

CHAPTER 1

INTRODUCTION

Literature is indeed the most explicit account of the human essence. It is a medium through which the spirit of our living is made predominant by linking it to the fanciful experience. A literate person has the apprehension and the rational mind of a sociologist who caters an exact account of mankind, society and social system. Milton Albrecht exemplifies the implication of the conjugation between literature and society: "Literature reflects accepted patterns of thought, feeling and action, including patterns of expressions and society's unconscious, assumptions. It innovates, giving expression to emerging themes that may not yet be definable in literal terms" (*American Journal of Sociology* 420).

Among various genres of literature, today fiction becomes the most characteristic and dominant form of literary enunciation not only in world literature but also in Indian literature. As a different literary form, the novel is of a recent birth. It is considered as the most eloquent and dominant form of work in the twentieth century and widely approved as the most readable and acceptable pattern of work that portrays the life experiences and ideas in the particular context of time. It is so similar to the epic in the earlier period of some civilisation or similar to the drama in the Athens of Pericles and to the essays in the Queen Anne's period. From years back, Indian literary artists have been highly fascinated by this form of literature and have adopted it generously and skillfully.

The new genre of fiction came into India in the last quarter of the nineteenth century. Its birth is due to the influence of English literature in India. It was during the eighteenth century, the genre of novel emerged in England due to the impact of industrialisation and the rise of the middle-class. The advent of printing press also boosted its quick spread. The deed of colonisation during the mid-nineteenth century paved way to the availability of English

literary texts in Indian soil, that inspired and promoted Indians to write novels both in English and in various other vernaculars.

The first Indian English novel was *Raj Mohan's Wife* (1864), by Bankim Chandra Chatterjee later followed by his *Anand Math* (1884), a political novel that contributed the Indian National song "Vande Matharam". All these fictions varied in its own way from his Bengali novels *Durgesh Nandini* and *Kopal Kandla*. The English translation of Manoj Basu's *Jaljangal* titled *The Forest Goddess* by Barindra Nath Bose came up following Chatterjee's.

The fictional works produced in Indian writing during eighteenth sixties upto the end of nineteenth century had a great influence of the eighteenth and nineteenth century British fiction, particularly that of Daniel Defoe, Henry Fielding and Walter Scott. Mainly the fictional writers during this period emerged from the region of Bengal and Madras. Few works released during that time period are Ram Krishna Punt's *The Bay of Bengal* (1866), Anand Pasad Dutt's *The Indolence* (1878), Shoshee Chunder Dutt's *The Young Zamindar* (1883), Trailokya Das's *Hirimba's Wedding* (1884), Krupabai Sathianandan's *Kamala : A Story of Hindu Child Wife* (1894) and *Saguna: A Story of Native Christian Life* (1895), Michael Madhusudhan Datt's *Bijoy Chand : An Indian Tale* (1888) and Lt. Suresh Biswas's *His Life and Adventures* (1900) and Yogendra Nath Chattopadhyaya's *The Girl and her Tutor* (1891).

With a social reformation theme of widow re-marriage, *The Lake of Palms: A study of Indian Domestic Life* (1902), Romesh Chandra Dutt translated his Bengali Novel into English. *The Slave Girl of Agra, an Indian Historical Romance* (1909) follows the first one with a setting of Mughal period. *Verdict of Gods* (1905) and *The Prince of Desting: The New Krishna* (1909) are the two works of the Bengali novelist, Sarath Kumar Ghosh.

The fictional writers from Madras provinces are A. Madhaviah and T. Ramakrishna

Pillai. *Sathyanaada* (1909), *Thrillai Govindan* (1916), *Clarinda* (1915), *Nanda, the Pariah who overcame Caste* (1923) and *Lt. Panju –A Modern Indian* (1924) are few contributions of Madhaviah to the fictional world of Indian English literature. *Padmini* (1903) and *A Dive for Death* (1911) are the contributions of T. Ramakrishna Pillai.

The Punjabi writer Jogendra Singh contributed to Indian English fiction through his works *Nur Jahan, the Romance of an Indian Queen* (1909), *Nasrin, an Indian Medley* (1911), *Kamala* (1925) and *Kamni* (1931). They all mainly focus on social themes. Jogendra Singh was followed by the writer S.T Ram with *The Cosmopolitan Hindustani* (1902) is his work. This was ensued by *A Glimpse of Zanaha Life in Bengal* (1904) by L.B. Pal, *The Adventures of Mrs. Russel* (1909) by S. B Banerjee, *The Love of Kusuma: An Eastern Love Story* (1910), by Balkrishna, *Man of Letters* by B. K Sarkar (1911), *Beauty and Joy* (1914) of M. M Munshi and *Storm and Sunshine* (1916) of T. K. Gopal Panikkar

The influence of freedom strike, the political scenario and the Gandhian philosophy can be discerned in the works of K. S Venkatramani. Gandhian thoughts can be perceived in his *Murugan, the Tiller* (1927) and political elements can be identified in *Kandan, The Patriot: A Novel of New India in the Making* (1932). Set in the historical period of India, A. S. P. Ayer's novels *Baladitya* (1930) and *Three Men of Destiny* (1939) also bring the spirit of Gandhianism in it.

All the early fictional works in the Indian history triggered the birth of the great trinity, R. K Narayan, Mulk Raj Anand and Raja Rao. With the emergence of these novelists, the Indian English fiction served much closer to the modern pattern of writing. The contributions of Bhabani Bhattacharya is also worthy enough to be noted during this period. They very well succeeded in presenting the crux of Indian village life opening a new notion in Indo-English fiction.

Mulk Raj Anand (1905-2004), the most beautiful author of Indian English fiction through his work *Untouchable* (1935) presents the pitiable state of the low caste boy, Bhakha suffering under the cruel hands of caste system. *Coolie* (1936) tells the story of anguishing protagonist, Munoo. *Two Leaves and a Bud* (1937) paints the life of a downtrodden peasant, Ganger at Punjab. *The Village* (1939), *Across the Black Waters* (1941), *The Sword and the Sickle* (1942), *The Big Heart* (1945), *Seven Summers* (1951), *The Private Life of Indian Prince* (1953), *The Old Woman and the Cow* (1960), *The Road* (1963), *The Death of the Herd* (1964), *Mourning Face* (1970), *Confession of a Lover* (1976), *The Bubble* (1984), *Little Plays of Mahatma Gandhi* (1998) and *Nine Moods of Bharata, Novel of A Pilgrimage* (1998) are few of his worthy contributions that clearly sketch the poignant state of Indian rural villages. Through his works he directly sketches the evils of poverty, class and caste system, gender discrimination and various other social themes like child marriage and dowry.

R. K. Narayan (1906-2001) identified as Indian Hardy, for his imaginary creation of the small town Malgudi depicts the life of middle class South Indian family exuberantly in his works. *Swami and Friends* (1935), *The Bachelor of Arts* (1937), *The Dark Room* (1938), *The English Teacher* (1946), *The Financial Expert* (1952), *The Guide* (1958), *Man Eater of Malgudi* (1962), *Waiting for Mahatma* (1965), *The Vendor of Sweets* (1967), *The Painter of Signs* (1976) are his major contributions before and after the independence. *A Tiger for Malgudi* (1983), *Talkative Man* (1983), *The World of Nagraj* (1990) and *Grandmother's Tale* (1992) are his works following the prior ones. The illustration of small village boys, college boys, teachers, guides, taxi drivers, artists of Malgudi are much universal in itself. His depiction is much higher than mere characterization attaining the features of caricature.

Raja Rao (1908-2006), the youngest one of the trio has published five novels titled, *Kanthapura* (1938), *The Serpent and the Rope* (1960), *The Cat and Shakespeare* (1965), *Comrade Kirillw* (1965) and *The Chess Master and his Moves* (1988). The story of

Kanthapura happens in a village with the same name where the novelist tries to plant the Gandhian visions of un-touchability and non-violence. It is sketched in the Indian traditional background. *The Serpent and the Rope* very well presents the amalgamation of Eastern and Western culture bagged the Sahitya Academy Award in 1963. Raja Rao's successful philosophical approach is imprinted in his work, *The Cat and the Shakespeare*. He is noted for his style, the use of symbols, myths and the presentation of Eastern and Western philosophies.

Ahmed Ali's *Twilight in Delhi* (1940) and *Ocean of Night* (1964), Iqbalunnisa Hussain's *Purdah and Polygamy: Life in an Indian Muslim Household* (1944), Humayun Kabir's *Men and River* (1945), Amir Ali's *Conflict* (1947), *Via Geneva* (1967) and *Assignment in Kashmir* (1973), K.A Abba's *Tomorrow in Ours: A Novel of the India of Today* (1943) and *Inquilab : A Novel of The Indian Revolution* (1955) are few authors of that time who mention about the lives of Muslim society.

Dhan Gopal Mukherji's *Kari, the Elephant* (1922), *Hari, The Jungle Lad* (1924), *The Chief of the Herd* (1929) and *Ghond, The Hunter* (1929), C.S Rau's *The Confessions of a Bogus Patriot* (1923), Ram Narian's *Tigress of the Herem* (1930), V.V Chintamani's *Veedantam or The Dash of Traditions* (1938), Shankar Ram's *Love of Dust* (1938), D.F Karaka's *Just Flesh* (1941), *There Lay the City* (1942) and *We Never Die* (1944), C.N Zutshi's *Motherland* (1944), Purushottamadas Tricumda's *Living Mask* (1947) are other noteworthy works of the period.

The fiction of nineteen fifties and sixties is pinned with social realism. Bhabani Battacharya, Manohar Malgonkar, Khushwant Singh, Sudhnin Ghosh, G.V. Desai and B. Rajan are the eminent authors of the period. Their works are embedded with naturality, fantasy and realism.

Bhabani Bhattacharya's first novel, *So Many Hungers* (1947) thematically analyses, the political, social and economic background that prevailed in India during that period. Very similar to Mulk Raj Anand's view of social realism in fiction, Bhabani Bhattacharya also highlighted its relevance in his works. *Music For Mohini* (1952) presents the vision of life while *He Who Rides the Tiger* (1952) focuses on the religious contrivances. *Goddess Named Gold* (1960) and *In Shadow from Ladakh* (1966) are other works. The amalgamation of Eastern and Western culture is imprinted through his work, *A Dream in Hawaii* (1978). He is credited with the translations of his work in more than twenty foreign languages.

With the issuing of *Distant Drum* (1960) Manohar Malganokar initiated his life as an Indo-Anglian novelist. Through his work, he focuses on the major purpose of literature that is entertainment. *Combat of Shadows* (1962), *The Princess* (1963), *A Bend in the Ganges* (1964), *The Devil's Wind* (1972), *Bandicoot Run* (1982), *The Garland Keepers* (1987) and *Cactus Country* (1992) are few of his contributions to the world of Indian English Literature.

Khushwant Singh attained fame through his work *Train to Pakistan* (1956) that highlights the impact of India-Pakistan Partition. *I shall not Hear the Nightingale* (1959), *Delhi* (1990) and *The Company of Women* (1999) are his other works with an element of realism in it.

J. Menon Marath's fictional publications are *Wound of Springs* (1960), *The Sale of an Island* (1968) and *Janu* (1988). Balachandra Rajan who presents realism with the tinge of fantasy in his works *The Dark Dancer* (1959) and *Too Long in the West* (1961) gained attention.

And Gazelles Leaping (1949), *Cradle of the Clouds* (1951), *The Vermilion Boat* (1953) and *The Fame of the Forest* (1955) are the four novels of Sudhindra Nath Ghosh. G.V

Desani's *All About H. Hatters* (1948) is an experimental attempt in the field of Indian English fiction by blending the Eastern and Western sort of narrative form.

Ruth Pawar, Jhabvala, Kamala Markandaya, Nayantara Sahgal and Anita Desai are few other prominent women authors in Indian English literature. Kamala Markandaya, noted for her characterisation and theme has published her first novel *Nector in A Seive* (1954). It is about the tragic fate of a poor peasant couple, Nathan and Rukmani. Based on the theme of relationship, her second novel *Some Inner Fury* was published in 1957.

A Silence of Desire (1961) charts the difference that was created in the Indian culture due to the interaction with the West. With the theme of spiritualism in contrary with the Western materialism, the novel *Possession* (1963) attained attention. The novels *A Handful of Rice* (1966) and *Two Virgins* (1973) depict the approach of modernism into the Indian context by the advent of Western culture. *The Coffer Dams* (1969) deals with man-nature interaction in the backdrop of technological innovations in the Indian society. The work that portrays the theme of East-West encounter through the life of immigrants in England is *The Nowhere Man* (1972). *The Golden Honeycomb* (1977) is the historical record of the princely family of Devpur. This work is followed by the publication of *Pleasure City* (1982). In most of her works, she very effectively explicits the Eastern and Western cultural conflicts.

To Whom she will? (1955) and *The Nature of Passion* (1956) are the two comedies of Ruth Pawar Jhabvala that picture the life of middle-class urban families. *The Householder* (1960), *Get Ready for Battle* (1962), *A New Dominion* (1973), *Heat and Dust* (1975), *In Search of Love and Beauty* (1983), *The Continents* (1987), *Poet and Dancer* (1993) and *Shards of Memory* (1995) are her other contributions to the literary field.

Nayantara Sahgal's works, *A Time to be Happy* (1958), *This Time of Morning* (1968),

Storm in Chandigarh (1969), *The Day in Shadow* (1971), *A Situation in New Delhi* (1977), *Rich like us* (1985), *Plans for Departure* (1985) and *Mistaken Identity* (1988) imprint the political upheavals as well as the feminine quest for her own identity in the feminine space.

Much similarly to world literature, Indian English literature too had an impact of the World Wars in its own way. Depiction of anxiety, sorrow, and insecurity, faithlessness, loss of moral values becomes prominent in the protagonists of the creative works. The complicated portrayal of human life resulted in a change in the perspective of world literature including Indian English literature.

Anita Desai, one of the eminent writers of Indian fiction succeeds in portraying the tragic fates of human beings imprisoned in their circumstances. She mainly deals with the inner mental conflicts of the protagonists in an excellent manner incorporating the elements of existentialism. In her novels, *Cry, the Peacock* (1963), *Voices in the City* (1965) and *Bye-Bye Black Bird* (1971) she talks about the loneliness of individuals focusing on Indian women. *Cry, the Peacock* narrates the story of Maya, an unsatisfied wife who pushes her indifferent and detached husband from the roof thereby causing his death. She tries to attain a state of balance in her life. The novel *Voices in the City* enacts the tragic married life of Monisha and Jiban. Through the work she presents the almost urges of young people to quench their thirst for knowledge and spirituality, their souls astray through the city of Calcutta lacking set goals in their life. *Where Shall we go this Summer?* is her Akademi Award winning novel that portrays the inner-outer world conflict faced by the protagonist Sita. *In Clear Light of Day* (1980) she connects the freedom of the country with the freedom of the individual. *Fire on the Mountain* (1977), *In Custody* (1984), *Fasting, Feasting* (1999) are her other contributions to the literary field. Yet other prominent authors of that period are Chaman Naval, Arun Joshi, Shashi Deshpande, Salman Rushdie, Amitav Ghosh, Shashi

Thraroor and Vikram Seth.

Arun Joshi (1939-1993) in his works records the crisis of the present generation. His five novels deal with psychic traumas of modernman who toils between his own individuality and social acceptance. As a talented creative artist, he presents the philosophical works, *The Foreigner* (1968), *The Strange Case of Billy Biswas* (1971), *The Apprentice* (1974), *The Last Labyrinth* (1981), *The City and the River* (1990) and few collections of short stories like *The Survivor* (1975). He bagged Sahitya Akademi Award in 1982 for his novel *The Last Labyrinth*.

Azadi (1975), *My True Faces* (1973), *Into another Dawn* (1977), *The English Queens* (1979), *The Crown and the Loincloth* (1981), *The Salt of Life* (1990) and *The Triumph of the Tricolor* (1993) are the contributions of Chaman Nahal, one of the eminent authors of nineteen sixties.

With the advent of the authors Salman Rushdie, Vikram Seth, Upmanyu Chatterjee, Shashi Deshpande, ShashiThraroor, Shobhaa De, Amitav Ghosh, Amit Chaudhary and Arundhati Roy there emerged a new era of Indian English fiction.

Midnight's Children (1981), *Shame* (1983) and *Satanic Verses* (1988) are Salman Rushdie's works that created a new venture in the history of Indian fiction. Amitav Ghosh's noted works are *The Circle of Reason* (1986), *In an Antique Land* (1992), *The Calcutta Chromosome* (1996) and *The Glass Palace* (2000). With the publication of his very first post-modern novel, Shashi Thraroor attained a place in the list of Indian authors through his work *The Great Indian Novel* (1989).

The Golden Gate (1986) of Vikram Seth is a novel in verse form. *A Suitable Boy* and *An Equal Music* (1999) are his other contributions. Amit Chaudhary published four novels, A

Strange and Sublime Address (1991), *Afternoon Raag* (1993), *Freedom Song* (1998) and *A New World* (2000). Arundhati Roy who hails from Kerala prestigiously won the Booker prize for her maiden venture, *The God of Small Things* (1997).

With gradual development, Indian English fiction, succeeds in its attempt to attain a recognisable position in the world of literature. It paved way to have a platform for the creative artists to excel in their abilities. The English speaking crowd who felt reluctant to accept the initial works of Indian authors now recognises the caliber of Indian authors through literary awards and endowments. Literature mirrors not only the social reality but also designs the intricate means in which men and women shape themselves, their interpersonal relationships and vision of the socio-cultural reality. Indian writers have treated the subject of family kinship with high seriousness due to the tradition and custom of India in providing great prominence to family unity. They deal with the theme of man- woman relationship that has an overall historical, sociological and cultural importance.

The works produced by Indian women writers during the last three decades provide a sight into female psyche and revolves around the full range of female experience. The Indian society which is much stereotypically, traditionally or conventionally tied up fails to remain unaffected by the new influences that had begun affecting it through education and social awareness. It resulted in the change of widespread attitudes and concepts and led to a tendency that created a new practice in the place of the traditional one. Modern literature seeks to redress the conventional imbalance, projecting a new social order that never attempts to suppress women but rather accepts them as autonomous and transcendent. Now-a- days, fiction is promptly concerned with the changing perceptions of man-woman relationship.

The Indian concept regarding woman has undergone a change during the last few decades affecting the age old practices of patriarchy. This social change is prevalent in the

Indian society at large. It affected the fringes of the family and has led to a vital change in the structure and various relationships in a family unit resulting in an apparent change in the aspects of roles and values. Even the principal element of family, the role of husband-wife has undergone a noticeable change because of the developing enlightenment and movement for emancipation of women.

In this aspect, literature and the literary works has set a sterling role in reforming the reader's consciousness. Through various forms, it puts light into female psyche and deals with the full range of female experience. It boldly depicts the new woman who repudiates to play a second fiddle to her husband in different fields of life.

Changes in the socio-economic conditions have changed our patriarchal attitudes to gender and this contemporaneous transformation is reflected in literature. Indian authors including female writers caricature an image of woman that deviates a lot from the pre-set image of woman in the past as 'an evil counterfeit' and 'a weak vassal'.

While woman has configured her status, she discards to surrender to her husband in a servile manner. This paved way to re-define husband-wife relationship and this reformation is reflected in a wide range of contemporary Indian literary works.

The relation between literature and society is reciprocal. It acts as both cause and effect to each other. A literary work is not mere representation. It is the reflection of the social situations. Among all the literary forms, fiction is considered to be the most socially-focused because it portrays human relationships in its varied aspects. The analysis of the various Indian novels reveal the change in man-woman relationship and the emergence of the concept 'new woman' passing through the conflict in roles and values.

In the modern times women prove themselves to be excellent in all fields. The

exuberance of female authors in Indian English writing denotes the capability of Indian women in the literary scene. If we scrutinise the history of Indian women authors in English, we very well identify the worthiness of them both qualitatively and quantitatively.

The history of Indian women novelists in English initiates with Toru Dutt. Through her novels, *Bianca* and *Le Journal de Mademoiselle d'Arvers*, she tries to project her own happy and sad experiences that she gathered in her very short period of life. Cornelia Sorabji, a Parsi Christian is the another noted novelist. She reveals and satirises the dissimulation and assertiveness of the phalo-centric societal structure. She imparts the ideological concept that no longer women are only an article of delight and satisfaction but a receptacle of all the worthy values of life. Her works *Love and Life Behind the Purdah* (1901), *Sun Babies in the Child Life of India* (1904) and *Between the Twilight* (1908) remind us of Plato's view in Moyer's work *Wanderings- Exploring Moral Landscapes Past and Present*: "We shall have to train the women also, then in both kinds of skill, and train them for war as well and treat them in the same way as the men" (229). Through the imagery of 'purdha' that exists in most of the average Indian Muslim and Hindu women's life, she unveils the notion of suppression and objectification of women in the male- centered society.

The period after Second World War nurtured the growth of Indian women novelists. Kamala Markandaya, Ruth Praver Jhabvala, Nayanthara Sahgal, Anita Desai, Shashi Deshpande, Mahasweta Devi, Manju Kapur, Arundhati Roy, Shobhaa De and various others bring to light the realistic picture of Indian families tied up in the age old tradition of male chauvinism. Kamala Markandaya portrays through her *Nector in a Sieve*, *The Coffer Dams*, *A Handful of Rice*, *Two Virgins*, *A Silence of Desire* and *Some Inner Fury*, the various physical, mental and emotional hardships crossed by an ordinary Indian woman.

Ruth Praver Jhabvala, the contemporary of Kamala Markandaya has also contributed

an unerasable impression in the history of female novelists in Indian writing. Even though she is a German born lady married to an Indian, most of her creative works are set with the elements of Indianness in it that compels one to consider her as an Indian author. Her works, *To whom she Will, A Backward Place, The House Holder, Heat and Just* deal with women characters set in different aspects of Indian society making themselves silent sufferers to an extent.

Nayantara Sahgal, a well known successful novelist of politics focuses on the contemporary incidence and political activities mixed with artistic skill and objectivity. She again focuses on the Indian women's quest for sexual freedom and self-actualisation. *A Time to be Happy, This Time of Morning, The Day in Shadow* are few among them. Anita Desai through her fictional world ponders over the human psyche and attempts an inner voyage through the characters similar to Virginia Woolf who comments, "Life is not a series of gig lamps symmetrically arranged, life is a luminous halo, a semi transparent envelope surrounding us from the beginning of consciousness to the end" (*Modern Fiction* 150).

Anita Desai observes that literature should deal with more enduring matters, less temporary than politics. It should deal with life with death. It should be too ironical and also too mystical to expect the world at face value and regard it as the world or the only truth. She opens up a new schema of the psychological portrayal of the characters through her works, *Cry, the Peacock, The Voice in the City, Bye-Bye Black Bird, Fire on the Mountain* and *The Clear Light of the Day*. About the physiological portrayal of characters she reveals in an interview that "My novels don't love themes-at least not till they are finished, published or read, do I see any themes. While writing I follow flashes of inside us, I veer away from or even fight anything that threatens or destroys this inside, and somehow come to the end and look back to see the pattern of foot prints as the sand."

Shashi Deshpande is yet another reputed Indian female author, who through her works *The Dark Holds no Terror*(1980), *The Binding Wine* and *That Long Silence* caricatures the women protagonist's inner strikes to withstand the conceptualisation of women as spineless, wooden creatures by the male dominated society. Shashi Deshpande attained fame through her feministic works that attempts to fix the identity of the Indian women like *If I Die Today* (1982), *A Matter of Time* (1996) and *Small Remedies* (2000).

Mahasweta Devi, in her work *Mother of 1084* portrays the anxieties of a widowed mother who lost her son in the hypocritical, bourgeois society. Arundhati Roy who won the booker prize for literature for her debut novel, *The God of Small Things* questions the barriers constructed by the prejudiced caste system over individual freedom. Her second book, *The End of Imagination* reminds us of *Count Down* by Amitav Ghosh, revolves around the aspects of using nuclear weapons in India and in other countries. While she uses paradoxical coinages, ungrammatical constructions, unconventional rhythms, uninvited capitalisations, bizzare phrases and the like in *The God of Small Things*, she exemplifies herself as a follower of Mahatma Gandhi the supporter of truth and non-violence.

Apart from all these writers many others like Jhumpa Lahiri, Taslima Nasreen, Sara Joseph, Kamala Das of twentieth century also deal with the suppressions, conflicts and strife faced by the modern woman in their routine life. They try to make women free from the age old control of male domination. The female protagonists of these authors try to create their own space and identity in the androcentric society. The political, social, cultural and individual transitions we come across in the present society are the outcome of the new consciousness heralded by these contemporary women writers.

Shobhaa De was born on January 7, 1948 in a *Saraswat Brahmin* family of Maharashtra. She was called as Shobhaa Rajadhakshya. Pondering over her childhood, Delhi

and Mumbai are the two places one can associate with her. Because her father got transferred to Mumbai, she did her schooling and graduated in psychology from St. Xavier's College. Shobhaa De was more interested towards sports than academics. Apart from the field of sports where she excelled, De is also inclined towards the field of modelling and attained much fame in 1960's. During 1970's, she chose her career in journalism. Meanwhile she founded and edited the three magazines Stardust, Society and Celebrity. From 1980s onwards she began to work as a freelance writer and columnist for various newspapers and magazines including the Sunday Magazine of Times of India. She created her own social networking sites and blogs to get connected to the youth for sharing her views and opinions with them.

De resides with her husband and four children at Mumbai. She excels herself in her writing skill as a freelance writer, columnist, T.V soap writer and novelist attaining recognition worldwide. As a contemporary Indian woman author, De rightly understands and presents the woman folk of society and reflects it excellently in her works. She depicts the woman characters who are economically much independent, socially accepted and much competent in their own professions working shoulder to shoulder with their male counterparts. Similar to other female authors she focuses on the female sufferings and attempts to shatter patriarchal hegemony and protest against male dominance. Even if she writes for women's rights, she does not like to be termed as a feminist. "I write with a great deal of empathy towards women. Without raising a feminist flag, I feel very strongly about women's situation" (De 3). She projects her characters with great maturity and naturality.

Till date, Shobhaa De has published eight novels with the maiden venture, *Socialite Evenings* (1989) followed by *Starry Nights*(1992), *Sisters*(1992), *Strange Obsession*(1992), *Sultry Days* (1994), *Snapshots* (1995), *Second Thoughts* (1996) and *S's Secret* (2010). Apart from all these, she has published collections of essays, documentaries, short stories, many general books and an autobiography.

The debut novel, *Socialite Evenings* (1989) tells the story of a girl Karuna who comes from a strict middle class Brahmin family. For attaining freedom from restrictions, she seeks her own way in her life. After getting married to a successful businessman and later realising the dullness of married life, she moves back to her own middle class conservative family gaining the meaning of life. One can identify the autobiographical traits of the author in this novel.

In her second novel *Starry Nights*, De projects the world of glamour, crime, blitz and sexual exploitation in the film industry. She focuses light on the dark dirty world that even forces a young girl to feature in pornographic film filmed by her own mother. It tells the story of Aasha Rani and her life and dreams.

The third novel *Sisters* revolves around the lives of two half-sisters of Hiralal family, Mallika and Alisha destined to be a part of the corrupt world of business. The work *Strange Obsession* (1992) follows the thread of lesbianism. It gets hold of the strange passion between Minx and Amrita.

The Sultry Days (1994) examines the emptiness of glamour, modelling world through the perspective of the protagonist Nisha and the strangeness of Dev. *Snapshots* (1995) captures a psycho analytical perspective of the lives of six friends Swati, Aparna, Rashmi, Reema, Noor and Surekha who reunites after many years from different walks of life.

De's work *Second Thought* (1996) unravels the life of a middle class woman, Maya fighting with her inner fragmentation, psychic disorder and identity crisis she meets in her married life. *S's Secret* (2010) is the story of a young girl Sandhya hiding a secret and the mental conflict she passes through while undergoing major physical change in her life.

Shooting From the Hip (1994) is a collection of essays while *Small Betrayals* (1995)

is a collection of short stories. It covers the colourful life in politics, films, media, the world of passion, fantasy. *Surviving Men: The Smart Woman's Guide to Staying on the Top* (1997) is a scandalous work by De that provokes men.

Selective Memory: Stories of My Life (1998) is De's autobiographical work with an interesting narration about her life that attracted the readers. *Speed post* (1999) is an epistolary work which is dedicated to her children. It is charted in a conversational pattern between mother and children. In *While in Spouse: the Truth about Marriage* (2005), she documents the realities of married life, in *Superstar India* (2008) she pays tribute to the sixty years of Indian Independence by glorifying the achievements of the country. She shares the happy account of her sixty years of life in her work, *Shobhaa at Sixty* (2010). It is an inspirational book that empowers women who consider themselves as aged ladies. *Small Betrayals* (2014) presents a collection of stories that narrate the elements of betrayals and intimacies.

Without any doubt, De accomplishes a successful posture as an author who gains recognition from all over the world and has won international acclaim. Paul W Roberts observes in the Toronto Review: "Staggeringly beautiful, she's also touchingly humble about her work. Looking into her eyes, I saw loneliness, passion, fear, humor, uncertainty, anger, sorrow and enormous strength. Not at once, but in succession, a reaction to circumstances-like chameleon. Rarely have I encountered such windows into a soul opened so freely" (12).

Born in Amritsar in the year of 1948, Manju Kapur graduated from Miranda House at Delhi. Later she pursued her MA in English from Dalhousie University in Halifax, Canada and M. Phil degree from Delhi University. She rendered her services as an English professor at Miranda House and married a Delhi based businessman, Gun Nidhi Dalmia, and now lives

with her husband and four children. She had travelled extensively in North America, Canada, The US, Western Europe, Thailand and also a large part of India.

When she reached forty one, she attempted her debut novel *Difficult Daughters* –“I was bored with my life, I thought if I was to do anything, it had to be know”, confesses the writer in an interview in *The Hindu* who feels that writing is the most solitary of arts.

Apart from the most comfortable luxurious life she leads, Kapur could associate herself with the plight of the middle class women in Indian villages. Her comprehension of the middle class attracts the minds of her readers and female readers could easily identify themselves with Kapur’s women protagonists. They feel the manifestation of their own lives in her novels. Vishal in *Business Standard* states: “As a delineator of the middle class lives in India, Manju Kapur has few parallels” (n.p,n.d).

Till date, Manju Kapur has penned six novels, with *Difficult Daughters* (1998) as her maiden venture. It helped her to acclaim the Commonwealth Award for Eurasian Region. It tells the story of an educated girl, Virmati, who strives for the existence of her identity in the traditional patriarchal society. The story develops through the background of Indian Independence.

Her second novel, *A Married Woman* (2003) presents the dilemma of Astha swinging in between her commitment towards her family and her quest to contribute for a social cause from the aspect of Babari Masjid incident. Even though Astha possess everything, children, a dutiful loving husband and comfortable surroundings, she is completely immersed in her new relationship with another woman Pipee.

The third novel, *Home* (2006) portrays a budding entrepreneur, Nisha who dares to move against the traditional practice of Banwari Lal family. Nisha passes through many

domestic violence including sexual abuse by her own cousin when she was a little girl. At college she tries to attain her freedom and makes herself an expert designer. Through it she finds a place for herself in the society. The novel revolves around the problems of a home.

The Immigrant (2008) proves Kapur as an expert in narrating the identity crisis of an immigrant lady Nina, who attempts to have a new life at Halifax, at Canada along with her husband Ananda. The depiction of loneliness of Nina in a strange foreign land and her effort to fix her own space in the new nation forms the major theme of the work. The novel *Custody* (2011) is slightly different from other novels. It tracks the life of a husband, wife and their two children after getting a divorce. It unravels the trauma of uncertainty in connection with married life.

Kapur's latest novel *Brother* (2016) deals with the lives of women, mainly the unnamed ones who serve as silent, veiled foils to their husbands and sons. Besides these novels, she has written few short stories including "The Necklace" (2005).

Both De and Kapur have excelled in their own manners in the field of fiction. The excellence of these novelists make them stand bold and it is their accessibility that make their works widely read by the common people.

The framing of hypothesis for analysing the fictional works of Kapur and De has been promoted by the following aims and objectives.

- 1) To analyse the thoughts of Manju Kapur and Shobhaa De as a representation of the Indian feminism and their attempt to meet the gender barriers and to attain equality in all fields.
- 2) To explore the rigidity imposed upon women by the patriarchy and analyse the physical, mental and emotional suppression faced by Indian women folk.

- 3) To examine the impact of education that led to economic independence upon the new generation women and traces the suppressive norms and practices that prevails in Indian patriarchal society that hinders the growth of exuberant women.
- 4) To identify the rigid measures taken by the modern women of Kapur and De protest against the age old practices that question their own identity.
- 5) To understand and assess the concept of modern women in India who fight against the gender inequality that prevailed in all the faces of society and family as mentioned in the works of Kapur and De.

In order to analyse the topic of study, a distinctive methodology inclusive of a set of rules or modes has been employed. The analytical method is used to study and analyse the problems encountered by the women of India. All the major and minor female characters of Kapur and De have been facing one sort or the other form of gender suppression and many of them attempt their own methods and ways to attain their identity in the society. The descriptive method projects many circumstances in which the protagonists are placed and how they rescue themselves out of it. The comparative method is used in the thesis to further understand the female characters of De and Kapur with the characters of other novels like *Nectar in a Sieve*, *That Long Silence*, *Ladies Coupe* and *Rich Like Us*, to quote a few. Chapter four employs the comparative method to compare the state of womanhood portrayed by Shobhaa De and Manju Kapur in their works. The contrastive method is implemented to discriminate De's attempt with Kapur's in presenting the state of womanhood in different strata of society. The interpretative method has been used to analyse the uniqueness between Kapur's and De's delineation of female characters and to prove that their works can be analysed from a holistic angle.

At this juncture, it becomes vital to delve into other research articles and thesis which

deal with these two prominent writers. In reference to *Shodganga*, the research works pursued in Madurai Kamraj University by various research scholars on Kapur were studied. Few are as follows.

The research carried out by Meenadevi, M under the guidance of Baskaran, G entitled *Femininity in the Novels of Manju Kapur and Anita Nair* is submitted in the year 2011. Geetha, D under the guidance of Kalaichelvi, P submitted a thesis in the year 2014 titled *Feminine Sensibility in the Select Novels of Shashi Deshpande and Manju Kapur*. Maheswari, K under the guideship of Soundararajan, A entitled her thesis as *Liberation from Patriarchy in the Select Novels of Anita Nair and Manju Kapur*. For her doctoral dissertation, *Awakened Women: A Critical Study of the Selected Novels of Shashi Deshpande, Manju Kapur and Arundhati Roy* is the thesis submitted by Aparna, K. A under the guideship of Soundararajan in the year 2015. Saradha, R under the guidance of Velmani, N has done her research entitled *Quest for Autonomy and Self Identity a Study of the Novels of Manju Kapur, Shoban Bantwaland* analyses all female protagonist's agony, sufferings and disgusts. They identify the elements of modern women and depict them as self reliant, educated and valiant enough to seek their individuality.

Amala Veenus has submitted a thesis to the Bharathidasan University under the guideship of Ramesh, T. S under the title, *Aspects of Feminist and Female Phases in the Protagonists of Manju Kapur, Jaishree Misra and Anita Nair* in the year 2012. Under the guidance of Anand Sebastian, Jasmine, Thanga submitted a research titled *Nuptial Relationship in the Select Novels of Anita Desai and Shobhaa De* to Bharathidasan University in the year 2010.

Sobana. S under the guidance of Jeyappriya. P submitted a thesis to Bharathiar University titled *Womens Stoicism and Self Identity in Select Novels of Manju Kapur: A Study*

in 2015. They do compare and contrast with the various women writers who portray the different perspectives of women in the background of patriarchy.

Saurashtra University accepted the thesis of Mathew, Tisha S under the guideship of Mukherjee, Sanjay titled *Sensibilities of the Woman's World Novels of Shama Futehally Manorama Mathai, Kiran Desai and Manju Kapur* in the year 2015. Chauhan, Neha under the guideship of Vaja, Iris submitted a thesis titled *A Feminist Reading: The Protagonists in the Select Novels of Manju Kapur, Kiran Desai and Anita Nair* in Saurashtra University in the year 2016.

Kakde, Ram Daulatrao with the aid of his guide Ranveer, Kashinath submitted his thesis entitled *The Image of Indian Women in the Writings of Jhumpa Lahiri, Kiran Desai and Manju Kapur* at the Dr. Babasaheb Ambedkar Marathwada University in November 2015.

The thesis titled *Theme of Self and Cultural Identity in the Fiction of Manju Kapur and Jhumpa Lahiri* is submitted at Dr. Babasaheb Ambedkar Marathwada University by Penurkar, Anand Krantikumar under the guidance of Ganjewar, D. N. in the year 2015.

Deshmukh Dakshata Narayanrao submitted his study titled *Human Relationship in the Selected Novels of Kamala Markandaya and Manju Kapur: A Comparative Perspective* under the guideship of Wable, D. N. at Dr. Babasaheb Ambedkar Marathwada University in the year 2012.

The thesis titled *Tradition and Modernity: Changing Images of Women in the Novels of Manju Kapur and Githa Hariharan A Comparative Study* is submitted in Jiwaji University by Malti Singh along with Charu Chitra in May 2015.

The following thesis are submitted to Dr. Babasaheb Ambedkar Marathwada University analysing the meaning of existence of Indian women. Patil, Pushpa Govindrao under the

guidance of Wable, D. N submitted the thesis titled *A Comparative Study of Women's Struggle for Existence in Selected Novels of Shashi Deshpande and Shobha De* in the year 2013. Thesis entitled *Fictional Discourses of Marginality: A Critical Reassessment of the Novels of Namita Gokhale Shobha De and Tehmina Durrani* was submitted by Jaybhaye Rashmi Pramod guided by Hameed Khanin November 2013. The thesis entitled *The Autobiographies of Kamala Das, Amrita Pritam and Shobhaa De, A Feminist Perspective* by Dapke, Chhaya Ramesh was submitted under the guidance of Shaikh, Samad in January 2008.

Joshi, Samir Rameshchandra Dodiya, submitted a thesis titled *The Images of Women Reflected in the Novels of Manju Kapur* guided by Jaydipsinh K in Saurashtra University in the year 2015. *From Naivety to Prudence in the Novels of Manju Kapur* is a thesis submitted by Dharaniswari K under the guidance of Anbarasi V in the Periyar University in the month of October 2015.

A thorough research has been done by Bindu Jacob under the guidance of Khan, A. A under the title, *Treatment of Love and Marriage in the Novels of Githa Hariharan and Manju Kapur* at Pt. Ravishankar Shukla University in the year 2013.

A Study of the Archetypal Patterns in the Works of Jhumpa Lahiri and Manju Kapur is the thesis submitted by Balan, Neema under the guideship of Sajju Gupta, Somali at the Pt. Ravishankar Shukla University in the year 2013.

Chaudhari, Minaben Jesangbhai under the guideship of Bajaj, Namrata submitted a thesis title *Novels of Manju Kapur A Study in Feministic Approach* at Kadi SarvaVishwa Vidyalaya in the year 2014. *Manju Kapur's Fiction a Feministic Study* is a thesis submitted by Reena under the guideship of Loveleen at Maharshi Dayanand University in the year 2014. It exemplifies the author's feministic view on the Indian Women portrayed in her works.

The Feminist Concerns in the Novels of Manju Kapur is the title of the thesis submitted by T. Murari under the guideship of Usha Rani to Sri Venkateswara University. *The New Women in the Selected Novels of Rama Mehta, Jai Nimbkar, Githa Hariharan, Arundhati Roy and Manju Kapur* is the thesis submitted by Lakshmi Devi under the guideship of Asoka Rani, T at Sri Padmavathi Women's University on November 2013.

Unfolding Cultural Dilemma, A Comparative Study of Manju Kapur's and Jhumpa Lahiri's *Fiction* is the title of the thesis submitted by Soni Rashmi J with the aid of her guide Trivedi D to Gujarat University. *Reflections of Communal Riots in the Selected Novels of Balchandra Rajan, Attia Hosain Bhisham Sahni, Bapsi Sidhwa, Rohinton Mistry and Manju Kapur* is the research work done by Kandhare, Ram Shamrao under the guidance of Pawar, Sunil V. at Dr. Babasaheb Ambedkar Marathwada University in April 2016.

Resisting Patriarchy - the New Woman in the Select Novels of Shashi Deshpande, Manju Kapur and Rama Mehta is the research work of Sharma, Naresh Kumar under the guideship of Awasthi, Dev at Himachal Pradesh University in the year 2012.

Evolution in the Portrayal of Women Characters: A Select Study of the Novels of Manju Kapur Anita Desai, Githa Hariharan and Anita Nair is the thesis submitted by Premalatha. S under the guidance of Kala, A at Bharathiar University in October 2015. *Dialectics of Passion and Pragmatism in the Novels of Manju Kapur* is the research work by Geetha Lakshmi, S with the help of Kasthuri Bai, Rat Periyar University on July 2014. *The Theme of Gender Discrimination in Arundhati Roy's The God of Small Things, Manju Kapur's Difficult Daughters and A Married Woman and Anita Desai's Fasting Feasting* is done by Goel. M under the guidance of Vishnu. A. K at Sant Gadge Baba Amravati University in the year 2008 are the few research works done on the basis of the fictional works by various Indian female authors.

A study on the *Sensibilities of the Woman's World: Novels of Shama Futehally Manorama Mathai Kiran Desai and Manju Kapur* has been carried out by Mathew Tisha. S under the guideship of Mukherjee Sanjay to Saurashtra University.

Mothers Wives and Daughters De Constructing and Re Constructing Indian Womanhood In the Selected Works of Shashi Deshpande, Manju Kapur and Shauna Singh Baldwin is the thesis submitted to Panjab University by Sharma, Pooja Walia, under the guideship of Shelley in the year 2006. It critically analyses the different roles played by women in the background of Indian culture.

Elucidating the feminist world of post-colonial literary independence, *A Study of Bharathi Mukherjee's Wife, Jhumpa Lahiri's Interpreter of Maladies, Manju Kapur's Difficult Daughters, Gita Mehta's Raj and Arundhati Roy's The God of Small Things* is the thesis submitted by Margaret, R Anne Sekhar, under the guideship of Patteti Raja in the Acharya Nagarjuna University in the year 2008. It deals with post-colonial female authors and their feministic perspectives in their creative works.

From Feminism to Post Feminism Mapping Progressions in the Selected Novels of Mridula Garg, Shashi Deshpande and Manju Kapur is the title of the thesis submitted by Thakur, Sonia Paul, under the supervision of her guide Meenakshi F in the Himachal Pradesh University in the year 2013. In her thesis she weaves a connecting thread through the three feministic authors explicating the burdens of female sex. *Inner journey in Rama Mehta's Inside the Haveli and Manju Kapur's Difficult Daughters* is the thesis submitted by Kaur, Ramneek Negi, Vijay in the Maharishi Markandeshwar University in the year 2012.

Articulating Female Desires: A Study of Arunadhathi Roy, Manju Kapur and Namita Gokhale is the research work submitted by Shweta Chauhan with the guidance of S. Z. H.

Abidi in Integral University in the year 2012. She views the fields of gender discrimination by comparing the works of three female authors from Indian English Literature.

Woman and Family in Recent Indian Feminist Fiction in English: A Select Study is the thesis submitted by Ruby Davaseeli, with the help of her guide G Natarajan, N in Pondicherry University in May 2011. Feministic elements depicted in the autobiographies is studied in the research titled *Feminist Sensibility in Autobiographies of Five Indian Women Writers* by Acharya, Nitin under the guideship of B. Meshram, N. G. in Jhabarmal Tibarewala University in the year 2012.

The Theme of Man- Woman Relationship in the Novels of Shobhaa De is the thesis submitted by Sharma, Vandana under the guideship of Ravindra Kumar in the Chaudhary Charan Singh University on 6th February 2015. It lays emphasis on the bonding and relationship.

The thesis titled *The Novels Shobha De* is submitted by Karaanday, Supriya Chougule, under the guideship of Ramesh Baburao in Tilak Maharashtra Vidyapeeth on November 2014. *A Comparative Study of the Shorter Fiction of Jhumpa Lahiri, Anita Desai and Shobha De: Some Probing in Architectonics* is the title of the thesis submitted by Soni, Rita, under the guideship of Verma Meenakshi in Pt. Ravishankar Shukla University in the year 2015.

Waghmare Panchshila Ashok Pradhan, performed a research work under the title *Women's Resistance to the Patriarchal Discourse with Special Reference to Anita Desai's Cry the Peacock, Arundhati Roy's The God of Small Things and Shobhaa De's Sisters* under the guideship of Vaishali at Pt. Ravishankar Shukla University in the year 2013. She analyses the critical evaluation of the novels of three authors in a feministic perspective.

A Study of Man Woman Relationship in the Short Stories of Khushwant Singh, Kamala

Das and Shobhaa De is the thesis submitted by Kowsar Begum Khan under the guideship of Chindhade. S. V at Savitribai Phule Pune University in the year 2011.

A psychological study has been done by Jane Selva Roji in the thesis *Psycho-emotional trauma an analysis of the women characters in the novels of Shobhaa De* under the guideship of Anna Latha Devi, in the year 2008.

The thesis titled *The Image of Woman in Shobha De's Novels* is the analytical assumption of Sawant, Sambhaji. R Patil, under the guidance of Smita. S at Manonmaniam Sundaranar University in May 2010. *Feminist Sensibility in Autobiographies of Five Indian Women Writers* is the research thesis submitted by Acharya, Nitin B under the guideship of Meshram. N. G at Shri Jagdishprasad Jhabarmal Tibarewala University in the year 2012.

Virtuous vs. Vicious: A Study of Woman from the Biblical Perspective as Portrayed in the Selected Novels of Indian Writing in English is the research study done by Anuradha. P. Rao along with the guide, A Rama Krishna at Jawaharlal Nehru Technological University in the year 2010. *Feminism in the Novels of Shobha De and Namita Gokhale A Comparative Study* is a research work done by Gupta, Surabhi Tewari, under the guidance of Anupama at Kumaun University in the year 2015. It compares the female perspective of two different Indian English authors. *Image of the New Women in the Novels of Shobhaa De* is the thesis that captures the concept of new womanhood in De's works. It is the effort of Sonia Ningthoujam under the guidance of Tikoo, S K in the year 2002.

The Anatomy of Victimisation: A Study of Culture, Body and Glamour Identities of Urban Women in Shobha De's Fiction is the research study done by Purnachandra Rao, under the guidance of A Patteti, Raja Sekharat Acharya Nagarjuna University in April 2013. *Changing*

Values of Love Sex and Marriage as Reflected in the Novels of Shobha De is the research work done by Ranchal under the guidance of Shweta Tewari, at Anupana Kumaun University on November 2014.

The element of culture is analysed in the thesis of Singh Jagat titled *Contemporary Popular Culture in The Fiction of Shobha De: A Critical Study* with the guideship of Hamid, S. A. at Kumaun University in November in 2014. *Exploration of Man Woman Relationship in the Selected Novels of Shobhaa De and Nayantara Sahgal* is the research work done by Patil, Dattatray Nilkanth Mhangore, under the guideship of Gurudatta Shripatrao at Shri Jagdishprasad Jhabarmal Tibarewala University in May 2015. Naresh Kumar combined his research studies under the title *Quest for Self Actualisation in the Novels of Shobhaa De* with the guidance of Suneet Kumar at Chaudhary Charan Singh University in the year 2015.

The Novels of Shobhaa De: A Study in Cultural Feminism is the thesis work of Thakur, Nidhi under the guidance of Awasthi, A. K at Dr. Harisingh Gour Vishwavidyalaya in April 2015 are the few research works undertaken in relation based on the works of the eminent Indian female authors Manju Kapur and Shobhaa De.

Having dealt with the review of literature from various sources, the dissertation now details the content of the chapters.

The introductory chapter contains an insight into literature in general and moves on to Indian Writing in English and the prominent contributions from the part of women writers presenting the hardships of their kind living in the tradition bound patriarchal society. This is followed by an analysis of De, Kapur and their major contributions in the literary field and the relevance of the feministic theory of Elaine Showalter in their works.

Chapter II titled ‘The Voices of Femininity’ attempts to analyse how De caricatures Indian women’s displacement and marginalisation both in culture and society through her four novels. These novels very well expose the new hybrid culture that blends the western style, ideas and values with the Indian traditional pattern. It depicts the heroines who attain success to an extent of gaining freedom from social bondage which forms a basis for feministic study.

Chapter III, entitled ‘The Vigour of the Marginalised’ probes into the portrayal of female characters by Kapur in her four novels. The protagonists of Kapur long for their self-identity and liberty from the traditional mentality of the society. They attempt to break away from the traumatic experiences of patriarchy and assert their identity through actions than words and voice their unwillingness to suffer at the hands of male chauvinists.

Chapter IV, titled ‘Breaching the Frontiers of Ideology’ focuses on the similarities and dissimilarities in dealing with the female subordination by both Kapur and De. While De deals with the inner conflicts and hostilities exclusively of aristocratic upper class women, Kapur is concerned with the feministic concerns of middle class educated women. Even though the protagonists of both these authors are women of varied social backgrounds, they have more or less similar experiences of suppression from the male oriented society.

The Summation or chapter V consolidates the ideological obligation of the authors, Kapur and De to the values and principles of feminism. Their extreme sensitivity and constant reaction towards the hardship and distress of women, and their powerful stand on the feminist issues and women’s rights have congregated both Kapur and De on the same platform in this dissertation. Though they stand for various similarities in dealing with the feministic ideological assumptions, they do differ from each other in various ways. Both the writers share a vision of a common future that is of an androgynous society where

equalitarian values and close relationships between men and women flourish and flower. They utilise the power of literature in the form of fiction to convey and upgrade woman's quest for self-identity, completeness and autonomy. This chapter sums up the study by probing into its future scope.

In adherence to the above mentioned plan, the next chapter expounds the emergence of feminism and traces the elements of modern womanhood in the works of Shobhaa De.