“The only reason for the existence of a novel is that it does attempt
to represent life”. —Henry James (1843-1916)

The novel is an imaginary piece of prose that is characteristically written in
a narrative style and presented as a bound book. This is the best form out of
many possible prose narrative forms. The two basic characteristics that are
shared by the novel with other narratives like the epic and the romance are a
story and a story-teller. E.M. Forster in *Aspects of the Novel* refers to the
definition of a Frenchman named Abel Chevalley as, “a fiction in prose of a
certain extent”. (Forster 4) The word “novel” is derived from the Italian word
“novella” which is defined as a short, compact, broadly realistic tale popular
during the medieval period. In general, it deals with the character of a human
being in a social situation. It normally has a unified and sensible plot structure
and the characters are sharply individualized and have a comprehensive illusion
of reality.

Art is, in fact, a representation of the grandeur of man, through the
character of the artist and his creation. Novel is an art which represents life, in
form and spirit. A novelist watches life in all its aspects and draws a picture of
the society on a large canvas. The width of his vision, intensity of his feelings,
finer sensibility of perception, and above all his burning desire to amuse and to
instruct, blend into an alloy of abiding value. A novelist is like a painter who
draws what he sees. Henry James finds, “their inspiration is the same, their success is the same... as the picture is reality; so the novel is history”. (James 221) Yet it differs from history for novel is the history of human feelings; it is the story not of the kings, or of the battles won and lost by them; it is the story of the struggle of common men, sometime of a girl like Tess, against the odds of life and fate. The contemporary novel finds its hero in the common man, linked through every facet of his existence to the social conflicts and socio-economic fate. The novel indeed has of necessity presented the life of the society in its milieu. Henry Fielding’s *Tom Jones* describes the social mores in which a number of characters are placed. All novels present a criticism of life—what it is and what it ought to be.

Novel is a picture of the society on a large canvas, but this picture should be true in letter and spirit. So a novelist has to be a historian, a social scientist and a philosopher, in addition to being insightful to unravel the mystery behind the truth and reveal its spirit. It is said in this regard that the novelist must write only from his experience—what he has seen and felt, in order to be true. But, then, the question arises how a novelist can capture myriad of characters and situations through the events in his life alone. In fact, the novelist is a man of wide vision and imagination and has a heart full of tender feelings and emotions. These qualities qualify him to read the pulse of the society and prescribe the remedy, if possible and necessary. Indeed the novelist writes from his own day
to day encounter with the world around, but it does not mean that a novelist has to pass literally through the circumstances he describes in his novel. Henry James explains that he does it in his own imagination and sensibility:

Experience is never limited, and it is never complete, it is an immense sensibility, a kind of huge spider-web of the finest silken thread suspended in the chamber of consciousness, and catching every air-horn particle in its tissue. It is the very atmosphere of the mind; and when the mind is imaginative—much more when it happens to be of a genius—it takes to itself the faintest hints of life, it converts the very pulses of the air into revelations. (James 4)

Therefore the artist, a novelist in particular, lives so many facets of life at the same time, and he exists in many domains of the Universe with his imagination, and finer sensibilities. James continues:

The power to guess the unseen from the seen, to trace the implication of things, to judge the whole piece by the pattern, the condition of feeling life in general so completely that you are well on your way to know any particular corner of it—this cluster of gifts may almost be said to constitute experience, and they occur in country and in town, and in the most differing stages of education. (James 19)
When so much is said about the role of imagination, it should not be taken that exactness of details has no meaning. In fact, a novelist chooses incidents to reveal a series of actions and reactions, intentions and feelings of the people and presents them with his own attitudinal coloring. The details are no less important than the imagination. In fact, the details of the incidents provide the ground for the novelist to erect the structure of his feelings and philosophy. Though it is no business of an artist to give a philosophy of life—an artist is not a philosopher—he cannot obliterate his own personality in any way. The exact details and imagination are intermixed to present the great truths which remain hidden from the eyes of common people. The facts of the incidents lend an air of reality without which the whole structure crumbles into nothing. James says that the details are “his inspiration, his despair, his reward, his torment, his delight”. (James 251) Nevertheless, mere description of incidents will not make a novel. It is a fine blend of description, cultivation of dialogue, presentation of reality and a subtle touch of imagination that makes it a piece of art. The story and the novel, the idea and the form, are complementary to each other.

Just as the story and idea together make for a novel, romance and reality are interwoven to provide instruction and amusement which stand or fall by its significant simplicity. The simplification does not mean that novel will cease to represent life. A successful novel will arouse the feeling that they would do
precisely as the novelists record in given situations. The appeal is to the nature of man and of the nature of his relations with his fellows.

The novelists in India also share the universal form and characteristics. The Indian novel has a long history, for Bankim Chandra Chatterjee, Rabindranath Tagore, Sharat Chandra Chatterjee, and others made great contributions to this genre of literature. The Indian English Novel has now been extensively acclaimed all over the world, as it has been triumphant in carving its own niche not only in Commonwealth Literature but also in ‘World literature’. The history of Indian English novel can be very much associated with the reign of the British Raj upon India, spreading for almost 200 years. Such a prolonged and momentous rule by the British was undesirable and beneficial. Notwithstanding their ruthless colonization, Britishers left their share of wondrous virtues in the literary, architectural and political domains, especially their contribution to literature and education in India is noteworthy. English language was introduced to the Indian mass who aspired to get amalgamated with the learned and altruistic British populace.

It was during this time that the Indian literatures particularly in English had emerged to be accepted forever by the global literary scenario. With many regional geniuses joining hands in such an endeavor, the history of English novel in India presents itself as a solemn enterprise, surpassing all other literary genres.
that had a strong establishment in India. As pointed out by Chalapathi Rau, “Indian writers adopted the European model since it had universal validity. They adopted the form to suit Indian themes and perception”. (Rau 45)

In this way the history of the Indian English novel can be identified as the story of a metamorphosing India. The stories however were already in the location, concealed in the myths, in the folklore and the numerous languages and cultures that bartered, conversed, laughed and cried all over. India has always served as a land of stories which provides the strict segregation between being ceremonious and dwelling in reality within a thin line.

The Indian English novel writing attained its maturity rather slowly. Perhaps the novelists followed the British models initially as the genre itself was new to the Indian scene. K.S.Ramamurthi maintains that the early Indian English novelists “were by no means ‘imitators’ but conscious experimenters who adopted an alien form and medium to socio-cultural situation and sensibility which were specifically Indian”. (Ramamurthi 80)

Mulk Raj Anand, Raja Rao and R.K. Narayan, began the historical journey of the Indian English novel and took gigantic strides into the world of post-colonialism and through them a concept of the daring Indian novelists had emerged. In Coolie (1936) by Anand, the social discrepancy and gross inequality in India are exposed in all its stark reality. Another novelist of great repute is
R. K. Narayan who aims at art for art sake. His famous *Swami and Friends* was published in 1935. Raja Rao is a philosopher and writer of English novels and short stories, whose works are deeply rooted in Hinduism. Rao’s *The Serpent and the Rope* (1960), a semi-autobiographical novel recounting a search for spiritual truth in Europe and India, established him as one of the finest Indian stylists and won him the Sahitya Akademi Award in 1964. His *Kanthapura* (1938) is an account of the impact of Gandhi’s teaching on non-violent resistance against the British. In this context, M. K. Bhatnagar states: “The works of Shri Aurobindo, Raja Rao, R. K. Narayan, Mulk Raj Anand, Anita Desai, Nissim Ezekiel, A. K. Ramanujan, besides a host of place in any standard chronicle of world literature in English”. (Bhatnagar 4) Indian life was no longer needed to be depicted by outsiders. Writers of the soil had come to limelight with their wonderful depiction of India. Tagore and Narayan stand out as particularly Indian creative artists. The perspectives from within ensured more clarity and served the purpose of social documentaries as well.

The early Indian English novels did not confine to just patriotic depictions of Indianness, but were also a rather passionate and cynical attempts at being unequalled. Nirad. C. Chaudhuri, whose phenomenal work *The Autobiography of an Unknown Indian* (1951) had viewed India without the crown in a dubious and skeptical manner. He had in fact tossed away the fiery patriotism and spiritualism
that were “Brand India” and lamented on the absence of the colonial rule. As Indian Independence drew near and the country grew out from her obsession with freedom and re-examined her own vein of imperialism during the Emergency period in the 1970s, the Indian language of expression began to alter in a rapid manner. At present, however with the Indian diaspora being a much powerful force in the publishing world, history of Indian English novel speaks a different global tongue, unrestrained to any particular culture or heritage that exhibits the ideal language of the displaced intellectual.

The displaced intellectual class had become successful enough to raise the curtain on the unlikely mythical realities that were integral parts of domestic conversations in the villages. The history of the Indian English novel was once more standing at the crossroads in the line of post-colonialism, with literature in India awaiting its second best metamorphosis.

Salman Rushdie in his works like *Midnight’s Children* (1981) and *Satanic Verses* (1988) has captivated critics with his speckled amalgamation of history and language as well. He had indeed served as that ambassador, who had opened the doors to an accumulation of writers. Amitav Ghosh’s *The Shadow Lines* (1988) and *The Sea of Poppies* (2000) recount brilliantly the postcolonial realities and Vikram Seth is a novelist and poet who has written several novels and poetry books and he coalesces poetry and prose with an aura of Victorian
magnificence. His novels *The Golden Gate* (1986) and *The Suitable Boy* (1993) stand testimony to his presentation. Upmanyu Chatterjee has written a handful of novels and short stories of which *The Assassination of Indira Gandhi* and *Watching Them* are particularly noteworthy. His best-selling novel, *English August: An Indian Story* was published in 1988 and has since been reprinted several times, and his second novel, *The Last Burden*, appeared in 1993. This novel recreates life in an Indian family at the end of the twentieth century. His most recent work is *Way to Go*, published in 2010 which is a sequel to *The Last Burden*.

While Rohinton Mistry, through his works like *Such a Long Journey* (1991), *A Fine Balance* (1995) and *Family Matters* (2002) tries to painstakingly decipher the Parsi world, Pico Iyer and Kushwant Singh fluently and naturally chart the map in their writings. Aysha Iqbal Viswamohan reflects in *Post Liberalization Indian Novels in English* that it “is a welcome addition to an emerging body of criticism that highlights the paradoxes and possibilities of Indian English writing in the era of the New India”. (Iqbal 11)

Women writers of Indian English Fiction have significantly contributed to the vitality, variety, humanity and artistic integrity that embellish the contemporary fictional canvas in India. They seem to justify the observation that “Women are natural story tellers”. (Iyengar 435) Indian women novelists have
always loved to explore the world of the much trodden lore again and again, condemning exploitation and trying to make sense of the rapidly and consistently changing pace of the new India. The roots of Indian English novels however, have spread further, with Anita Desai writing some of the best English language fiction in India for almost four decades. She has been shortlisted for the Man Booker prize thrice and won the Sahitya Akademi Award, one of India’s most prestigious literary prizes, in 1978 for her second novel, Fire on the Mountain (1977). In her previous novels Cry, the Peacock (1963) and Where Shall We Go This Summer? (1975) and all other novels she wrote about the evaluation of familial relationships.

Kamala Das explores the themes of women’s predicament in India and the world and others like Shashi Deshpande portray characters who blame their self-satisfaction for their pitiable state of affairs. Arundhati Roy begins her story The God of Small Things (1997) without actually a beginning and does not really end it also, whereas Jhumpa Lahiri’s Namesake (2003) is a well-crafted tale trudged at a perfect pace. Kiran Desai is the second Indian woman to ever win the Man Booker prize in 2006 for her second novel The Inheritance of Loss. Though she lives in the US, her work has focused on the tumult of 21st century India, migration, globalization and the effect of the country’s rapid progress on all social classes.

Ruth Prawer Jhabwala has given a true criticism of the society in her novels. Her Heat and Dust was awarded the coveted Booker Prize and has drawn a veritable picture of the poverty and backwardness of Indian Society. But more
importantly she has presented the truth that the society takes the prejudiced views against a woman if she deserts her husband without looking into the causes of her actions. Jhabwala’s feministic perception gets strongly in her novels. One can cite innumerable examples to prove the point that novel performs the serious function of giving a criticism of life, with a positive viewpoint to look at the various problems of the society. It instructs and delights like all other genres of art and literature. Namita Gokhale has written six novels, a collection of short stories, and several works of nonfiction, all in English. Her first novel, Paro: Dreams of Passion, (1984) a satire upon the Mumbai and Delhi elite caused uproar due to its candid sexual humour. Nayantara Sahgal’s fiction deals with India’s elite responding to the crisis engendered by political change and she is one of the first female Indian writers in English to receive wide recognition. She was awarded the 1986 Sahitya Akademi Award for English, for her novel, Rich Like Us (1985).

Gayatri Chakravorty Spivak is a literary theorist and philosopher. She is best known for her contemporary cultural and critical theories to challenge the “legacy of colonialism and the way readers engage with literature and culture. She often stresses on the cultural texts of those who are marginalized by the dominant western culture, the new immigrant, the working class women and other positions of the subaltern”. (Spivak 275)

In the essay “Can the Subaltern Speak?” Spivak discusses the race and power dynamics involved in the banning of Sati. She writes that all one hears about sati are accounts by British colonizers or Hindu leaders of how self-
immolation oppressed women, but one never hears from the sati-performing women themselves. This lack of an account leads Spivak to reflect on whether the subaltern can even speak. Shobhaa De, India’s best-selling woman writer recently published her sixteenth book, *Sweet Sixteenth* (2009). As a prolific columnist and blogger she writes books filled with the privileged protagonists from Bombay’s high society. Known as the Indian Jackie Collins and ‘The Maharani of Muck’, De shows no signs of slowing down after being in the zenith of the commercial novels for two decades.

A large number of women writers too were affected by the trauma of partition and in their fiction record the women’s experiences, thereby presenting a gendered perspective of partition. Many women writers in Indian languages including Qurratualain Hyder, Ismat Chugtai, Krishna Sobti, Amrita Pritam, Attia Hosain, Anita Kumar, Manju Kapur and Shauna Singh Baldwin have treated the theme of Partition at length in their writings. For these writers, Partition is not an “event” but a “process”. They experience Partition long after the actual vivisection of the country. Women were the worst sufferers in Partition; they were not only the objects but also the witness to violence and retained its memory in their bodies as depicted by Baldwin in her prize winning novel *What the Body Remembers*.

There are other women writers in regard to languages who have contributed to the feministic uprising. Their works have been translated into English. Amrita Pritam is one of them. She is a Punjabi writer and poet, novelist, essayist,
considered as the first prominent woman, and the leading 20th-century poet of the Punjabi language, who is equally loved on both the sides of the India-Pakistan border. With a career spanning over six decades, she produced over 100 books of poetry, fiction, biographies, essays, a collection of Punjabi folk songs and an autobiography that were translated into several Indian and foreign languages. As a novelist her most noted work is *Pinjar (The Skeleton)* (1950), in which she created Puro, her memorable character, who is an epitome of violence against women, loss of humanity and ultimate surrender to existential fate.

Indira Goswami is one of the leading lights of Assamese and contemporary Indian literature. She won the Jnanapith Award in 2000 India’s highest literary honor given for a lifetime’s work. Besides her writing, poetry and scholarly work, Goswami is a well-respected professor and social activist. Her work has focused on women and various aspects of Assamese society and her most famous works are *Pages Stained with Blood* (2001) and *The Moth-Eaten Howdah of a Tusker* (2004). Another most important writer is the social activist and acclaimed Bengali writer, Mahasweta Devi who hails from a family of literary luminaries. The main themes of her fictional work have been the brutalities inflicted upon the tribal minorities by the authorities and upper classes. She won the Jnanapith award in 1996 and the Ramon Magsaysay Award in 1997 for her contribution to literature. Her most popular novels are *Romtha* (2004), *In the Name of the Mother* (2004) and *After Kurushektra* (2009). The galaxy of women writers who influenced the Indian English literature are Gita Hariharan, Meena Alexander,
Among these very dazzling and domineering women writers from India, this study focuses on the novels of Shashi Deshpande and Manju Kapur. They are contemporary authors and have been the champions who speak for the rights of the women in their own assertive style.

Deshpande was born in Dharwad, a small town in Karnataka in 1938. She was the second daughter of Shriranga, a famous Kannada dramatist and writer. Her early years were spent in Dharwad and Bangalore. She moved to Mumbai when she was fifteen and graduated in Economics and after graduation, she returned to Bangalore and earned a degree in law. It was after marriage when she did a course in journalism at the Bharatiya Vidya Bhavan and started working as a journalist for the magazine Onlooker, that she made her first forays into the field of writing.

Deshpande started writing through short stories. She published her first work in 1970. As was common for writers in those times, she published stories in magazines like Femina, Eve’s Weekly and Legacy. Her first collection of short stories came out in 1978 and today, several of them have been collected in volumes. In 1980, she published her first novel, The Dark Holds No Terrors, a quiet, dark book about the gradual awakening of a woman trapped in a stifling
and violent marriage who realizes that she does not need to spend her life being dependent on her husband or hankering after social acceptance. This first novel signaled the concerns that would populate many of her later novels.

Deshpande then published two crime novels, *If I Die Today* (1982) and *Come Up and Be Dead* (1983). Around the same time, she also started concentrating on writing books for children. Then in 1990, her novel *That Long Silence* won the Sahitya Akademi Award and the Nanjangud Tirumalamba award. This is a complex story about a woman who emerges from a seventeen-year old marriage and comes to terms with her failure as a writer and some tough realities about her husband at the same time. *That Long Silence* conveys the confusion, disappointment and anger that can build within the closed walls of middle class family life. Like in many of her other novels, Deshpande writes of women like herself and women she might have met, ordinary women who negotiate the trials of relationships, identity and live with their own inner resources. In *The Binding Vine* (1998) and *A Matter of Time* (2001), she explores women’s lives from other perspectives.

Then in June 1999, The Feminist Press of New York brought out her next novel, *A Matter of Time*, and it was her first work to be published in the USA. This multi-generational tale starts with one morning, when a respected professor,
devoted husband, and caring father, walks out of his family for unknown reasons. His wife and three daughters return to the Big House. In the renowned Big House that speaks of numerous stories, her parents live in oppressive silence. They have not spoken to each other in thirty-five years. The mystery and intrigue of the premise unfolds secrets that say much about family. In *Moving On* (2004), Deshpande explores the trope of widowhood and illicit desire while *In the Country of Deceit* (2008) she deals with extramarital love.

Now close to seventy, Deshpande continues to write and is the author of four children’s books and six novels, besides several perceptive essays, now available in a volume entitled *Writing from the Margin And Other Essays* (2003). In 2009, she was honored with the Padma Shri award. She now lives in Bangalore with her pathologist husband.

By her own admission, Deshpande had never decided that she was going to become a writer. Writing found her when she stumbled into it accidentally. She realized that she was at home as a writer. Given this modest beginning, her versatility is admirable as she has written for adults as well as children in a variety of forms. Her writings do not just confine into novels for she has also penned quite a good number of short stories and essays.
Deshpande’s adult fiction is powered by simple stories and ordinary people and the delicate tracing of their lives and the tender unravelling of their hearts. She writes of the spaces that women inhabit and the silences that reside within them. Her protagonists are not archetypal heroines but are as strong and as fallible as human beings can be. This silence is an important motif in her work and she continually tries to find ways of breaking through the deafness to make it audible. Her books often handle the difficult themes such as loss, loneliness, difficult love and even violence. For example, she has aired her concern about rape, both within and outside of marriage.

Deshpande is clear that men and women write differently, and thinks of her own writing as a woman’s writing. However, she has rejected the label of “women’s writer” because to pigeon hole her books into a gender stereotype would be to do them an injustice. Her language is often simple and stark as she seldom indulges in linguistic pyrotechnics but there are a few clever turns of phrases and a few embellishments. This may be because she is very conscious of her decision to write in a language that is not her mother tongue. Interestingly, she has said that she chose to write in English precisely because of its utilitarian value and because it is possible to avoid floweriness unlike when one is writing in the Indian languages.
When Deshpande is considered as one of the most important woman writers in India, her contemporary, Manju Kapur was born in 1948 in Amritsar. She graduated from the Miranda House University College for women and obtained a Post Graduate degree in English at Dalhousie University in Halifax, Nova Scotia, and an M.Phil at Delhi University. She now lives in New Delhi, where she is a teacher of English literature at her alma mater Miranda House College, New Delhi. Her first novel, *Difficult Daughters* (1998), fetched her the Commonwealth Prize for First Novels in the Eurasia Section. She has been translated into many Regional languages like Marathi, Hindi, Malayalam and foreign languages like Spanish, Hebrew, Dutch, Greek, German and Italian. As she speaks for the middle-class in her novels, several comparisons have been made with Jane Austen for her sharp-eyed, finely turned character portraits who are caught in tricky situations.

Ira Pande’s description on the front page of the novel *Difficult Daughters* sums up the writing capabilities of Kapur. She observes:

Manju Kapur’s book first holds your attention with its cover, which has a stunning portrait of a young woman circa the ‘50s with large limpid eyes and a gaze that looks beyond. How many such photographs one has seen framed in silver in affluent middle class homes in north India. (Pande 22)
Kapur’s *Difficult Daughters* is a feminist discourse because she has understood a woman both as a woman and as a person pressurized by all kinds of visible and invisible contexts. *Difficult Daughters* is a skilful, enticing first novel by an Indian writer who prefers reality to magic realism. Her sensuous pages recreate an intimate world where family groups sleep in the open air on the roof and wash themselves in the yard in the chill morning, where love-making is sneaky and urgent because another wife may be listening, and women’s lives move to a complex composition of cooking, washing, weaving and mending, growing, picking, chopping and blending. This book offers a completely imagined, aromatic, complex world which is a rare thing in the first novel. In this novel she presents the desire for independence and separate identity in her women protagonists in a traditional thread.

In *A Married Woman* (2002), the second of her novels, Kapur openly depicts the love affair between two women, but less attention has been paid to the historical and political context in which that relationship develops. The tale thus unfolds and effectively investigates how, in a still conservative India entering the age of globalization, developing personal relations on the micro social level are shaped by wider historical forces.

Kapur’s next novel, *Home* (2006) quite fascinatingly, shows the bitter closeness and vicious limitations of Indian family values. It is a very dark world
where any hint of individual expression is swiftly trampled to death. *Home* is about the family of Banwari Lal. She explores the life of the shop owner Banwari Lal, his sons Yashpal and Pyarelal and their wives and children and also the world of joint families. This world of joint families is a world trying to struggle with complexities of adjusting the aspirations and individualities with those of the others inside the closed walls of the house. This leads to facing the challenges of generational changes, trying to accommodate growing children in narrow personal spaces and even narrower working spaces. It does have altruistic elders who provide a mutual support system and intimacy that makes joint family living such a pleasure and pain. This novel focuses on tensions and rivalries, almost a Darwinian struggle of finding their own space for catching the sunlight and growing up, escaping the shadows of the others.

*The Immigrant* (2009) her next novel, Kapur discusses the life of a girl who is married to a loner and moves to Canada to be with him. But she finds that her marriage is not what she thought it would be as her husband suffers from sexual incompetence and the distances between them cause suffering in their marriage. The first half of the novel is based in New Delhi and the remaining part is in Halifax in East Canada. The novel is set in the seventies, during the regime of Indira Gandhi in India and Pierre Trudeau in Canada when India was going through tremendous social and political reform. It is also because of this political
and social climate in India at the time that the reasoning for Nina’s move to Canada was considered in her best interest. The story starts when Nina and Ananda meet and marry and continues to span over approximately the first three years of their marriage.

Kapur’s lastest novel, *Custody* (2011) is about a woman, Shagun, who leaves her husband Raman for another man which leads to a bitter legal battle. The custody of their two children is at stake - and Shagun is left to decide how much she has to pay for freedom. Raman’s new wife is unable to conceive and finds happiness by being a step mother. But when the courts threaten the security of her new family, she decides she has to fight for it. Kapur places her protagonists in the context of the 1990s and presents the lifestyle of the families belonging to the upper-middle class families in Delhi. In this particular story of *Custody*, her plot deals with marriages that collapse, social hypocrisies and battles for children that entwine with agony and conflict in order to depict a worldwide reality of the politics of possessiveness and lopsided power relations in normative patriarchal families. The two novelists stand comparison and it will be of interest to explore the similarities and dissimilarities in their novels.

The second chapter that follows defines feminism as received and portrayed in the global concept. The chapter deals with Feminism and the Feminist Writers who are primarily concerned with the recognition of woman as
a being, especially an autonomous being. They want woman to realize herself through self-analysis and determination. The third chapter portrays the Feminine Receptivity in the select novels of Shashi Deshpande like *Roots and Shadows*, *The Dark Holds No Terrors*, *That Long Silence*, *The Binding Vine*, *Small Remedies* and *A Matter of Time*.

The fourth chapter depicts the Feminine Accessibility in the Select Novels of Manju Kapur like *Difficult Daughters*, *A Married Woman*, *Home The Immigrant* and *Custody*. The chapter also elaborates on the nuances of the feminine sensibility as both the writers are primarily concerned with the woman and her eternal quest for life. The fifth chapter deals with the similarities and dissimilarities of Deshpande and Kapur. The sixth chapter shows how their style and technique contribute to their writing for Deshpande and Kapur present such of those human feelings which are forgotten or those that are in the process of being effaced from the pages of human history. They make them come alive as characters that seem real and as though belonging to our own neighborhood. Their style is lucid and the language is always kept simple and common place. The final chapter sums up the arguments of the previous chapters and provides suggestions for further research. For instance a comparative study of Deshpande and Kapur with American/African American women writers can be taken up. They can also be compared with Tamil women writers and such studies attain more social relevance as they promote a transcultural vision.