society, with the goal of ensuring that they are treated with respect.

The primary goal of ecofeminism is to completely eradicate the dominance of any and all entities that have the ability to control human existence. As a result of this line of reasoning, the method of subjugating the populace will be rejected in some part, and the whole human race and the natural world will be unified into a single organism. The unfairness is not only in respect to the natural world, but it is also in reference to women within the same time period. The researcher is not only concentrating on the literary work, but also on the author, who is crucial in the process of giving birth to literature because of the vital role they play in the process.

In addition to discussing ecocriticism and ecofeminism, the literary work is a production of women, and it also discusses the relationship between the two. In her most renowned work, *River Sutra*, Gita Mehta, a



woman who writes about nature, expressed a great deal of concern over women in addition to the natural world with her writing. Susan Griffin's "Women and Nature," Carolyn Merchant's "The Death of Nature," and Mary Daly's "Gyn/Ecology" are only a few examples of the western literature that depicts the authority of culture over nature and the dominance of male over female. Another example is the dominance of male over female in western literature. Books like these are suitable for introducing the concept of ecofeminism into the literary canon for the purpose of doing extensive research in relation to ecology and the environment. In many cases, women take the lead in addressing concerns about the environment, and they are the ones who establish ecocriticism as an important component of literary criticism. Concerns pertaining to human health and the environment are among the most fundamental topics that many female authors choose to write about. This contributes to the cleanliness and greenness of the environment. A significant number of women from all around the globe have banded together to combat the adversary of nature in order to conserve the environment and restore the appropriate equilibrium within it.

Ecofeminism is involved in the process of reconstructing the value of society and repairing the culture that already exists. The most important issues that ecofeminism focuses on are the liberation of women and the liberation of nature from the control that men have over it. In the event when a female author writes about nature in her works of art, it indicates that she is inadvertently advocating for female concerns and the problems that nature faces. Each and every nation in the country has a culture that is very repressive in respect to nature and women; hence, women band together to fight against this oppressive culture. It has been noted that there is a very tight relationship between women and nature, as they work together both inside and outside the home.

## CONCLUSION

Life is maintained by art. Through their work, artists recreate life in a way that is true to life. A River Sutra is a work of fiction that offers a unique perspective on that which is known as life. In order to convey the challenges that women face, a variety of literary strategies are used. The struggle that women go through in their search for identity is shown. A reader who has finished reading A River Sutra is likely to come away with the impression that patriarchal ideology is the dominant ideology in India. Women in India are perplexed by the dual status that they have in the country. The fact that Mehta is a woman is significant because it allows her to portray the experience of being a woman, which is in line with the concept of deconstructing patriarchy. When it comes to the portrayal of female characters, masculine ideology is at the forefront. It would seem that it is difficult for women who are subjected to such subjection to discover their own identities as human beings. The author of the novel has omitted the real living experience of women in order to portray their awful position. This is done not to show sympathy or empathy for the women, but rather to give them more power. For the purpose of illustrating the prevailing worldview, she has created a universe with people and situations that fit the description.

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