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# Inspection of the Plights of Ancient Widowhood and Victimization of Child Marriage as Pictured in Bapsi Sidhwa's *Water*: A Feminist Appraisal

\*<sup>1</sup>K Arulsevi\*<sup>1</sup>Assistant Professor Department of English, St. Antony' College of Arts and Sciences for Women, Dindigul, Tamil Nadu, India.

### Abstract

This research article at the outset sheds light on the crisis and plights on the ancient widowhood culture in the typical pre-Independence Indian scenario and delves deep into the victimization of child marriage, which results in the destruction of the childhood innocence and happiness. Bapsi Sidhwa is the popular Pakistani-c American novelist, whose literary realm probes around the conflicts of women in Pre-and Post – colonial India. This research article analyses Sidhwa's novel "Water" and unearths the stoic mourning and sufferings of early widowhood and child-marriage in Pre-Independence India. This research article highlights the plights of Indian typical women through feminist appraisal which deals with the psychological, emotional and physical problems encountered by women in India. This research article finally culminates with a point that it is through Gandhian ideology and education as a weapon, women should cross the margins to get the equality.

**Keywords:** Crisis, plights, widowhood, victimization, child-marriage, conflicts, stoic, mourning, psychological, emotional, physical Gandhian, ideology, education

### Introduction

In the twentieth century, women's writing was considered as a powerful medium of modernism and feminist statements. The last two decades have witnessed phenomenal success in feminist writings of Indian English literature. Today is the generation of those women writers who have money and are mostly western education. Their novels consist of the latest burning issues related with women as well as those issues that exist in the society since long. The publishers feel that the literature actually survives because of these types of bold topics and commercials used by the women novelists. They describe the whole world of women with simply stunning frankness. Their write ups give a glimpse of the unexplored female psyche, which has no accessibility. The majority of these novels depict the psychological suffering of the frustrated housewife.

Since long, feminism has been used by the women novelists. Their novels reflect that the present age women have realized that she is not helpless and is not dependent. They feel that a woman is an equal competent just like a man. Today a woman has also become a direct money earner and she is not only confined to household works. The women of modern era think on different lines and that is what is depicted in the novels of the Indian women authors. These facts are incorporated by the women writers. Indian women writers explore the feminine subjectivity and apply the theme that ranges from childhood to complete womanhood. These women writers say that

feminism means putting an end to the silent sufferings of women.

Women writers in India are moving forward with their strong and sure strides, matching the pace of the world. We see them bursting out in full bloom spreading their own individual fragrances. They are recognized for their originality, versatility and the indigenous flavor of the soil that they bring to their work. Indian women writers like Kamala Markandaya, Bharathi Mukherjee, Anita Desai, Nayantara Saghul and many more have played a pioneering role in conveying the readers a wild range of indigenous Indian issues, punctuated by a strong feministic outlook. It is amazing to note that these writers have climbed the ladder of success in a slow and painful way. Thus, this new voice of emerging modern India succeeded in drawing the attention of the public towards the pressing problems of gender inequality, social evils, and encroachment of land by foreign nationals and exploitation of women in a patriarchal society.

Those women were give their contribution Indian Literature. Some of the Pakistani writers also written and give their contribution to Indian Literature. They are written about the condition of Indian women in their works. There wrings also the part of Indian literature. There is no any country discrimination in their works. There works are just the reflection of Indian women's situation and the problems they facing in the society.

Bapsi Sidwa is a writer of enormous talent, capable of endowing small domestic occurrences with cosmic drama and

rendering calamitous historical events with deeply felt personal meaning” Bapsi Sidwa is a Pakistani novelist of Parsi descent who writes in English and is resident in the United States. She was the first novelist written about the culture of India. Sidwa was born to Parsi Zoroastrian parents Peshotan and Tehmina Bhandara in Karachi and later moved with her family to Lahore. She was two when she contracted to polio which has affected her throughout her life and nine in 1947 at the time of Partition facts which would shape the character Lenny in her novel *Ice candy Man* as well as the background for her novel.

**Works:** *Their Language of Love* (2013), *Jungle Wala Sahib* (2012), *City Of Sin and Splendor* (2006), *Water* (2006), *Bapsi Sidwa Omnibus* (2001), *an American Brat* (1993 US, 1995 India), *Cracking India* (1991), *the Bride* (1982), *the Crow Eaters* (1978).

The novel “*Water*” is set in 1938, when India was still under the colonial rule of the British, and when the marriage of children to older men was commonplace. Following Hindu tradition, when a man died, his widow would be forced to spend the rest of her life in a widow’s ashram, an initiation for widows to make amends for the sins from her previous life that supposedly caused her husband’s death. Chuyia is an eight-year-old girl who has just lost her husband.

She is deposited in the ashram for Hindu widows to spend the rest of her life in renunciation. She befriends Kalyani who is forced into prostitution to support the ashram, Shakuntala, one of the widows and Narayan, a young and charming upper-class follower of Mahatma Gandhi and of Gandhism.

The novel expresses and deals with the issues of child marriage and Widowhood in Ancient India, because Bapsi Sidwa’s *Water* novel has moved with these two important themes of women’s life, and the themes also express about the social heritage of Indian Society. The themes, Child marriage and widowhood both have led important part in women’s life. In ancient India the name of marriage women suffers a lot for their self-identity in married life,

Marriage in Hinduism is a sacred relationship. It is both an obligatory duty and a samskara (sacrament). Unless a person renounces life and accepts the life of a renounce (sanyasi), he is expected to marry and lead a householder’s life. It is an essential aspect of the four ashramas (brahmacharya, grihastha, Vanaprastha and sanyasa) and the four aims (purusharthas) of human life, namely, dharma, artha (wealth) kama (sensuous pleasures) and moksha (salvation). For a Hindu woman marriage marks the end of her life as a maiden. She has to leave her parent’s home to begin life a new in her husband’s house, amidst new people and new surroundings.

After marriage her relationship with her parents remains formal and minimal. Marriage therefore becomes a matter of anxiety and stress for many women, till they become familiar with their lives. The early stages of marriage is a make or break situation in case of many. It is also the period, during which the bride either becomes popular in her new home or unpopular, depending upon her behavior and her relationship with each member of her husband’s family.

In the earliest known history of India from 200 BC to 700 AD, young women and men rejoiced a liberal concept of love and they had the freedom to choose a partner and enter into romantic relationship with each other without any fear of scandal. However, from Middle Age, as states and government developed, the political system elaborated and modified the Indian society gradually. It transformed the lifestyle and opinion of its people from a simple to more complexes from, restricting significantly the notion of liberty.

Women lost their rights and had to obey rules and respect the code of behavior. They were now subject to family discipline and the honor of their clan. Since young women were considered irresponsible and irrational in love, parents married them early before they got caught into any scandal. Though, age at which the girl was to be married differed and it is for girls younger than 12 to be married in antiquity. Nevertheless, girl brides became younger towards the medieval period, and it became increasingly common for girls as young as six or eight to be married in Indian society. The prime concern of negotiating the marriage was to find out the compatibility between the two families. It was believed during those times that if two persons know each other right from childhood it enhanced understanding and affection. Hence, parents decided on the marriages of their children at a very early age although the daughter stayed with her parents until she attained the age of puberty.

Child marriage can arise due to number of reasons such as these, To raise the economic and social status, Religious hurdles and barriers, Gender bias promotes early marriage of girls, Lack of education, Myths and misconception about early marriage, Pressures from older members of the family and community, The notion that early pregnancy leads to larger families and hence providing for heirs to the throne, some communities regard their girl children as a burden and think of getting rid of them by marrying them off early in a patriarchal society. The Harmful effects early marriages were;

1. Psychological and emotional stress like forced sexual relations, denial of freedom and personal development as household chores now become a priority.
2. Denial of personal developments and education.
3. Maturity levels become an issue as the little girl is now expected to play the role of mother Girl children undergo severe health problems like pregnancy and childbirth.
4. Girl’s brides are also involved in early childhood care.
5. Threat to contracting sexually transmitted diseases increases when girl children are exposed to such an environment.
6. As girl children are still vulnerable and submissive, they can be subject to the atrocities of domestic violence and abandonment.
7. Mental and emotional stress in girl brides is high because they are not old enough to cope with maternal, marital or in law issues.
8. Most of child marriage are considered to be forced which is true but children entering into an early marriage out of choice should also be warned of various personal and health issues that can complicate their lives forever.

Widowhood constitutes one of the multiple facets of Indian womanhood. It’s a culturally unique phenomenon which afflicts of women in this country. The position of women in the Indian culture is dubious by virtue of its paradoxical stand on women. On one hand, women are venerated as goddesses and considered as the source of the creative feminine power that hold the authority to construct or destruct the universe. On the other, they are labeled as evil, entrance to hell and a bad influence which should be stayed away from Widowhood women are also subject to the same contradictory attitude towards women in India. They generate mixed emotions of awe, pity, and fear. As a nation deeply entrenched in patriarchal ideologies as far as women are concerned, a widowed woman poses a threat to the social organization and is stayed away from at all costs.

It is myth that women held very important position in ancient in ancient Indian society. The following lines are about the proof that shows that in ancient India, list of women was pathetic and they had very low status in the society. We have many evidence of suppression and ill-treatment of women in Ancient Indo-Aryan society. Most of the problems like Child marriage, dowry system, bride burning, no rights to their paternal property, mass wife burning, and widow-burning (sati), have their roots in ancient India.

Once a woman becomes a widow, she is labeled untouchable, a cursed woman, believes to be the source of her husband's death. It is perceived that if you associate with these widowed women you will also be cursed. After the death of her husband, the woman is thrown out of the home and out of the village. Widows sometimes find huts or build their own shelter along the outskirts of the village, a place where outcasts and other untouchables gather. The living conditions are harsh, offering no water or toilets. Often women marry very young leaving them without the opportunity to receive an education. When they are forced to leave their home, these women move into a survival lifestyle. 'Taking what work they can in order to provide for themselves and their children, widows are often forced into a life of prostitution and begging'.

The major problems of the widows are;

1. **Female Infanticide:** the father of daughter was supposed to give huge dowries to the boy's family and this system was also recommended by the Vedas. Hence a girl was seen as a burden. The woman who gave birth to a daughter was ashamed. Husbands were not supposed to have intercourse with a wife who bore only daughters. Hence infanticide arose as convenient way of getting rid of the burden called daughter.
2. **Sati:** The Aryans, upon their invasion of India ca. 1500 B.C. introduced the horrific custom of Sati, the burning of a woman after the death of her husband. When performed singly it is referred to as sati, when performed masse by all the women and daughters of a town in anticipation of their widowhood, it is known as jaguars. It is sanctioned by their most sacred texts and was practiced from the fall of the Semito-Dravidian Indus Valley civilization to the modern age.
3. **Inheritance Rights:** Majority of Indian widows are deprived of their inheritance rights. If a widow has adult sons, she may enjoy it but if she is childless or has only daughters she actually faces problems. Widows are mostly deprived of their legal rights. Patrilocal residence and patrilineal inheritance is fundamental source of the poverty and marginalization of Indian widows, when the husband dies, a widows has no freedom to 'return' to the parental home or to her brothers. She remains in her husband's village whether or nor her owned land or property.
4. **Prohibition of Remarriage:** Some castes prohibit remarriage of widow. Others allow it provided that it is within the family. If a widow marries away, she loses to her children as well as property. The higher the caste, that widow's remarriage is forbidden. If the widow is very poor and cannot able to afford dowry, the second husband may be an elderly widower or a divorcee of sick of handicapped.
5. **Observation of Mourning Rites:** Widows are bound to observe some mourning rites in the family and society. They have to wear whit sarees, forgoing all cosmetics, no bangles, no nose rings, flowers, kumkun and jewellery.

Besides, they have to live on vegetarian diet. They remain in seclusion avoiding social gatherings ceremony and temple worship. Some widows are forced to remarry to a brother-in-law or levirate or live the remainder of their life as an ascetic in the harsh conditions of ashrams or a temple.

6. **Victim of Violence:** Widows are commonly accused of having caused her husband's death. In addition in many parts of India, particularly in tribal communities widows are sometimes killed as witches. The underlying motivation is economic, the accusers tend to be the male relatives, and brother-in-law or step sons who want to control the land. Rape Forced marriage and sexual abuse are common problems in case of widows.
7. **Economic Problem:** Many widows come across economic hardship during their life. They are bound to send their children out to wok to earn income instead of sending them to school for education. Some widows are forced to adopt prostitution as sources of income.
8. **Ashram Life:** Ashram life is one of the tragic parts of widows life, after the death of their husband they are forced to place their self in Ashrams. There they survive on donations and go through their day begging for alms and food. In some extreme cases, women have to resort to prostitution to make it through the rest of their lives.

Sidwa builds her novel around the character of Chuyia, a six-year-old Brahmin child bride, who is abandoned, by her family and in-laws in an ashram in Varanasi after the death of her husband when she was aged eight. Through the story of Chuyia, Sidwa captures the descent of a Hindu Brahmin female in to widowhood, highlighting the rituals involved and the symbolic construction of widows as shamed bodies. Mehta's movie, centered on the Kalyani-Narayan love affair, seems to be more concerned with capturing the plight of widows and to show the futility of any resistance unless the relevance of orthodox socio-religious codes is questioned, particularly by women. On the other hand, Sidwa expands the canvas of her novel to show how Hindu high-caste patriarchy has used religion as a tool to institutionalize the twin systems of marriage and widowhood to their advantage.

Bapsi Sidwa's Water is based on realistic portrayal of women's position specifically the widow's plight on subcontinent in 1930s. This novel is about Chuiya's life, a six years old child who gets married with rich and aged widower. This kind of marriage has not been new and strange in the society, while on the other hand people are used to these mismatched marriages that why people take it very normal.

The parents of daughters are concerned only with the riches of their sons-in-law are impotent to satisfy their daughter's physical desires. The girls are contracted in marriage in their childhood by their parents and it is the normal norm of the society and nobody objects to it.

Sidwa writes about the popular belief in Hindu culture according to which, once a girl or a woman is married, her natal family is expected to relinquish their rights over her because being a wife she goes into the proprietorship of her husband,

"Just as the giver can no longer lay claim to an object that has once been donated, the parents of a traditional Hindu bride have no rights over their daughter once she has been gifted to the bridegroom". (Water 21)

The following section is about the little girl and her marriage she is the daughter of Somnath and Bhagya.



“Chuyia the mouse, with the sharp little teeth, And the little bite, Bled the lumpy old house.” (Water 56)

Chuyia a “little Mouse’s” life was setting in a village on the Bihar-Bengal border, the following section is about a little girl Chuyia’s marriage.

“All at once, Chuyia tired of playing with her clay dolls. Her mouth craved something sweet. She knew exactly where she would find ripe goose berries. She packed up her toys and pushed the box against the wall of the neglected thatched hut that lay at the far corner of their compound.” (Water 7)

The prologue of Water is started with Chuyia’s playing with her clay, the above stanzas shows clearly that Chuyia is a very young six year old little girl. Bapsi Sidwa named Chuyia as Little Mouse; she scampers all about the place like her namesake, Little Mouse. Chuyia’s father Somnath spoke about her marriage to his wife Bagya, she was beautiful as the goddess of Bhayalakshmi, whose name she bore. She was surely as pure as the Goddess Sita. She was very traditional and she cannot speak against to her husband’s word, when Somnath was informed that he fixed Chuyia’s marriage with Hirilal (A widower). Bhagya replied in very low voice that she is very young,

“She is only six”, Bhagya said, her quivering voice so low Somnath had to strain to catch her words. “I’ve heard Hira Lal is a grandfather”. He’s younger than me, about forty-four,” Somnath said. “They don’t want a dowry; they will pay for the wedding. She will be cared for. Hira Lal’s mother is a kind woman. She will be good to our girl.” (Water 13)

Moreover, a woman’s only productive work is considered to get married and beget children as Somnath says that,

“A woman’s role in life is to get married and have sons. That is why she is created: to have sons! That is all!” (Water 15)

This thing clearly shows that prosperity and benefit are the only things which are considered in the girl’s match. The subcontinent in 1930s has been a patriarchal society in which the men possess all the dominance and the power of decision-making that is why when Bhaya learns about the match of Chuyia with Hira Lal, she gets utterly hurt but says submissively, any misgivings that Bhagya had about the age of Hira Lal were resolved on Chuyia’s wedding day when she realized that this relation would bring prosperity for her family particularly sons.

“Bhagya was not given to looking at her daughter so closely. She often fazed upon her sons as they slept.” (Water 16)

Although, she is unhappy and dissatisfied for this wedding but she is too helpless to do something for her daughter. At that night, she feels guilty and questions herself that why her daughter is not eligible for the affection and care which her sons enjoy. It suggests that the girls are not given the rights of having equal love and care for their parents. The girls match with the aged men is the common practice in the society. The parents of the daughters just consider the wealth of their sons-in-law and it does not matter to them that they are aged or sick. It is the reason that when Somnath tries to convince Bhagya for Chuyia’s wedding,

“On the wedding day of Chuyia, I don’t want to leave you and baba, she said cried, clinging to Bhagya’s sari. I don’t want to leave Mohan Bhaiya and Prasad Bhaiya or Tun-tun. I will have no one to play with, she said weeping bitterly.” (Water 23)

There are so many rituals are going in front of Chuyia, she doesn’t know anything about the marriage and rituals she had much panic and questions about the ceremony. She asked many questions to the people who are around her. Their

village was situated on the Bengal-Bihar border; the rituals represented a mixture of Hindu customs from both provinces.

Just as the giver can no longer lay claim to an object that has once been donated, the parents of a traditional Hindu Bride have no rights over their daughter once she has been gifted to the bridegroom. Parents of Chuyia were happy about their daughter’s marriage. Bhagya was quite unhappy about her daughter because she was little. But Somnath was not like Bhagya, his thought is like his response was over.

“When Bhagya remembered to she would say, “Cover your head, you’re a married woman now,” or, “You mustn’t go jumping in the pond and wandering off into the forest like his: if your mother-in-law finds out she won’t like it.” Chuyia would do as she was told for a few days and then return to her old ways until her mother remembered to scold her again. By the end of two years, Chuyia had almost no memory of her wedding”. (Water 30)

The above text shows that the little child nothing known about marriage, and she almost forget her marriage, because of her age Chuyia did not follow her mother’s advice. The overall above text is just a part of Chuyia’s marriage and a little happiness in her life. ‘Child marriage and widowhood both are like the two opposite sides of the same coin’. In the novel, marriage and widowhood are presented by Sidwa as the two institutions that define structure and constrain the category of Hindu Womanhood, like the two opposite sides of same coin. Through the second section, Sidwa captures the extreme destitution of the widows who are sentenced to a life of humiliation and unhappiness in the name of religion, and uses it to question the logic that necessitates their public humiliation and mistreatment.

“Somnath didn’t know how to begin. Groping for words, his voice infinitely. Kind, he asked, “ Bitya, do you remember getting married?” The question was of no great moment to the child, and Chuyia shook her head From side to side. “No,” she said in her clear voice. “Your husband is dead,” said Somnath. “You are a widow now or how long, Baba?” Chuyia asked.” (Water 40)

When Chuyia was eight her husband Hira Lal was ill and died, Chuyia was almost forget her marriage with Hira Lal, when her father. Somnath told that now you are a widow, Chuyia doesn’t know the meaning of her father’s. Water captures that after the death of Hira Lal, all things signifying Chuyia’s status of wifehood are removed from her body. Her bangles are broken, her sindoor and mangalsutra are removed. Suddenly, her mother in law loomed over Chuyia, and before Chuyia had time to react, she jerked the Mangal-sutra off her neck and the beads scattered on the ground. She grasped Chuyia’s hand and, using a brick, violently smashed the red glass bangles that hung from her wrist. Then, methodically, with no more concern for the girl than if she was an inanimate object, she took the other hand and with the brick smashed the bangles on her other wrist.

“Chuyia, struck speechless, looked at her shattered bangles in dismay. She searched her mother-in-law’s face with astonished, questioning eyes. The smashing of the bangles was the first of many rituals designed to mark Chuyia’s descent into widowhood.” (Water 41)

One of the hired women attending to their party led Chuyia could protest, the women pulled down her skirt and pulled her blouse up over her neck and saying that “ you can’t wear colors or stitched clothes,” threw them in a heap to one side. She hunkered down and in swift, sleight of hand motions removed the girl’s silver anklets and secreted them on her person. Chuyia stood naked as the day she was born, staring

at the vibrant little red and blue heap her clothes made. The woman steered her beneath a spigot, and with her rough hands bathed her quickly and dried her with her discard clothes. They offered Chuyia to white clothes.

Chuyia did not know anything about the rituals. She had been quite watching at all happening for her, she had many questions on her eyes. After those rituals she was sending Rawalpur Ashram. Chuyia was very scared and she doesn't want to be there in the ashram. Her mother-in-law was forced Chuyia and her father Somnath doesn't support Chuyia, she was helpless. Chuyia was begging her father, to get her back to home, but he doesn't do anything for her little child. Chuyia's voice rose in anger and she slapped his hand and asking repeat about her mother. She could not understand why he didn't answer her. Somnath stood helpless, resigned to his fat and the fate of his daughter. Hira Lal's mother pulled the black panels together and firmly shut the door of the ashram on his daughter's fearful cries and on her life. Somnath turned and led the way, and Hira Lal's mother followed him to the river.

As widowhood is seen to result from Bad Karma, as punishment historically widows, particularly Brahmin widows, were not allowed to remarry and they should be live alone without their family. After the death of their husband, they won't live like a normal woman. In the ashram there are so many widows in the age from twenty-five to seventy. They were unadorned except for the two-pronged ash-smears on their foreheads that marked them as devotees of Lord Krishna. With their shaved heads and long, stern faces, some looked like men. They watched silently to the new arrival of Chuyia.

Chuyia was as very much afraid to being there in the ashram. In the ashram chuyia was meet various age groups some being young like Kalyani (one of the protagonist), others middle aged like Sagunthala or very old, as is Bua, the ashram is run by a widow named Mathumathi who forcefully uses kalyani for prostitution to cover the expenses of the ashram and to satisfy her personal drug addiction. Narayan a young follower of Gandhi, he falls in love with kalyani but his effort to marry her thwarted by both his family and Madhumati. Finally kalyani commits suicide. Being depressed of her source of income, Madumati sends a very young Chuyia to one of her clients. Chuyia's rape galvanizes Shaktunthala to send Chuyai away from Rawalpur with Narayan.

The overall above text is about *the social trilogy* in women's life, the social trilogy I used in the above section is 'Child marriage, Widowhood and Love'. If the women marring in her early age is totally failed their life, Chuyia, Kalyani, Shaktunthala, Bua, and Madhumai are the examples for woman and marriage, woman and Widowhood. Each has each story in their own life. The Ancient India had treated Woman is a Second Class Citizen. In *Water*, Sidwa tries to show that in Indian patriarchal society, a woman's body nothing more than a medium vessel, which has been created by nature for the propagation of the human race. A woman is a valuable commodity for her natal family as well as for her in-laws because of her ability to procreate. Motherhood is not only a status to which a woman should aspire, but according to religious scriptures it is her moral and social duty, the fulfillment of her dharma. If a woman fails to conform to the discussed, prescribed models of femininity, she is usually condemned by society.

If she fails to fulfil her wifely duties by providing sons, she is turned into an inauspicious creature, and if, unfortunately, her husband happens to die before her then the worst fate awaits her as a widow. The institution of widowhood has been

constructed from a point of view that clearly allows men to hold power over the bodies of women and causes the explosion of widows. Under the influence of the religious traditions, the widow becomes an object of divine and public disdain. A permanent source of pollution and is abandoned to a life of public shame, humiliation and destitution. Sidwa shows that the bodies of widowed women are shamed on multiple levels and are then shunned into silence under the burden of their shamed existence.

The patriarchal Hindu society states that widows like kalyani, chuyia or shaktunthala are to feel ashamed because they were born as women and not men in this life; they humiliated and shamed of causing the death of their husbands by those very families who are responsible for causing the tragedy by arranging hugely mismatched marriages between very young girls and old Hindu men. Lastly, they are not to be scorned as a source of pollution and eternal damnation for being the sellers of flesh.

The hypocritical social mind-set allows rich and powerful men. Like Narayan's father, to take advantage of these widows without incurring any social stigma or religious reprimand. No longer anyone's sister, daughter, wife or mother, and bearing the stigma of a bad karma, these widows become the other women who, like the prostitute on the street, can be taken advantages of exploited, used and discarded without the abuser having pay a price for it or to face any social consequence. These widows fall in the same category as the 'untouchables' in Hindu society, they are the marginal and the forgotten. Through this novel Sidwa talks about the story of child marriage, widowhood and love.

### Conclusion

I conclude from this Article that society is not totally supporting women, like Bapsi Sidwa's *Water* shows the characters Chuyia, Kalyani, and Sagunthala there is someone who likes Narayan who is supporting women. In a patriarchal culture setup where the male child inherits the property and or wealth of the father, carries on the family name, and holds an authoritative position as a son, husband, or father, female children are destined to discrimination and marginalization. From early childhood, a woman is trained to defer to the authority of men and to value their lives over her own, as women are deemed weak. This article tells about a crucial part of women's life. In every woman's life marriage is one of the important parts, but the name of tradition and culture the society has put so much burden on women's. The social system is not only in post-colonial India but now also in many places, mostly in Indian villages the people are following child marriage and treating Widows like second class citizen

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