**INTRODUCTION**

**INDO-ENGLISH** literature is now accepted as an integral part of common-wealth literature and is indeed taught as such in many countries round the world. Nobody devise the fact India has contributed significantly to the over all world literature. This contribution of India has been chiefly through the Indian writing in English, novelists being in the forefront in this respect.

A good number of novelists on the contemporary scene have give expression to their creative urge in no other language than English and have brought credit to the Indo-English fiction as a distinctive force in the world fiction. To attempt creative expression on a national scale in an alien
medium has seldom happened in human history; and it speaks of the prolific quality of the Indian mind to assimilate the newly confronting situations and the complex dilemmas of modern world. The Indo-Anglian writer presents, a highly exaggerated and distorted picture of Indian life. Thus, Indo-Anglian fiction is dismissed on patriotic as well as literary grounds. The defenders of this literature argue that far from being a parasitic growth, Indo-Anglian fiction compares favourably with the greatest literature of the world. For example, Dr. K.R. Srinivas Iyengar quotes with approval a remark made by an American that the three most important novelists of the twentieth century are Hemingway, Faulkner, and R.K. Nayaran, Dr. Mulk Raj Anand asserts, “the richness and variety of this writing alone ensures it a permanent place. I am convinced that what there is available of the work
of the younger writers compare in quality of attainment with any of the other literature of the period before the Second World War.” Professor Wadia, on the contrary, believes that “all that is written cannot be called literature. A great portion of such writing belongs to the sphere of well-cultivated mediocrity.”¹

The Indo-Anglian writers are of the opinion that writing in English is not necessarily a handicap. Mr. Khuswant Singh candidly states that the consciousness of an alien reading public to a certain extent influences his writing. “I do not set about catering for any particular audience,” he writes. “But as I write in English....the consciousness of a reading public not acquainted with India inevitably impinges on one’s writing’s”². Mrs.
Desai discovers "a marvellous elasticity and expression ness in tae English language." She asserts:

"I am willing to expose myself in relation to language in so far as to say that I am very glad to be writing in a language as rich, as flexible, supple, adaptable, varied and vital as English. It is the language of both reason and instinct of sense and sensibility. It is capable of poetry and prose. It answers my every need. I do believe it is even capable of taking on an Indian character, an Indian flavor, purely by reflection."

Mr. Raja Rao believes that writing "is a form of Sadhana, a spiritual demand that I make on
myself.” 3 While recognizing the obvious difficulties of writing in English he feels that English “is not really an alien language”, In the preface to Kanthapura he says:

One has to convey in a language that is not one’s own the spirit that is one’s own. One has to convey the various shades and omissions of a certain thought movement that looks mal treated in an alien language. I use the word “alien” Yet English is not really an alien language to us. It is the language of our intellectual make-up like Sanskrit or Persian was before – but not of our emotional make-up. We are all instinctively bi-lingual, many of us writing in our own language, and in English. We cannot write like the English, we should not, we can write only as Indians.
INDO-ANGLIAN writing has been enriched by such internationally recognised figures as Toru Dutt, Sarojini Naido, Rabindra Nath Tagore, Jawahar Lal Nehru, Aurobindo Ghosh and Mahatma Ghandi. A number of eminent Indians such as Mulk Raj Anand, R.K. Narayan, Raja Rao, Anita Desai and Kamla Das who started to write in English and Indo-Anglian literature is continuing to grow and flourish and attaining higher and higher pears of excellence.

The term “INDO-ANGLIAN” is used to denote “Original literary creation in the English language by Indians.” Today there are a large number of educated Indians who use the English language as a medium of creative exploration and expression of their experience of life. As C.R. Reddy in
his forward to Srinivasa Iyengar’s work Indo-Anglian literature points out -

Indo-Anglian literature is not essentially different in kind from Indian literature.

It is part of it,

a modern facet of that glory which,

commencing form the Vedas,

has continued to spread its mellow light,

now with greater and now with lesser brilliance under the inexorable vicissitudes of time and history

ever increasingly up to the present time of Tagore, Iqbal and Aurobindo Ghosh

and bids fair to expend with ours,

as well as humanity’s expanding future.
The Indo-Anglian writer enjoys access to a large number of readers both inside and outside India. If Indo-Anglian novel has secured a place of prestige, it is mainly the result of the contribution of the leading writers like Mulk Raj Anand, Narayan and Raja Rao. Each of them has contributed in his own way to the rich thought and technique of the form. If Anand’s strength lies in the pathos of the lives of his characters, Narayan’s forte is genial ironic comedy. The perennial appeal of Narayan as a novelist is due to his genius for humour. By writing novels that have been catalogued by critics as psychological, and that are purely subjective, Anita Desai have been left free to employ, simply, the language of the interior. Even when two characters meet they use this particular, type of language of their thoughts, their interior selves – which has nothing to do with geography and can be
written in many language. It is her personal choice that her temperament and circumstances have combined to give her the shelter, privacy and solitude required for *The Writing* of such novels, thereby avoiding problems a more objective writer has to deal with since he depends on observation rather than a private vision.

This is not to say it cannot be done, C.V. Desai, R. Prawer Jhabwala and R.K. Narayan have all shown us it is possible to write social satires with skill and fluency and a total lack of clumsiness. But the essentially subjective writers like Raja Rao and Sudhir Ghosh, who depend on their inner vision, have an easier time of it. Further than this she is not prepared to go in self – exploration. What she wishes to say is
that writing is not an act of deliberation, reason and choice. It is a matter of instinct, silence and waiting.

It is the image that matters, the symbol, the myth, the feat of associating them, of constructing with them. Whether one does this in one’s native or in a foreign tongue is not essentially important. It can be done in any language at all only it must be done spontaneously, compulsively, subconsciously, ‘Only connect.’ That is what a writer’s existence is all about – he connects, he connects, all the time he connects. It is a process that does indeed employ language but also transcends it.

The fiction of Mrs. Desai has covered themes such as women’s oppression and quest for a fulfilling
identity, family relationship and contrasts, the crumbling of traditions, and anti-Semitism. The social biases that are sometimes detached in her fiction therefore, may be more productively read as the result-of the author’s focus on uprooted and marginalized identities.

If INDO–ANGLIAN novel has secured a place of Prestige, it is mainly the result of the contribution of the leading writers like Mulk Raj Anand, R.K. Narayan and Raja Rao. Each of them has contributed in his own way to the rich thought and technique of the form Fiction is one of the most powerful and characteristic expression. It is the latest of literary forms to be evolved and the most dominant in the twentieth century, Besides Mulk Raj Anand, Raja Rao and R.K. Narayan the three formost
Indian writers of fiction in English, there are K. Nagarajana, Bhabani Bhattacharya, Manohar Malgonkar, Khushwant Singh, Balachandra Ranjan, Kamala Markandayla, Anita Desai, Ruth Prawer Jhabwala, Gita Mehta, Gita Hariharan, Namita Gokhale, Bharati Mukherjee, Nina Sobal, Shashi Deshpande, Uma Vasudev, Shobha De, Kalindi Sen Gupta, Arundhati Roy, Amitav Ghosh, Vikram Seth, Salman Rushdie, Upamanyu Chatterjee, Arun Joshi, Manoj Das, Gita Mehta, Dina Mehta, Anurag Mathur, Shama Futehally, Nayan Tara Sehgal, Indira Ganesan, Kiran Nagarkar and Manju Kapoor. All these novelist have considerably enriched Indo-Anglian fiction.

There are many themes in the Indo-Anglian novels through which the novelists present the true
picture of Indian life, portrayal of poverty, hunger and disease, portrayal of widespread social evils and tensions; examination of the survivals of the past; exploration of the hybrid culture of the dislocations and conflicts in a tradition-ridden society under the impact of an incipient, half-hearted industrialization, there are the main themes of Indo-Anglian novels. Some other themes of the novel in English are inter-racial relations, the Indian national movement and the struggle for freedom, Partition of India and the death, destruction and suffering, depiction of Indian rural life, conflict between tradition and modernity which continue to engage the attention of the novelists. All above mentioned writers are successful in their writings. They have captured the Indian ethos very skillfully. At the sametime they show their deep
insight into human nature, and their understanding of day-to-day problems.

They deal with the various themes of clash between tradition and modernity, identity crises of their protagonists, Indian woman’s quest for independence, the East–West conflict, freedom struggle movement, the theme of loneliness, of rootlessness, the exploration of the psyche and the traumatic effects of Partition. Their books portray the complexity and different colours of life in India.

While English prose for social and political purposes was written by Indian from earliest times with rare force, eloquence and effectiveness, excellence in the writing of creative prose could be achieved
much later than in the writing of verse. But despite its late start, the novel has gone far ahead of poetry both in quality and quantity. It was only with the Gandhian struggle for freedom that the Indo-Anglian novel really come to its own.

In more recent years a generation of talented women writers have emerged. They have their own different styles, but these writers share one common characteristic: that is in their hands, the English language becomes refined and they use it effortlessly.

I am very much fascinated by Shobha De. A Study of Shobha De’s novels is always a soul-searching process for her readers. She forces her readers to be completely honest and sincere as she herself is. She fearlessly puts forward the point that
the basic concept of marriage is a social contract theory, based on human convenience and biological needs. All her heroines and heroes disassociate the factor of love from the concept of marriage. The question of self-destroying of an individual to the dictation of a group forms the main aspect of every marriage.

The element of human situation and its destructive influences on her characters especially on female characters is significant. The characters struggle with their hard destinies in the shape of maladjustment in married life. They understand that there is no escape from the "absurd" which is the meaninglessness of reality. She portrays Man – Woman relationship very artistically in the concept of marriage and marital disharmony.
That's why I have picked up Shobha De and
Man – Woman Relationship in Shobha De’

novels is my project topic.

SHOBHA DE describes herself as an
‘Obsessive–Compulsive writer’, columnist,
commentator and author of fourteen books.
(Spouse)

"The high priestess of gossip and in nuedo."¹

She received a “15 minute slot on the
Network”² and is repeatedly reviewed in American
journals. She is the most controversial writer who has
become very famous with in very short – period. She
is a writer with a sharp edge. She is a writer who
wields the pen with pungent ink with in it
sometimes loving, sometimes hurting, other times maligning and often exposing the painful sores of society.

She has a power eyes to see what we do not notice and has absorbent ears to her voices that escape our ears. These uncanny qualities have become a well linked together by a strong underlying thread of courage and conviction. She is a writer of substance through one may not agree to all that she say in her novels or other writings most of her contemporary writers criticizes her but these negative aspect do not make her writing less significant.

The writings of Shobha De have a peculiar quality that influences us to take her sides. Her
prose is powerful and the *passion* of her writing never sags. She will carry us along with her without our knowing about it.

Read, meditate, digest, and take what you feel good and with courage and conviction, reject what you feel not very convincing.

Have a date with De’ books and columns for they are thrilling, tempting and never boring. The plot and the characters are largely quite realistic and if we are fan of popular culture, we can easily spot some of the real people behind the characters which is fun it itself.

**Shobha De** has emerged on the literary scene of Indian fiction dealing with the vital aspect of existence and survival in the high class society of
Indian. Her works have no existential and psychology bearing. Closely acquainted with the Bombay cinema and the world of modelling. She has beautifully mirrored the shattering society. Her novels occupy themselves with the themes of over-powering materialism, lack of spirituality and the resulting inner conflict, the lack of identity of woman and the crumbling moral values.

**Shobha De** is one of the popular Indian writers in English. She was born in **1948** at Maharashtra. She did her education in Delhi and Bombay. She is the daughter of a top bureaucrat who was based in Delhi for many years, De was raised in Bombay from the age of eight. After earning a college degree in psychology, she plunged into the world of glamour, becoming a top fashion model, by the time
she was 21. Her conservative Brahmin parents were initially opposed to the move but relented when she promised them three things:

_That she wouldn’t wear revealing clothes, model with men or do not anything that would bring shame to her family._

After three years of modelling and a brief stint as a copywriter at an advertising agency, De took up journalism. After graduating with a degree in psychology form St. Xavier’s, she began her career in journalism, in the course of which she founded and edited three popular magazines —

‘Stardust’

‘Society’

and ‘Celebrity’
and was consulting editor to ‘Sunday’ and ‘Megacity.’ She became the first editor of ‘Stardust,’ a hard-hitting film magazine that she patterned on Hollywood gossip publications. In 1980, De switched to another gossip magazine, ‘Society,’ which she quickly turned into a success. Two years later, she launched ‘Celebrity,’ an Indian version of the British Hello! -- Itself a spin-off form a Spanish publication.

De sold ‘Celebrity’ in 1985, a year after her marriage. Dilip De, a Bombay-based shipping tycoon of Bengali origin is the husband of Shobha De. The couple met at a party.

“Dilip proposed to me in just 10 minutes,” says De.

“I made up my mind in four days.”
She has six children. She is a busy mother but she continued to write for newspapers, including an advice column for a local tabloid, cashing in on both her fame as a former editor as well as her striking looks.

At present, she is a freelance writer and columnist for several newspapers and magazines. She is rarely out of the news, as a socialite, or for her best selling novels. Her novels racy and raunchy in style and content, are trashed by serious critics, but the numbers the sell make her one of the most widely read English novelists in India.

De has written seven novels till now. She wrote her first novel – the best – selling ‘Socialite Evenings’ in 1989. Second is ‘Starry Nights’ in 1991. ‘Sisters’ and ‘Strange Obsession’ in 1992, ‘Sultry Days’ in
1994 ‘Snapshots’ in 1995 and ‘Second Thoughts’ in 1996. She also wrote ‘Selective Memory: Stories from my life’ there is some auto – biographical out – put in both of two novels. Speedpost is : a letter to her children. The latest work of De is ‘Spouse: the truth about marriage’. She says about this novel,

“For all Spouses

For mine

For Dilip.”

This work of Shobha De deals with the truth about marriage. De’ first novel ‘Socialite Evenings’ is the initiation of karuna, a young college girl, in the mega city of Bombay. It gives us the picture of the marginalisation of Indian women at the hands of their husbands. ‘Starry Nights’ is about Aasha Rani, a
ravishingly beautiful film star who sleeps her way to glory. Aasha Rani is a super star cum prostitute cum blue – film actress cum lesbian. At the end of the novel Aasha Rani encounters a deep void in her life ‘Sister’ is about the relationship of sister, father and brother.

‘Strange Obsessions’ and ‘Sultry Days’ portray the testosterone-fueled world of Bombay’s high life, replete with the bodice – ripping exploits of power - hungry tycoons and cheating husbands, ‘Surviving men’ “As a fun book with wicked and naughty generalization.”7 ‘Surviving Men’ is the smart woman’s Guide to staying on Top. ‘Snapshots’ is about half a dozen women, summoned by Swati. The main theme of the novel is “just a get – together to catch up on old – times.”8 Death, infidelity, incest,
rape, lies and the evil, that lurks beneath the everyday lives of people from the substance of snapshots. It is De’ explosive novel.

‘Second Thoughts’ is about Maya who is pretty, young, eager to escape her dull, middle – class home in Calcutta and plunge into the whirl of Bombay, where she moves after her marriage. Ranjan, handsome, hard – working and ambitious, has all the glamour of an American University degree and a wealthy family background. She finds herself trapped and stifled by the confines of an arranged marriage to a man who, she discovers, is rigidly conservative and completely indifferent to her desires. Maya begins an explosive extra – marital affair with Nikhil, her charming, college going neighbour.
This 49-year-old author has sold more English language novels in the country than any other Indian. Since 1989, she has written seven best sellers. She is not the first Indian woman novelist, who deal with lust but she is the first to take it out of the closet. De is one of the few Indian woman who strike a balance between a successful career and a rewarding home life.

De has the ability of manoeuvring her readers. Her portrayal of man–woman relationship is very natural and realistic. She weaves her characters in the foundation of sex, but they don’t seem cheap. The plot and the characters are largely quite realistic and if we are a fan of popular culture, we can easily spot some of the real people behind the characters, which is fun in itself.
In the present Indian intellectual Scenario, De is perhaps the first woman writer who writes about man – woman relationship with our inhibitions. She is more familiar with the darker side of the so-called sophisticated section of society which parades as a decent crowd when there is sunshine. She watches everything and writes beautifully about the ugly world of hypocritical relationships.

Her popularity makes writers of any language envious, reviews add to her stature. Her each novel is running into several editions and reprints. She has written the story of popular serials that are – ‘Swabhimaan’, ‘Kittie Party’ and ‘Sarkar’. De’ books are required reading in Universities in Chicago and Sydney and at the University of London’s school of Oriental and
African Studies. Some have been translated into Korean and Italian. The author is now negotiating German, French and Romanian versions.

All of her novels, two novels have been selected --- Snapshots and Second Thoughts and for dealing Man – Woman Relationship.