Chapter - I
INTRODUCTION

LITERATURE

Literature is an interpretation of life. It reflects both the man and the milieu. It is also the subjectivity of a society in permanent revolution. Literature not only reflects the social reality but also shapes the complex way in which men and women organize themselves along with their perception of socio-cultural reality. Thus literature functions both as ‘art for art sake’ and as a vehicle for some social reformation.

Literature always represents a battle between real people and images. Literature tends to be concerned with the question of reality and describes reality/truth. Literature crystallises response to man, society and civilization. It is very largely a social and geographical product, arising out of the interaction of external forces and individual temperament. Literature informs its makers’ preoccupation and belief. It provides entryway into philosophy, history and politics. Literature is a way of taking a stance with respect to the values of society that is, in a sense literature is ideology. All literature has always been both art and ideology. Literature reflects accepted patterns of thought, feeling and action, including patterns of expressions and society’s unconscious assumptions. Literature has been the means of giving form and utterance to the hopes and despairs, the enthusiasm and apathy, the thrill of joy and the stab of pain. It is true that literature is the creation of gifted individuals. Most of the literatures written in the world so far sing of man’s joys and sorrows, rise and fall in the world.

Great literature knows no frontiers, national or otherwise; its only nationality is mankind. It is the flame that can leap across linguistic,
physical, ethnic, geographical barriers. Literature is one and universal for, it
knows no barriers of language, geographical areas, physical ambits. It is the
same way, English Literature is literature written in English; though
constrained to a single language, it is not merely the literature of England or
of the British Isles. Instead, it is a vast and growing body of writing made up
of the works of authors who use the English language as a natural medium of
communication. In other words, English Literature refers not to a nation but
to a language.

English Literature is vast, extending long in time and wide in space.
Literature is not something static, rigid, or ungrowning. It is an evolving
process, something continuously changing, stretching out, assuming newer
shapes and forms, growing subtler, growing profounder. Starting from the
epic and poetry of Anglo-Saxon period to the present day drama and fiction,
literature has taken various forms of which novel is the most popular one.
The English novel, like the English language, is a rich and flexible
instrument which has developed casually through the centuries making its
own laws, breaking them, borrowing from abroad, now here, now there,
absorbing every fresh idea, rarely jettisoning an old, and branching out
afresh at the whim of the master hand which has its shaping.

**NOVEL**

Until the seventeenth century, the word ‘novel’, if it was used at all,
meant a short story of the kind written and collected by Boccacio (1313-75)
in his *Decameron*. By about 1700 it had got something like its present
meaning, which as The Short Oxford Dictionary tells us, is ‘a fictitious prose
narrative of considerable length in which characters and actions
representative of real life are portrayed in a plot of more or less complexity.’ In other words, a novel is a real story longer, more realistic and more complicated than the Italian novella as written by Boccacio and other writers of his time. The novel is now the most widely read of all kinds of literature and it is surprising to find that it is fairly new. Indeed, it was not until the eighteenth century that people began to write and to read the sort of books that is now called novels. [English Literature: An Introduction for Foreign Readers [106].

By about 1770, the reading of novels had become a fashion—almost a mania—with ‘upper class’ women. The novel had become a gateway in to the world of pleasant dreams. The history of the English novel may be said to have started in 1740 with the publication of Richardson’s Pamela that takes the form of a series of letters, almost at once satirized by Henry Fielding (1707-1754) in Joseph Andrews and Tom Jones. The generally accepted opinion is that the father of the English novel is Samuel Richardson (1689-1761). Yet centuries before Richardson men had experimented with storytelling; delight in adventures, interest in personality and the taste for realism were as strong in pre-Elizabethan times as they were in the eighteenth century [A Short History of the English Novel 9, 10].

A novel is a fresh story to be read in silence, and it is the silent communion of author and reader. A novel is also a summary of actual life including both within and without of a person. It can also be defined as the form of written prose narrative of considerable length involving the reader in an imagined real world, which is new because the author has created it. Novel tells of how people lived or live, their manners, what they held
important, how they went about getting what they got, their conflicts, their errors, and their heroism. Novel looks very much like real history and like a factual social record.

Novel touches almost all the facets of life. It offers a very alluring description of human life. It also teaches as no other genre ever did the extent of human variety and value of this variety. It represents the real activities of life, it is an imagined commentary on human life, and it is really an impression and not an argument. A novel is in its broadest definition a personal, direct impression of life.

According to Bakhtin, novel is a developing genre and therefore it reflects more deeply, more essentially, more sensitively and rapidly, reality itself in the process of its unfolding. Novel is a multi-layered, precisely plotted, dynamic complicated, prose genre [Essentials of the Theory of Fiction 53-54]. For Trilling, the novel is a perpetual quest for reality, the field of its research being always the social world, the material of its analysis being always manners as the indication of the direction of man’s soul. [115]

“The novel is a death; it transforms life into destiny, a memory into a useful act, duration into an orientated and meaningful time” [150]. Novel sometimes is the confrontation between self and world. According to Sartre, novels are not life but they are somehow like life [225]. According to Henry Fielding, novel is a comic epic poem in prose; differing from comedy, as the serious epic from tragedy [310]. The novel is a full and authentic report of human experience. The novel may be considered as a document of social criticism. Henry James considers novel as a kind of huge spider web of the finest silken threads. H.G.Wells views novel as, the social mediator, the
vehicle of understanding, the instrument of self-examination, the criticism of laws and institutions and of social dogmas and idea.

Prose has established itself as the accepted medium for romances. Unhampered by conventions the real novel was able to adapt itself to changing contemporary demands. Through experiment or more often by chance, it found the most effective means of expression. Novel became a mirror reflecting society, sensitive to the myriad changing forms that social prejudice and political passions created. Three distinct types of modern fiction can be traced to old romances; from Helioclorus came the novel of adventure seen at its finest in the work of Fielding, Scott and Dumas; Achilles Tatius and Petronius inspired the picaresque novel of purely excellent example; from Longus came the romantic love story.

The eighteenth century novel was deficient in poetry and in moral passion. The passion of love was as much a closed book to the eighteenth century novelists as the moral passion. They were also blind to the subtler implications and the almost limitless possibilities of their medium.

By the beginning of the nineteenth century the novel, still the most popular literary form, had become the playground for ghouls, social reformers, anarchists irked by England’s hostility to free thought and for theory-mongers of all kinds. The novel of terror by its repulsive themes and creating artifices brought novel reading in to disrepute. And these latest literary forms seemed already by the beginning of nineteenth century at the point of death from over strain. Sir Walter Scott is well known by his novel Ivanhoe, (1819).
The age that produced Sir Walter Scott produced another novelist in almost every way his antithesis, whose contribution to the shaping of the novel was far greater, and whose reputation has suffered no such eclipse. She knew what she wanted to do and within the limits she set herself, she achieved perfect. There were no errors of judgement, no loose ends, no obvious purple patches and no sign of carelessness in construction. She is impossible to parody. By common consent, it is Jane Austen the cultural isolationist who never strayed outside the family circle and who wrote her novels by stealth, who is hailed as the first modernist. Her well-known novels are *Pride and Prejudice* (1813), and *Emma* (1816).

Most English novelists in Jane Austen’s day (1775-1817) were women. There were Ann Radcliffe (1764-1823), Fanny Burney (1752-1840), Elizabeth Inchbald (1753-1821), Maria Edgeworth (1767-1849), and Mary Wollstonecraft (1759-1797) to name just a few. These women were slightly older and first published slightly before Jane Austen. There was a slightly younger woman author, Mary Wollstonecraft’s more-famous daughter Mary Shelly (1797-1851), whose first major work, *Frankenstein* (1818), appeared the year after Jane Austen’s death. Ann Radcliffe’s novels always had a hint of the supernatural thrown in and hers were the most commercial novels of the regency period.

As a novelist, Jane Austen employed the dramatic form evolved by Fielding, but she refined it and gave it perfection. During the first two decades of the Victorian era, in England, the social conditions were changing rapidly. That was the lifetime of Charles Dickens, and his books mirror the transformation. His novels, humour apart, are morality plays in which the
good angels win the battle for the soul of man. Certainly, the greatest English novelist of the nineteenth century, and possibly of all time is Charles Dickens (1812-1870), the author of *Great Expectation*. The complexity of his best work, the variety of tone, the use of irony and caricature create surface problems for the modern readers.

The novel became the vehicle for passion, life like in its intensity, for Charlotte Bronte was the first novelist to take as her subject matter, a women’s daydream of romantic love and turn it into literature. Her imagination was of the romantic kind that brooked no restraint. Charlotte Bronte (1816-1855) and her sisters Emily (1818-1848) and Anne (1820-1849) are understandably linked together, but their works differ greatly. Charlotte is notable for several good novels, among which her masterpiece is *Jane Eyre*, in which the heroine after much adversity, achieve happiness on her own terms. Emily Bronte’s *Wuthering Heights* is a strange work, which enjoys almost cult status. Its concerns are more romantic, less contemporary than those of *Jane Eyre* but its themes of obsessive love and self-destructive passion have proved popular with the twentieth century readers. Emily Bronte is notable for her penetrating study of passionate character.

After the middle of the century, the novel as a form became firmly established by the best novelists like Anthony Trollope (1815-1882), Wilkie Collins (1824-1889), William Makepeace Thackeray (1811-1863), George Eliot (Mary Ann Evans: 1819-1880) and Thomas Hardy (1840-1928). The novel in the twentieth century clearly reflects the changes in the fundamental belief of the age. Women writers, who had enjoyed a considerable esteem since the days of George Eliot, began to play an important part in the history
in the twentieth century. The shifting of the centre of interest from the outer world to the life of the senses and the inner consciousness gave an enormous impetus to the development of feminine talent to explore. Virginia Woolf, assuredly the most distinguished woman writer, who brought to the novel an elegance of style and a rare poetic sensibility, made exciting use of the “Stream of Consciousness” technique in *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927).

Iris Murdoch, who was a teacher of philosophy as well as a writer, is esteemed for slyly comic analyses of contemporary lives in her novels. Byatt won the Booker Prize, England’s highest literary award, for *Possession* (1990), about a romantic involvement between two academics. Art historian Anita Brookner writes of women in search of human connection and established her reputation with *Hotel du Lac* (1984), which won the Booker Prize. On the whole the subject matter of novels is humane relationships in which are shown the directions of men’s souls. Rebellion against tradition, established practices of society of God’s controlling the universe; anything that baffles human efforts is a typical note of modern writing. Humanism or the supreme interest of man is the central motive behind all such writings particularly contemporary Indo-English fiction. It is in literature that the heartbeats of a nation are heard.

More women writers are writing novels rather than Dramas or Poetry, since as Virginia Woolf states in *Room of Ones Own*

...all the literary training that a woman had was training in the observation of character, in the analysis of emotion. Her sensibility had been educated for centuries by he influences of
the common sitting room. People’s feelings were impressed on her; personal relations were always before her eyes. Therefore when women took to writing she naturally wrote novels. (87). But all the older forms of literature were hardened and set by the time she became a writer. The novel alone was young enough to be soft in her hands and it is another reason why she wrote novels.

In recent times a flux of women writers from Britain, Canada, America and India have started writing novels.

**INDIAN WRITING IN ENGLISH**

Indian Literature always upholds the principle of ‘vyavaharavide’, which is concomitant with Western theory of ‘political unconscious’ in terms of Marxian Freudian approach. Indian texts need no demystification, as they are transparent enough to present the values of life in a crystal clear manner. They communicate the meanings in all adroitness through the age-old system of signifying practices perfected and hopes and aspirations of its people. It has a spiritual dimension true to Indian ethos. Indian writing in English is one of the voices in which India speaks. Indians have written and are writing in English for communicating with one another and with the outside world, for achieving self-expression too artistically, using English, if necessary, or necessarily, in an Indian way.

Fiction, being the most characteristic and powerful form of literary expression today, has acquired a prestigious position in Indian literature. As a distinct literary form the novel is undoubtedly of recent birth, which came into India in the last quarter of the nineteenth century. It owes its birth to the
impact of English literature in India. Availability of English literary texts to Indians in the mid-nineteenth century contributed to the writing of novels both in English and in various Indian languages.

The ‘novel’ as a literary phenomenon is new to India. It was in Bengal that the ‘literary renaissance’ first manifested itself. The first novel written in Bengali was Alaler Gharer Dulal (‘Spoilt son of a rich family’), which came out in 1858. However, the real beginnings were with the work of the great Bankim Chandra Chatterjee (1838-94) Rajmohan’s Wife, which was first published in English in 1864. Rabindranath Tagore, well known as a poet, the author of Githanjali, and a prophet of the Religion of Man is a very considerable novelist too. After imitating Bankim for a while Tagore achieved success with Choker Bali (1902), later translated in to English as Binodini. Sarat Chandra Chatterjee (1879-1938) imitated Bankim and Tagore before outgrowing both in his best work in Srikanta. Trailing behind the Bankim-Tagore-Sarat ‘triune glory’, some other outstanding novelists, have been scouring the ocean of every day life in Bengal and presenting artistically the calm as well as the storms, the surface froth as well as the unplumbed depths. Of the novelists whose work appeared first in the seventies, the most outstanding is Chaman Nahal. His Azadi won the Sahitya Akademi award.

Indian fiction in English emerged out of almost six decades of intellectual and literary gestation that had begun in 1930s with the triumvirate of R.K.Narayan, Mulk Raj Anand and Raja Rao, who wrote of the people, for the people and as a man of the people. They were followed by a new group of writers in the 1980s that dealt with a variety of subjects in a
casual and racy manner. A number of recent Indian novelists have produced significant novels, making a mark in the literary world. The most sensational literary event in the recent past was, probably the publication of Salman Rushdie’s masterpiece Midnight’s *Children* (1981) that became an international success instantly on its release. It won the Booker Award as well as the James Tait Black Memorial Prize and paved the way for a new style of writing that has become common among all writers in English.

Rushdie’s Midnight’s *Children* created a generation of young Indian novelists who eagerly followed his footsteps. Among these novelists, the notable ones are Vikram Seth, Amitav Ghosh and Shashi Tharoor. The New York Times aptly called these new novelists as *Rushdie’s Children*. In short, Rushdie has been a trendsetter for the major Indian novelists writing in English. Writers like Salman Rushdie, Amitav Ghosh, Upamanyu Chatterjee, Rohinton Mistry and Vikram Seth have liberated Indian English Literature from the colonial yoke and the marginalized position of exotica writing.

It is said that women are natural storytellers even when they do not write or publish. The history of Indian women novelists in English begins with Toru Dutt, who died at the age of 21 in 1877, lesser than that of John Keats of the Romantic school of poetry. She wrote a French and an English novel. Both her novels *Bianca* and *Le Journal de Mademoiselle d'Arvers* deal with the autobiographical projection of the novelist—the experience, sweet and sour, she gathered in her very short life. The characters are Spanish and French yet the delineation is entirely Indian, full of love and affection, sincerity and purity, which characterize the core of an ideal Indian woman;
Camelia Sorabji, a Parsi Christian, is the other great figure in the realm of novels. She is mainly famous for her three important works - Love and Life Behind the Purdah (1901), Sun-Babies in the Chid Life of India (1901) and Between the Twilight (1908). She reveals in her novels the various moods and vestures going on under the ‘purdah’ - ecstasy, tragedy, comedy and many more things, which are unnoticed even by a feminist philosopher. She seems to satirize the hypocrisy and domineering in a male dominated societal framework.

It is, however, only after the Second World War that women novelists of quality have begun enriching Indian fiction in English. Only after the Second World War, the history of Indian women novelists got a new track, aid new vision. Of these, Kamala Markandaya and Ruth Prawer Jhabvala are unquestionably the most outstanding personalities in the field of social and artistic novels.

Kamala Markandaya is an expatriate writer. Her first novel, Nectar in a Sieve (1954) made her a lovable writer of great fiction in theme and technique, matter and manner. The novel deals with a realistic picture of the Indian villagers, their customs and cultures, rites and traditions. It pictures the heart of a South India - or TamilNadu- village where life has apparently not changed for a thousand years. Its central consciousness is that of a woman and is characterized by a fine feminine sensibility. Markandaya is suggestive and feminine. If her writing is less rich in imagery, it has more ease and partakes more of ‘life’s fitful fever’. She unfolds the layers of spiritual reality and invades the imponderable realm of spiritual reality and mystic vision of India.
Her novels are a fine blending of art and truth, feeling and form. Ruth Prawar Jhabvala, the contemporary of Kamala Markandaya has also left an indelible imprint in the history of women novelists in English. The novels of Ruth Prawar Jhalvala portray life tinged with domestic problems of an average joint Hindu family and an ironic study of the confrontation between Occidental and Oriental attitudes. All her novels deal with the young who are cool, calculating and rigid. She describes the head on collision between the traditional and the modern, the east and the west and the confusion that follows in the wake of these collisions.

Her first novel, To Whom She Will (1955) presents a very beautiful picture on Indian society-its rites and customs, taste and temperament and above all, relationship. This novel also deals with a truthful portrayal of the fatal consequences arising out of position, which uprooted millions of people. Her novels show her acute perception of remote village life - the conflicts between the mother-in-law and the daughter-in-law - the one with domineering accusations and the other with taciturn enmity.

Ruth Prawar Jhabvala’s Heat and Dust won the prestigious Booker Prize in 1975. It deals with the sad and moving story of two English women who pay their visit to India and in return they became the victims of this country. Nayantara Sahgal, niece of Pt.Jawaharlal Nehru and daughter of Vijayalaxmi Pandit, is a novelist of politics. Her novels truthfully mirror the contemporary Indian political theme. Besides politics, her fiction also focuses attention on Indian woman’s search for sexual freedom and self-realization.
While Ruth Prawer Jhabvala mirrors the social background in her novels, Kamala Markandaya deals with the diverse contemporary problems - social, cultural, politics of the contemporary society in which the novelists grow up. Anita Desai is satisfied to dive deep into the inner working of the protagonists and bring out the hidden depths of human psyche. Her fictional world is just like an iceberg mostly hidden and partly visible; half revealed and half concealed. Anita Desai deals with the mind and the soul of a character, their inner workings and hidden and silent thoughts rather than their outer appearances. Anita Desai has been short listed for the Booker Prize twice; first for the book Clear Light of Day in 1980 and again in 1984 for In Custody. Anita Desai has heralded a new era in the realm of psychological portrayal of the character.

Rama Mehta’s first novel Inside the Haveli (1977) has to her credit, won the prestigious Sahitya Akadami award in 1977. It deals with the confrontation between culture and civilization, between city and village. It is a modern classic about an independent young woman's struggle to hold on her identity in a traditional world. Inside the Haveli is the story of Geeta, an educated, vivacious Bombay girl, who marries into a conservative family and abruptly finds her living in purdah in her husband's ancestral haveli. Gita Mehta is well known as the writer of novels like Raj and A River Sutra. Raj Mehta's first novel is a thorough and colorful historical story that follows the progression of a young woman born into Indian nobility under the British Raj. Through young Jaya Singh's story, Mehta's readers are shown a portion of the passage of British India's early struggle for independence as it affected a slim segment of high-culture society. Through
her story, Mehta not only weaves together elegant language and colorful pictures of Indian culture, but also paints a picture of Indian colonial life from an Indian perspective. Mehta is able to offer a complete story without bias or bitterness and, like in her other books, leaves the reader to formulate an independent position from which to read the history she tells. While her intelligence is obvious and her opinions clear, she is ultimately not interested in pressing her political impressions onto her reader, but presents historical facts with gentle persuasion in a beautifully woven tapestry based upon her female protagonist's strength of character.

Among Indian women writers, Shashi Deshpande is specifically committed to the reorganisation of female subjectivity. Her concerns related to the feministic questions are important in the interest of an Indian Feminist-praxis. Her fiction holds a great promise and helps in finding ways in which the historical location of Indian woman can be interpreted in terms of their subordination accentuated by law, sacred literature and practice. Shashi Deshpande’s novels record polyphonic voices behind every structure and relationship, which have contributed to silent Indian woman. Her novels encapsulate the tensions underlying women’s aspirations and their cultural identities. Deshpande’s novels are polemical attacks against the patriarchal world, where women are treated as a ‘Kind of non-man’. Deshpande portrays a picture of an Indian woman who is sensible, educated, attached to her roots, economically independent and yet who is different from her past image as a ‘full-time home-maker’, ‘an angel at home’, ‘an evil counterfeit’ and ‘a weak vessel’. Deshpande assesses and reassesses what exactly the Indian Woman wants and stresses that through
education and self-dependence, Indian women can come out of the servility-
syndrome. Shashi Deshpande’s The Binding Vine is a feminine novel that
represents woman as a spender, wooden creature subjected to male
domination. In That Long Silence, Shashi Deshparide makes an aesthetic
plea to free the female psyche from the conventional male control. In short,
almost all the literary ventures of Shashi Deshpande revolve round the
pathetic and heart rending condition of women in a male dominated society.

Gita Hariharan is the author of The Thousand Faces of the Night (1982), which won the Common wealth Writers Prize for Best First Book.
Arundhati Roy is one of the writers credited for catapulting Indian writing in
English to a new height in the literary world. She has paved ways for
younger generation of writers who are knocking at the doors of literary
stardom. She won the prestigious Booker Prize in 1996 for her debut novel
The God of Small Things. She is followed by Kiran Desai who won the
Booker prize for her novel Inheritance of Loss in 2006. The Inheritance of
Loss tells the story of a Cambridge-educated Indian judge who lives in
reclusive retirement in the foothills of the Himalayas. But the arrival of his
orphaned teenage granddaughter, and his cook's son's attempts to keep one
step ahead of the US immigration department, threatens to shatter his peace.

Indian-English literature has produced a galaxy of women writers
touching various facets of women’s life. While writers like KamalaDas
touch the physical aspect of human relationships, AnitaDesai’s focus is on
the psychological one. In Bharathi Mukherjee, it is a question of identity.
The movement that has started as mere ‘consciousness’ in writers like
Kamala Markandaya, has now assumed a more emphatic voice in writers
like Shobhaa De.
The present study proposes to analyse the novels of Shobhaa De against the Indian social structure where men and women are compelled to wear masks, some times to hide their true identity, sometimes for the sake of survival. There are layers of complexities in human being. Mask is being used to boost up the image at times and it has also become a psychological need in some cases. This research concentrates on the human nature beneath the false facade and analyses the necessity for such false personality, both positive and negative purpose.

CONCEPTUAL FRAMEWORK ;(Indian Social Structure - Mask-Psychology)

Human beings are a special kind in every way. Men do not live alone. No man is an island. Each person needs to belong to one other person and a group of persona. Men have the tendency to love, care and protect each other along with themselves, which is an inborn character. Man can manage to live without food at least for some days, but it is difficult for Mm to live without communication. Man is interdependent both materially and psychologically.

In the beginning men led a nomadic life. Men and women went from place to place in the process of food gathering and lived in groups. Women, as is their biological system of giving birth, had also taken the responsibility of taking care of the children. During the pregnancy period and during first few months after the childbirth, women stayed in a safe comfortable place looking after their children and recovering from their childbirth. Other elderly women, who were experienced in child bearing and rearing, helped the one in need. As men do not have this biological function, they lack experience in this area and stayed out of this area of women. However, they
understood the nature’s law and protected women during this period. Then there was no such fixed law as ‘marriage’ or ‘husband and wife’. In fact, they did not even know the importance of a father to a child. They simply begot their children, and the whole group took care of the children.

Later men started to cultivate the land apart from food gathering. They started it together as a group but in course of time, there came a need to divide the land into groups for better cultivation. When the boundary system came into existence, Men started to become possessive of their land, group, women and children. The younger ones happily obeyed the elderly persons as they had a very good experience along with their shaped knowledge of ripened age. Women came to know about men’s role in childbirth, and pointed out the father to their children. Thus, a distinct relationship in family system and a social structure came into existence.

Family is the smallest unit of social structure. India is a country well known for joint family system. Joint family consists of Father, Mother, Children, Daughters-in-law and Grand children. There is one other type - nuclear family. It consists of Father, Mother with their children. The children, when they grow up, get a suitable partner and move out to live on their own away from their parents.

Man, identifying his soul and supreme power, started to give importance to God and related philosophy. Through this way entered culture, rituals, religion and moral code. Families differ from each other in many respects; yet they share similarities too. Nevertheless, in most cases man is the head of the family. In a joint family, the head is the eldest male, and headship passes on to the next eldest after his death. In nuclear family, the
father is the head of the family. When men understood their role, they started to have emotional tie with their children and passed on their knowledge about men and matter to them, in order to make them fit to survive and to protect their family and society.

Woman when carrying undergoes different psychological as well as biological upheavals. She feels tired, weak and wants to protect the child in her womb in the best way. Therefore, she started to keep away from hard work. Men understanding this nature supported her by letting her rest and started working for her too. Woman feeling happy by this stayed at home and with her refreshed energy, prepared food for the man who came home tired after double work. This continued until the woman brought out the child into the world. By which time, she was tired and used to her protected status. She taught the children about the Father, his work and protected them with love and care, nourishing them. Man also got used to this system, loved his woman and his children, and protected them.

Both girl child and boy child were brought up with equal care. They were allowed to choose their own partners. Then a gradual change took place in which the male child inherited his father’s property and the daughter was given in marriage to a suitable partner. That is girls went to their partner’s home and boys stayed home with their parents even after their marriage. Then sons were taught about the field and physical work along with the responsibility to take care and protect their wives and family. And daughters were taught to keep their house and family comfortable. This was the period when the concept: men for the field and women for home emerged. This is even reflected in Tennyson’s poem *The princess*
Man for the field and woman for the hearth;
Man for the sword and for the needle she:
Man with the head and woman with the heart:
Man to command and woman to obey;
All else is confusion.

Even then, though men and women took care of two different things, they lived in perfect harmony with mutual love and understanding. This was the basic belief of evolution of today’s well-defined social structure in general.

The Indian social structure is more complex with varied norms and values. Marriage is the essential part of Indian society and social system. Marriage is considered as the foundation of the social system. Marriage is a communion, getting together of two sexes for enjoyment and fulfilment. In the early stages of human history woman was ‘truth’ and the man was ‘opinion’. In Hindu Dharma, marriage is viewed as a sacrament and not a contract. Hindu marriage is a life-long commitment of one wife and one husband, and is the strongest social bond that takes place between a man and a woman. Again it is not a concession to human weakness, but a means for spiritual growth.

Traditional Hindu marriage was based on absolute trust, mutual affection, and capacity to adjust and share the responsibilities equally. The union being sacred, the vow did not give room for separation. There was no scope for difference of opinion and should an occasion arise both should respect the sentiments of the other, thereby, ensuring that no confrontation takes place. The ideal form of Hindu marriage is a means of fulfilment of
life, the true purpose being, a complete companionship in fighting the battle of life together. Earlier marriage was between the two families - the bride and the groom’s family. The traditional concept of love is complete submission of wife to her husband, Pati is Parmeshwar, which means husband is God, and wife is given the status of Ardhanagini, the other half of man. The Indian philosophy views it as fulfilling obligations towards the family, society and mankind.

In India, during the early Vedic period, wife was considered as equal to her husband. No religious rituals took place without the wife on the side of the husband. Women were given education and they were respected. But in the middle and later Vedic period, women were considered as weak, emotional and sensitive. A woman was supposed to be protected right from the childhood by her father, in marriage by husband and in old age by her son. It was from Manu’s period the role of men and women were well defined. Man to protect and woman to be protected. The indisputable fact is that codes ostensibly developed for the protection of woman became, somewhere along the line, instruments with which to exploit and oppress them. Women were universally (not only in India) seen as the cause of sin, corruption, destruction and evil. Theological and other canonical texts balance this view of woman with the image of her as weak and helpless. These mould the consciousness of people until they are as natural to their way of life as breathing. [Caste as Women - Vrinda Nabar]

In the traditional Hindu view, human life has been commonly perceived as falling into four successive stages: Brahmacharyasrama, Grhasthasrama, Vanaprasthasrama, and Sanyasasrama. The passage of a
woman’s life may be seen as similarly slotted into different phases corresponding to defined roles: girl-child, adolescent, wife, daughter-in-law, mother, mother-in-law, sowbhagyavati, widow. In the Indian context, where home, family and community are so significant, the girl-child exists from the start in a kind of ‘isthmus of a middle state’. She is told that she would have to leave her real home one day; but she is also taught to sense that the other place is a hostile one where happiness is chancy, perhaps never to be found [64]. From birth she is an alien, when she moves on to her next pre-ordained role and becomes a wife, she loses her identity and takes on her husbands. The Indian wife is often a martyr to not merely her husband’s needs but those of his family as well. A woman/wife/mother is considered good only by her acceptance and endurance beyond all bounds of human patience. Archetypal Bharatiya narl is someone who is self-effacing, self-denying, and given to making a doormat of herself.

The interesting evidence both in an earlier gynocentric stage in human history and in its suppression by the androcentric one of the patriarchy is the seeming contradiction between the present-day patriarchal insistence on women as naturally monogamous and men as natural philanderers and the perspective (a patriarchal one) on the alleged promiscuity of untethered women [102]. The popularly accepted orthodox view of the Bharatiya narl is an impossibly ideal, lifeless, colourless, oppressed prototype. A woman did not participate freely in public gatherings in the earlier society. Her place is confined to home especially to kitchen and her important role is to keep the home neat, look after the children, and to fulfil the husband’s need.
The archetypal (average) Indian male is not given to worrying his head about the trivia of domestic routine. It is expected (even today) that the woman would uncomplainingly take care of these even if she has another full-time job outside the home. In the case of men, they enjoy their power over women. They married more than one wife, but expected a complete loyalty from all their wives. There was the evil practice of *sati* and child marriage. However, after some rebellious movement, there came changes in the society and in family. Women were given education; they were allowed to enjoy some limited freedom. Even then, women remained under men’s control at every stage and men with supreme air dominated them. However, men are no more considered as God, women remained next to men in every aspect. It is considered even now a great sin to disobey or question men. If any woman dares to argue or question she is considered as bad and is to be punished.

It is strange that in the land that had worshipped the deity in the form of goddess, for so many centuries, there is no respect for women. Girls are a burden in Indian society and are neglected by the dominance of male species. They are mostly considered as the second best. They do not have individuality but expected to fit in the frame of man created image. Shackles, boundary, responsibility, obedience, sacrifice, yet smile on the face and goodwill on the heart, with no complaint, content in being an obedient daughter, dutiful wife and devoted widow form the definition of women in general.

It is said that time keeps changing. Science has developed; communication has improved. Scientific technology and advanced science
have started to reach very common people. Caste and creed does not restrict
the people from knowing things anymore. All have started to learn the new
inventions and discoveries. Knowledge improves day by day. The
development of science and general social studies has brought many
changes. Every expression and emotion of men and women is being analysed
deep, in order to see the real cause hidden under each expression and
emotion. With all these, human relationship has started to take a new turn in
modern era.

Human relationship plays a very important role in a family and in a
society. The world, which has now shrunk into a small village, has brought
the people much closer than before. There are four levels of relationships,
women to women relationship, man to man relationship, woman to man
relationship, man to woman relationship. The woman-woman relationship in
the smaller unit of family can be defined as mother-daughter, sisters, in-law,
etc. in work place it can be employer-employee, fellow workers, and in
larger community the wives of men working in the same firm, formal friends
e tc. It can also be the unnatural bond like lesbian relationship and in better
terms sisterhood at times.

Man to man relationship can be defined as father-son, brothers, and in-
laws, inside the family circle and fellow worker and formal friends at work
place and in the larger community. It can also be the strange sexual attraction
called homosexual relationship. Man to woman relationship is where woman
is subservient and the follower while man leads as a head. It is as in
patriarchal society. The woman is not given any free will but obeys to the
dominance of man. She is pushed aside as second best as Said by Ipsita Roy
Chakaravarthy in her Beloved Witch; An Autobiography (19). Woman to man relationship is also known as matriarchy where woman dictate and things are decided by woman and carried out by man. It is said that society began as matriarchal and remained so for millennia. (258 -259).

Within the family, Husband and Wife relationship, Father-Mother, Father-Son, Father-Daughter, Mother-Son, Mother-Daughter and in-law relationship have started to be well defined. Before, in the traditional family, father was the head of the family. He earned and provided the bread to the family. Mother stayed home looking after the children and made sure of father’s comfort. In a traditional family father dictated and mother obeyed. Mother was related to emotion and father was seen as a person with a very good knowledge on men and world. Mother was approached for love and father was approached for guidance. Mother was seen as the embodiment of love, submissive and subordinate, to be protected and to be ordered, whereas father was seen as the embodiment of power, knowledge, hard work, intelligent, strong and guiding.

During the early period, daughters were well trained to obey and adjust to the husband’s home and family. A daughter was always considered as a person who stays for few years in her parents’ home and an intruder in her husband’s home. She was well taught to suppress her feeling and her desires. Whereas sons were taught to be strong and dominant, hiding their emotions, for it was considered that a man is not strong if he displayed any emotions. Sons were always considered as blessings, protectors and inheritors of father’s property.
After the education system for all, the relationship between husband and wife is supposed to have its base on love and mutual understanding through communication. They discussed their mutual love, their role in family and society, their likes and dislikes and about their children. However, it is not the common case in every family. Even now, there is a dilemma in every wife and husband about her or his status and role. Sons and daughters are no more treated as two separate sects meant for two different distinct roles.

Father and mother try their best to understand their children and they no more come together to do their duties but to create a happy family with love and care. Wives now-a-days go to work and husbands have started to share the house hold works with their wives. But this also is not a general case in every family. The change is taking place gradually in slow pace.

Mother-son relationship plays an important role in a family. It was difficult for a son to disobey his mother during Vedic period, and later he had to leave his mother when nuclear family came into existence. Mother according to a son is a creative force and embodiment of love. And a mother in turn is very much concerned about her son and often doubts the daughter-in-laws’ capability of taking care of the son as she herself does. In the case of mother-in-law and daughter-in-law, the latter is considered as a housebreaker, someone who drives a wedge between her husband and his family in some case and in some other cases, the former plays a real mother’s role with some understanding and support.

Apart from these close relationships, the neighbors, family relatives, caste, and community, play a vital role in shaping an individual. Every
individual is unique. Each individual reacts to different situation differently. Some are good outwardly in contrast to their inner being. And some others are strong outwardly while insecure in the real self. Due to the improvement of science or civilization, one need not bother which, but mankind as a whole has started to put on a mask of perfect mold. It is difficult to find out the real face from the masked one. Not a single mask but each individual has two three and more according to their needs. It has become natural to wear a mask to meet the demands of the situation. Human being has gone to the extent of playing his role to perfection in the society which has given him a set role model forgetting that it is he who set the society code and not the other way round.

Life has changed into a drama as Shakespeare says,

“All the world’s a stage,
And all the men and women merely players”[As You Like It]

Man has become so busy that he does not even have time to live his life. He has forgotten all those old rituals, family commitments and the feel of being a complete man. He has become selfish and runs behind power and money. He is unable to give ears to his own conscience, which cries aloud that material power is attractive, important but meaningless in the long run. He wears a mask before the society, his own family, friends, wife and children. It is shocking that he even wears a mask to his own self, which reflects the inability to accept his real self, a mask of self-deception. It is said that face is the index of mind and functions as a mirror to ventilate emotions or the state of mind in varied dimensions. Those hidden recesses of our psyche are love, anger, hate, fury, joy, fear, disgust, sorrow deppressions etc.
These emotional lines are universal which encompasses all caste, creed and nationality.

In the new setup each wears a mask in order to maintain human relationship or to fulfil personal needs. As Shobhaa De states in her Spouse, ‘White lie is certainly preferable to harsh truths and aggressive words.’ (10). But hypocrisy for personal gain is more deceptive. Both ‘white lie’ and ‘deception’ is seen in human character. Survival without mask has become impossible in human life in the present time; be it for good or for destructive negative purpose. Mask is not a new entry into the modern society. It dates back to the evolution of human being. Though not in the same context mask was used in various occasion for various reasons. Dr. Gautam Chatterjee in his Article on “Indian Heritage/ Culture Living Heritage of Mask” discusses many facts about the link between mask and human being and the role of mask in human life from time immemorial.

**MASK**

A mask is a piece of material or kit worn on the face. Masks have been used since antiquity for both ceremonial and practical purposes. Masks are worn to protect or disguise the face. Most masks worn to disguise are in the form of an animal or another person. Protective masks serve a specific purpose. For example, a welder wears a steel mask with a special lens to shield his eyes from the intense light produced by welding. Disguise masks include ceremonial masks, theatrical masks, burial and death masks, and festival masks. Masks are made of varied materials including paper, cloth, grass, leather, metal, shell, and carved of wood or stone. They can be painted with symbolic designs and vivid colors. Some masks have realistic human or animal features, while others provide a grotesque appearance.
Masks are one of the oldest forms of expression humanity ever invented. It is also important to note that most societies, if not all of them, used at one point in their history masks for different - but often similar - purposes. Nowadays, masks have almost exclusively evolved into an artistic instrument used mainly in theatre or carnivals. Fascinating because of their primitive functions and their aesthetic value as works of art, they still seem to bear mystery, maybe inherited from their sacred and mystical roles.

The Etymology of Mask: (http://en.wikipedia.org/wiki/Mask)

The origin of the word ‘Mask’ is traced back in two ways. Some say that the word mask comes from the Old Italic ‘masca’, which defines an evil, hideous character. In Latin, it was referred to as larva, which was an infernal being, similar to the scheme of Germanic cultures. It is interesting to note that Latin also has the form persona, meaning a mask, a role or a person, which evolved from the Etruscan word phersu (a mask).

Some believe that the word mask came via French masque and either Italian maschera or Spanish mascara. Possible ancestors are Latin (not classical) mascus, masca = "ghost", and Arabic maskharah = "jester", "man in masquerade"; but all agree that a mask is anything used to hide, protect, or cover part or all of the face. Masks are worn as a part of a costume or a disguise. Some masks are worn to protect such as a catcher's mask in baseball or a gas mask.

The functions of masks

Specialists and anthropologists have been able to define the role of masks in different societies, sometimes in great detail. It would be untrue to say that masks had one role; actually, they had several that different societies and cultures used more or less, and in different ways.
Masks have served in various rituals dedicated to hunting, war, death and were used in different ceremonies, such as baptisms or funerals. In fact, masks had three main functions, adapted to these rituals, which are hiding, transforming and scaring. A mask indeed hides and protects whoever wears one, and in primitive societies, it was meant to protect from spirits and evil creatures. It also transforms whoever wears it, giving them the strength and power of what it represents and making them no longer human. Finally, the mask scares and as a result inverts the roles. Very often, these three functions superpose themselves, leading to a state of trance. It is important to notice that these functions are actually the ones of mimicry used by insects.

As such, masks were used in several different contexts. The very first role played by them was divine. Because they give access to new worlds that cannot usually be reached, they make the ultimate meeting with God possible. Some Native American tribes such as the Pueblo and the Navajo had very specific rules regarding the masks (they had to be prayed to, taken care of and nourished) in addition to rules for the person who wears them (who needed a particular spiritual preparation to ensure the purity of their soul). As an extension to this role, masks were also a mediator between God and humans, a way of communicating with supernatural entities. Furthermore, they provided special powers to the shamans, such as the capacity of transforming themselves and being introduced to supernatural worlds, in order to ask for protection, predictions or reconciliation.

The archeological discoveries in Egypt also show that masks were used by ancient civilizations to ensure certain immortality to the dead. Thus, the funeral mask found in Toutankhamon's tomb, which was made of 11
kilos of pure gold, had realistic features, as an effigy of the sovereign whose flesh had become divine. Beside their mystical roles, masks also had a social function, often symbolizing obedience, such as the Nie Bwei mask, in the Ivory Coast, which literally means “the one who commands”. Masks have also been used a lot in entertainment, particularly dance and theater. They are the representation of typical characters, sometimes comical or caricature. In eastern Greenland, they were used in comical, profane or even licentious dances. They're still used today in theaters (a good example is the Japanese theater Noh) and, of course, they're widely represented in popular events such as carnivals.

As a general fact, masks (whether they are worn today or several hundred years ago) have the power to free people and let their profound natures express themselves as well as inverting the roles in society.

**Roles of the masks outside of Europe**

Although masks were used for similar purposes throughout the world, some societies had more specific rules regarding their usage.

The Native American tribes in North America used masks mainly to cause fear and, as a result, respect. Still, they were used a lot in shamanist rituals, especially for therapeutic purposes. Other rituals ensured success in hunting, or honored divine entities. During entertainment, three categories of masks were used; Iroquois tribes specialized in false faces (deformed masks), while Native tribes from the Northwest of the continent used articulated masks. In the Southwest, they were usually made of leather.

The Sugpiaq tribe [Inuit Mask, Alaska], living on the banks of the Kodiak River, used masks in all-important events, to commemorate the dead,
celebrate war, or to invest a new chief. They had the particularity of making different sorts of masks, distinct by their size, shape and material. Also, their colours followed a chromatic pattern made of red, white, and green-turquoise (sometimes replaced with black).

Only a few masks were found in Greenland, which leads to the belief that they might have been buried or destroyed. Like in other societies, they had mystical roles as well as artistic (theater, dance). Their original shapes compensate for very simple decorations. The first masks were found in Mexico, between 1200-1500BC, and were made of clay. Still, their function could not be established. It is interesting to note that some native tribes in the Amazon (south of the river and northwest of Brazil for example) still use masks in rituals. Most of them are used to identify with ancestors, and are animal-shaped. In Guatemala, they followed Mayan traditions; some masks, made later, were representations of the Conquistadors. Mainly found in Malaysia, masks in Oceania offer a very large diversity, regarding their functions, usage, dimensions, shape, and material. In Papua New Guinea, they were mostly used in funeral rituals and to commemorate the dead.

It seems that in Asia, masks have had a great artistic role, especially in theaters. Their variety is very wide, from the very simple masks found in Tibet or Borneo to the more aesthetically elaborate used in the Noh theatre, in Japan. They are also very important in Bali, where they are part of the Topeng (Balinese theatre). Dragon mask in the celebrations of the Chinese New Year is very famous. Masks also had a more traditional function, like in Borneo, where they were used in last rites.
When detached to the rest of the costume, masks lose their profound symbolism. Very important in various aspects of African culture, masks are present in all particular events of life, and in rituals. Their role is liturgical, as a symbol of sacred forces, educational, as they are part of the socialization of individuals, and even political, being an instrument of pressure and authority on the society. Last, they have a significant function in dance and popular entertainment.

Some representations of human bodies with animal heads were found in caves, in France, leading us to believe that the usage of masks was already common in prehistoric times. In the Greek culture (and to a lesser extent in the Roman culture), masks were an instrument of philosophy, as they were related to the popular catharsis. The Greek often represented masks in paintings and mosaics, and defined their usage in theaters. The Romans inherited this tradition, and it later became a farce (fabula atellana), although their conception of masks was very different from the Greek's. While a Greek mask (in ancient Greek, prosopon, meaning also a face or a dramatic character), has the ability to speak, express and see, the Romans used masks in funeral processions, and considered them hellish. In Ancient Greece, masks do not hide but are an instrument of catharsis during a performance. They were often related to mythology, like the Gorgoneion (mask of the Gorgon), which had the power to repel evil influences.

The cult of Dionysus, god of enjoyment and trance, gave a new function to masks. Subversive and liberal, Dyonisos initiated the celebration of springtime and popular feasts, turning theater into masquerade. The Celts followed a particular calendar and used masks to celebrate the seasons:
Imbolc (1st February) - Beltaine (1st May) - Lughnasadh (1st August) - Samhain (1st November).

The evolution of humanity defined a new role for masks. In the Middle Ages, in Europe, their usage during popular feasts and representations was actively prohibited by the church, which considered them evil, as they often represented the devil. Moreover, the church considered carnivals and popular masquerades as a return to paganism and a contradiction with Christianity.

Nowadays, most societies have abandoned the usage of masks in mystical rituals, reserving them for carnivals and some forms of theatrical representations. One of the last usages in the Western world related to religion is found in Spain, where penitents wear a hood entirely covering their face, during the processions of the Holy Week.

In some regions in Portugal, the main legendary character is named Chocaiheiro. In Bielorussia, the mask of the goat is the symbol of fertility for the crops. In the Austrian Tyrol, Roller and Scheller are the two most popular masks; Roller represents the coming springtime while Scheller represents the winter that is leaving.

**Ceremonial uses**

In ritual, social and religious functions, participants wear them to represent spiritual or legendary figures. In some cultures, it is also believed that the wearing of a mask will allow the wearer to take on the attributes of that mask's representation; that is a leopard-mask will induce the wearer to become leopard-like.
Masks were widely used in ancient Sri Lanka for devil dance rituals. Although some of the masks are quite large and complex in their structure, most of those traditionally used in the various natima (dance) ceremonies are considered three quarter masks. Strapped to the face, they extend from the middle of the forehead to just below the mouth. This type of lightweight construction makes it easier for the dancer to wear during the often spastic and exaggerated movements executed during a performance, which could last up to twelve hours.

In Mexico and Central America, most towns have both a Christian name and an indigenous name, for example, Santiago Tianguistenco, or Santa Maria Axixitla. All Christian saints have a specific day in the year dedicated to them, and each town typically has a festival on that day, involving a combination of Christian and indigenous tradition. These festivals frequently include parades and street theatre that act out a story. The masks and costumes from these festivals have become collectors’ items. A mask used in such a festival is known as having been "danzada" or "danced." These hand-made, painted masks are typically made from wood and may use rope, animal horns or teeth, or rubber from tire inner tubes.

In Africa, specifically West Africa, masks play an important role in traditional ceremonies and theatrical dances. All African masks fall into one of the four categories: the ancestor spirit, the mythological hero, the combination of ancestor and hero, and the animal spirit. Masks have other functions too.
To prevent recognition

Criminals often use masks to avoid recognition when committing crimes. In many jurisdictions, it is an additional criminal offense to wear a mask while committing a crime; it is also often a crime to wear a mask at public assemblies and demonstrations. For instance, in Virginia, it is illegal for anyone over sixteen years of age to wear a mask in a public place. In some states, it is only illegal to wear a mask if there is intent to commit an illegal act. Occasionally a witness for the prosecution appears in court in a mask to avoid being recognized by associates of the accused. Participants in a protest usually wear masks, to avoid recognition, and to try to protect against any riot control agents used.

**Punitive**

A "shameful" mask (Schandmaske in German) is devised for public humiliation; a popular reduced form is a donkey ear for a bad ('dumb') pupil or student. Particularly uncomfortable types, such as an iron mask, are fit as devices for torture or corporal punishment. Masks were used to alienate and silence prisoners in Australian goals in the late 19th century. They were made of white cloth and covered the face, leaving only the eyes visible.

**Protective masks**

Protective masks have these functions: Providing a supply of breathable air or other oxygen-containing gas and protecting the face against flying objects or dangerous environments, while allowing vision.

**Other types**

A "life mask" is a plaster cast of a face, used as a model for making a painting or sculpture. A "death mask" is the same but taken from the face of
a recently dead person. Death masks were very popular in the Western World during the 18th and 19th century. Both life and death masks can preserve an accurate 3D representation of a face. A facial (short for facial mask) is a temporary mask, not solid, used in cosmetics or therapy for skin treatment. ‘Wrestling masks’ are used most widely used in the Mexican and Japanese wrestling. A wrestler's mask is usually related to a wrestler's persona (for example, a wrestler known as 'The Panda' might wear a mask with a panda's facial markings). Often, wrestlers will put their masks on the line against other wrestlers' masks, titles or an opponent's hair. While in Mexico and Japan, masks are a sign of tradition, they are generally considered by many in the United States to be a deathblow to a wrestler's character. Very few masked wrestlers have succeeded in becoming popular and generally are considered as jobbers.

(http://www.ceeba.at/arts/arts_masques_africains.htm
http://www.ibiblio.org/gautam/heriO0 16.htm)

Apart from these functions and types of masks, there is a special kind of mask used by every ordinary person in day-to-day life, which is invisible. It is not for celebration or for any religious purpose or rituals. This special mask means deception and pretense. Mask appears as a false projection of the self to hide the reality in order to gain something or someone. At times it helps in the matter of survival but that leads to complications most of the time especially in human relationship. Deception can be seen at two levels, one is self-deception and the other is to deceive others. Both however have proved to be dangerous in day-to-day life. A mask is used to hide the real self and to project a false persona for personal motives. The meaning
persona in the field of psychology is also the mask or appearance one presents to the world. The persona is the ‘mask’ which the person presents to the world, while the shadow holds the parts of self which the person feels ashamed of and guilty about. To fathom self and the ‘other’ (non-self) is a subject of psychology.

Psychoanalysis is a method for the investigation of mental processes, inaccessible by other means. At the same time psychoanalysis is also a therapeutic method for neurotic disorders. Psychoanalysis is also applied to the study of social, cultural, and religious phenomena. In this latter aspect, demanding for a re-evaluation of the mechanisms and meanings of culture, psychoanalysis has penetrated the consciousness of the wider public beyond its therapeutic limits. Psychoanalysis was born in Vienna by the end of the 19th century and spread with the contribution of Freudian disciples and dissidents, who, more or less loyal to Freudian theories, have issued currents and schools of psychoanalysis with various shades of difference. That is the case of analytic psychology forged by C. G. Jung, as well as that of individual psychology, made up by Alfred Adler.

Sigmund Freud in Psychoanalysis defines Psychoanalysis as the name of a procedure for the investigation of mental processes, which are almost inaccessible in any other way; of a method (based upon that investigation) for the treatment of neurotic disorders; and of a collection of psychological information obtained along those lines, which is gradually being accumulated into a new scientific discipline. (From "Two Encyclopedia Articles", 1923) (www.colorado.edu/English/ENGL2012K/ages/lacan.html-33k). He believed that consciousness is always intentional. He
conceptualized the mind metaphorically, as an ancient buried ruin which had to be unearthed much like an archeologist would unearth the treasures of an ancient civilization. For Freud, the human being is in perpetual conflict with itself, torn between one’s animal nature and the ideals of one’s culture internalized with the values of one’s parents. Freud’s Psychoanalytic theory is only the beginning.

According to C. J. Jung, the Swiss psychiatrist who founded analytical psychology, people possess three parts to their personality. There is the inner “I,” also known as the ego; a hidden persona, usually unrevealed, known as the shadow; and a mask or persona which forms the outer personality as seen by the world. A child at a beginning stage of growth develops a mask of suitable behavior as a defense mechanism. This can occur when unruly behavior results in punishment and having to have a “time out” until a child says that he or she is sorry. Although not really sorry at all, claiming to be means release from punishment. Thus that unacceptable part of a child’s personality might be masked. Jung believed that the parts of our personality that one wishes to repress are in the shadow. One of the meanings of shadow, from “The Oxford English Dictionary” is a reflected image. A person may want to be considered honest and kind and thus suppress his/her dishonest and nasty side. It is said that by defining what one dislike in another person, one can see one’s own shadow and gain some understanding into a part of his/her own personality that one keep masked. Jung felt that it was necessary to confront all aspects of our own personality.

Shadows and masks are often used as themes in children’s literature as they are essential elements of personality. Some people are considered to be
insincere when the mask that they wear is artificial. But in fact, all human beings wear a mask in public, the mask of how one wants others to see and judge him/her. One person wants to be seen as confident, another as knowledgeable, another as helpful. These are all positive masks; however one’s hidden persona can also be positive. There are negative masks too, which is dangerous in more than one way.

This research proposes an analysis of Shobhaa De’s novels based on the social structure of Indian society where the human relationships are defined in such a way that most of the times one has to hide behind a mask. Shobhaa De has a unique place among the current women writers of India for her frank and candid assessment of human nature beneath the mask. This research analyses the characters in the novels of Shobhaa De who are from upper class society, their life and reality, their struggle for survival, both at home and at work place where they come constantly in contact with others. In order to maintain human relationship there are lot of pretension and deception, which are inevitable in long run. As W. Somerset Maugham declares “Hypocrisy is the most difficult and nerve-tracking vice that any man can pursue; it needs an unceasing vigilance and a rare detachment of spirit. It cannot, like adultery or gluttony, be practiced at spare moments; it is a whole time job” (13).

**Life and Works of Shobhaa De**

Shobhaa De is one of the most eminent Indian novelists of this time. It is beyond doubt that she is one of the India’s best selling authors. She was born in Maharashtra in 1948 and was educated in Delhi and Bombay. She graduated from St.Xavier’s college, Bombay with a degree in psychology.
She began her career in Journalism in 1970 in the course of which she founded and edited three popular magazines - Stardust, Society and Celebrity and was the consulting editor to Sunday and Megacity. She earned both name and fame while working as a free-lance writer and columnist for several newspapers and magazines. She introduced ‘‘Hinglish’’ as a language in her columns and made it fashionable.

She is rarely out of the news, be it as the first editor of gossipy magazines Stardust or Society, as a socialite, or for her best selling novels. Her novels, racy and raunchy in style and content, are thrashed by serious critics, but the number they sell make her one of the most widely read English novelists in India. Shobhaa De has seen it all: life as a model, a copy writer, a journalist, a socialite, a script writer, a novelist, a busy mother of six children among other things and still continues to make or report news. (www.writedial.com)

Popularly known as the ‘Jackie Collins of India’, Shobhaa De’s popularity lies in the contents, mastery over the art of story telling and ease in her use of the language. Picaresque elements loom large in her fiction. In fact her novels seem a modernised version of the nineteenth century picaresque fiction. The picaresque in her fiction is a woman who wanders from place to place in search of more fulfilling experience. Shobhaa D explores the world of the urban women in India through her fiction. She tries to shatter the dominant patriarchal values in the Indian society. (Women’s Writing in India: New Perspective. K.V.Surendra)

Shobhaa De as a writer is candid beyond imagination. She is gifted with extraordinary ability to discuss every sensitive aspect in her fiction. She
writes very frankly about each and every aspect of human-relationship. As a writer she differs considerably from other Indian women novelists writing in English. She is familiar with the life-style of the so-called elite societies of the interpolation cities of India. Her keen observation and deep insight into human-relationships has enabled her to handle man-woman relationships deftly. Shobhaa De’s fiction gives a glimpse of the changing trends in Indian Writing in English. Her modern and bold approach to literacy creation has made her famous the world over. She has an observant eye and her narrative style is powerful and informative. On the whole she is a popular Indian writer who is considered to be a trendsetter. (Indian Writing in English: Perspectives. Jaya Chakravarthy)

Shobhaa De is a modern novelist who is famous for portraying the sexual mania of the commercial world. Like Anita Desai, she has the gift of exploring the subdued depth of human psychology. Shobhaa D6 believes that human personality can be judged in a true perspective only if looked deep in to the interior more than the exterior behaviour. It is noted that Shobhaa De like D.H.Lawrence, has openly discussed sex in most of her works. That does not give the liberty to judge her works as pornographic. More over, Freud, a great psychologist has expounded a highly revolutionary theory of sex. So, now sex is not a taboo but part and parcel of life. (The Fiction of Shobha De: Critical Studies. Jaydipsingh Didiya)

Shobhaa De portrays the secret depths of the human psyche. She has tried her best to expose the moral and spiritual breakdown of modern society in which a hapless and forsaken women longs for pleasure and wants to fly freely in the sky of freedom. Whatever Shobhaa De has penned down, they
are all to some extent, fine pieces of poetic and metaphoric exactitude which
haunts the mind long after reading. (Indian Women Novelists in English -
Amamath Prasad)

In 1988, Shobhaa De shot in to literary lime light by writing her first
novel Socialite Evenings. In all she is the author of thirteen books: Socialite
Evenings, Starry Nights, Sisters, Sultry Days, Strange Obsession,
Snapshots, Second Thoughts, [her seven novels], Surviving Men is her
non-fictional book, a guide for smart women to stay on top, Speed Post is
collection of letters to her six children, her autobiography is entitled as
Selective Memory: Stories from My Life, her recent publication is Spouse:
The Truth About Marriage. She has published a book of short story
collection and has published a book in collaboration with Kushwant Singh.

Spiritualism, materialism along with terrorism has their existence.
Amidst natural disaster, science is also being misused by the misled brilliant
brains. All these and much more, find expression in Literature. And novel is
the best way to reflect the facets of life with its twists and turns. Individual’s
inner world and the outer world along with the Utopian world are perfectly
depicted in novels.

Shobhaa De in particular deals with the inner real self of her
characters that is in complete contrast with the outer appearance. Thus, the
research is undertaken to study the characters of Shobhaa De’s novels, not
only superficially but also in all depth, aiming to bring out the real self. This
research is not a mere feministic study but a study done under the light of
humanistic aspect. All novels of Shobhaa De deal with the inner self of her
characters. She chooses Bombay as the background of her settings. She
paints the life style of Bombay’s particular upper-class society.

This research study divided into six chapters, proposes to make an indepth analysis of the human relationships portrayed in the novels of Shobhaa De. The autobiography of Shobhaa De Selective Memories, her guide for women to stay on the top Surviving Men and her latest publication Spouse form the basic theory in analysing the novels of Shobhaa De. Documentation is done according to MLA 6th edition.