CHAPTER-3
PORTRAYAL OF SOCIO CULTURAL AND PSYCHOLOGICAL ISSUES IN
THE POST MODERN INDIAN ENGLISH NOVELS

3.1 Postmodernism: An overview

The primary concern of the present chapter is to study the genealogy of
post-modernism and its inherent characteristics with reference to literature.
According to Bhasker A. Shukla:

"Post-modernism is a term applied to a wide-ranging set of
developments in critical theory, philosophy, architecture, art, literature and
culture, which are generally characterized as either emerging from, in reaction
to, or superseding, modernism." (Shukla, 45)

It can be fairly viewed as a tendency, a tendency to oppose established
social, cultural and literary forms. Dr. Munir explains: "Postmodernism also
means a tendency, which recurs throughout history to oppose and parody the
existing social norms and the dominant forces in culture." Post-modernism, if
just like modernism, is deeply related with culture and society which resulted
in to profound changes and questioning existing values in all the disciplines. It
is related to not art only but to the socio cultural conditions of the period.
There are contradictory views regarding the origin of postmodernism.
According to Philip Rice and Patricia Waugh: "The historian Arnold Toynbee
first used the term in 1947 to describe the current, fourth and final phase of
western history, dominated by anxiety and irrationalism."(Rice 67)

If roots of modernism were in the advancement of audio-visual media,
than post-modernism is related with "accelerating wave" of scientific and
technological inventions. However, according to many critics, postmodernism
generally starts after world war II. Harry Levin and Irving Howe were perhaps
the first to apply the term "postmodern" to literature written after World War
II. According to Kelly Ihab Hassan popularized the term by using to
characterize emerging trends in the literature in the 1960s."(Kelly, 05)

Origins of postmodernism lies in Architecture. Dr. Shukla notes that
"The movement of postmodernism began with architecture, as a reactionary
movement against the provided blandness hostility present in the modern
movement. Modern Architecture as established by masters such as Walter Gropius and Philip Johnson was focused on the pursuit of an ideal perfection, harmony of form and function.

Thus postmodernism is a general yet ambiguous term used to refer to changes, developments and tendencies which have taken place in literature, art, music, architecture, philosophy, history, science, technology, anthropology, films since 1940s to 1950s and is the controversial label given to multi-disciplines. The following is an attempt to understand the meaning of postmodernism through various definitions.

The Canadian Critic Robert Wilson says that:
"Postmodernism in its application to literature contains self consciousness or reflexivity, a putting of the conventions of writing into the foreground of the text, a disregard for conventional forms of writing.... a delight in puzzles,". (Wilson,89)

While renowned critic John Barth defines postmodernism as:
awkward and faintly epigone, suggestive less of a vigorous or even interesting new direction in the old art of stocky telling than of something anti-climatic, feebly following a very hard act to follow.(Barth,70)

Dr. M. K. Bhatnagar opines that literary postmodernism belongs to various disciplines:
post-modernism as a literary phenomenon owes its existence to the cumulative impact of a number of pursuits and disciplines, anthropology, psychology, linguistic philosophy, literary theory, besides others, all keyed up with an awareness of the ideological colouring even in areas of inquiry once thought to be 'neutral' or 'objective', so much so that the post-modernist literature is to be seen as a new kind of polymath having emerged in the eventful post world war II years.(Bhatnagr,5)

According to this definition Post modernism is something which is hard to follow and simultaneously it has opened new gateways for the art of storytelling. After studying various definitions of postmodernism, it is
necessary to have a glance on the connection between postmodernism and modernism.

Actually literary postmodernism does not debunk modernism totally as it questions and problematizes the reality like modernism does. The prefix in the term postmodernism suggests that something occurring after modernism. It can be also understand that postmodernism is something which follows modernism. Patricia Waugh in her renowned text quotes T.S. Eliot to show that postmodernism is not an end to modernism. They quote from Four Quartets:

> What we call the beginning is often the end and to make an end is to make a beginning. The end is where we start from.(98)

An end of Modernism is actually a new beginning in the form of postmodernism. Even there "beginning" and "end" are antonyms they can't be separated, these terms are co-related. In Support to this argument Patricia Waugh notes that:

> "Where is the beginning of postmodernism? Instead of accepting postmodernism on its own terms as a radical break with previous western modes of knowledge and represent view, it may be more fruitful to view it as a late phase of in a tradition of specifically aesteticist modern thought incugurated by philosophers such as Kant and embodied in Romantic and modernist art.(Waugh,70)

Thus postmodernism is not a radical break with modernism but is culmination of modernism itself. Studying postmodernism can't be done without involving modernism.

According to Jesse even though postmodernism seems to be anti-modernist, it has accomplished "projects of modern fiction." In other words postmodernism rejuvenated the features of literary modernism, which once seem to be almost dead. P.M. followed the style of modern novels like defamiliarisation, fragmentation, exploring conscious. Modern novels were interested in the subjective view of reality. With their insights in the depth, modern novels tried to present the workings of the individual consciousness. Dr.
Munir also agrees with the fact that there is some connection between modernism and postmodernism. He writes:

"Some critics observes that modernism did not come to an end, but it gave birth to postmodernism. Ideas and institutions still continue into postmodernism, For instance, the ideas of Darwin, Marx, Freud and Einstein still continue to dominate the cultural theories of post modernism. There are some links between modernism and postmodernism... (Munir, 77)

Thus it is undeniable fact that postmodernism has grown from modernism only. Even though there are notable contradictions between the ideology of the two, they still are interconnected. Postmodernism can be called reinterpretation of modernism with different attitude. For an instance modernism represents history and human subjectivity with fragmentation. Post modernism also follows the similar style yet the attitudes are different. Thus the attitudes are varied. Postmodernism is not antimodernist but is an extension of modernism and it cannot be studied in isolation to modernism.

It is discussed that modernism and postmodernism are connected, yet they are not totally similar. It is for certain that even though the term postmodernism is considered as an amalgamation which is strange and "awkward and faintly epigonic" has successfully dominated the large number of intellectuals from various disciplines. Many constructions of postmodernism are available with reference to disciplines like architecture, society, philosophy, painting literature. Even in literature itself varieties of postmodernism and diversities are in existence.

The main concern behind regulating a comparison between literary modernism and postmodernism is to identify the characteristics of literary postmodernism. Again quoting Brian McHale from his postmodernist Fiction will help to understand the difference between modernism and postmodernism. According to him, Peter Wallen, with reference to cinema has given the oppositions without using the terms "Modernist" and "Postmodernist", which can be applicable to the literature at some extent. These oppositions are: narrative transivity V/s. intransivity, identification V/s.
foregrounding, single V/s. multiple digesis closure V/s. aperture, pleasure V/s. unpleasure, fiction V/s. reality. To clarify the difference between the two, Ihab Hassan has given the table as mention below:

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<th>Modernism</th>
<th>Postmodernism</th>
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<td>Form</td>
<td>Antiform</td>
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<td>Purpose</td>
<td>Play</td>
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<td>Design</td>
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<td>Hierarchy</td>
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<td>Art object / Finished work</td>
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<td>Happening Presence</td>
<td>Absence</td>
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<td>Centering</td>
<td>Dispersal</td>
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<tr>
<td>Genre/Boundary</td>
<td>Text/Intertext</td>
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<td>Root/Depth</td>
<td>Rhizome/Surface</td>
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This distinction is very appropriate. If modernist writing is accessible and manageable to formulate a certain theory postmodernist writing is totally mess because it rejects order either literary or critical and is anti-interpreting. While modern fiction supports design, form, purpose or even hierarchy. Postmodern fiction rejects all these paradigms. It explores discontinuity, anarchy, ephemerally.

There is also another observation for modernism and post modernism:

<table>
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<tr>
<th>Modernism</th>
<th>Postmodernism</th>
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<tr>
<td>Emotions</td>
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<td>Subjectivity</td>
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<td>Character</td>
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<td>Autonomy</td>
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<td>Temporal Organisation</td>
<td>Spatial Organization</td>
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<td>Close form Product</td>
<td>Process</td>
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<td>Individual Style</td>
<td>Free- Floating codes</td>
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<td>Order</td>
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<td>Readerly</td>
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<td>Metaphor</td>
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These characteristics of post modernism are important to analyse selected text with post modern perspectives. In the modern age, language, art, and literature occupied a significant place while in postmodern age this trio became insignificant or meaningless because in the postmodern age reality became complex and as a result reality is indefinable, unrecognizable and hard to pensive. This affected forms of fiction, Dr. Munir rightly observes:

Modernist writers hold art very seriously and position it on the pedestal of a surrogate religion. They are dedicated artists who are engaged in search of hidden meaning or truth...explore salvation through it (art). Postmodernist Writers, on the other hand, fail to take art seriously nor are they influenced by "Modernist" high seriousness. (Munir161)

Postmodernist writer questions the status of artist or writer as omniscient God. While modernist writer to the portrayal of life and its complexities. Postmodernist writer represent a tendency in which doubt over traditional western concept of art and literature is revealed. In modern fiction form and content are rheumatic, they both compliments each other to represent a well-knitted text while postmodernism is anti-form as it rejects organization. It seems that postmodernists have lost faith in the ordering of imagination and expressions, Modernism fiction has always remain purposeful while postmodernist fiction seeks no purpose but play only.

Intertextuality and multiplicity of meanings are important characteristics of postmodernism.

3.2. Post modernity in English Novels:

After discussing the difference between modernism and post modernism, post modern novel becomes somehow different from the modern
novels. In a broad sense post modern is the picture as the Urmila Chakarvorthty observes. Urmila Chakraborty observes:

Moreover, the need for an aesthetic revolt against environmental realism or Victorian sentimentality being no longer important, the need for literary revolitionalism was less sharp in forties. (chakraborty,78)

Postmodernist totally abandoned the notion of assigning meaning, sense and order to life through literature. Postmodernists find centre itself an illusionary thing. These novelists looked upon the traditional plot or well made story, like in a realistic novel, as something that is artificial and forcibly imposed. Postmodernist fiction plays with the multiple possibilities of interpretations and perspectives, uncertainties and paradoxes by rejecting the notion of universal truth. Beliefs in universal truth, scientific inventions and religion were all shaken in postwar era. As a result, the novel asserted to be incoherent, and subverts the previous notion of the omniscient narrator and the expected closure or the disclosure provided by him. Linda Hutchon throws light on the same point from different perspective. She remarks, ' Metafiction is today recognized as a manifestation of postmodernism.' (23). She simply puts it as "meta fiction is fiction about fiction." Postmodernist fiction is characterized by a strong Meta fictional impetus. Christopher Norris observes that:

The main point of post-modernist narrative is to challenge, subvert, or paradoxically exploit the conventions in play when we make sense of texts. [...] postmodernism carries along with it a strong 'meta-narrative' tendency which precisely undermines the naive habit of trust in first order natural narration. [Norris, 198]

Another strategy applied by postmodern novelist is concentration on the problem of representation, instead of the process of depiction.

Fowles is concern about how a story might be told. Thus in the words of Metz, "Not only does the problematic of language become the subject of fiction. Storytelling itself becomes an issue... Narration became a theme within the novel."[METZ,134]
The best example of this literary category is *The waste Land* by T. S. Eliot and *Ulysses* by James Joyce. Modernist literature became more and more complex, highly academic, and complicated for the common reader including some of academics. It remained a literature for an elitist class 'an elitist literature', being a gulp between the art and a wide audience. On the other hand postmodernist literatures try to bridge the gap between the two. By incorporating the elements of popular culture into postmodern work, they try to rejoin the art, the entertainer and mass. An ample of postmodernist works utilizes observe contemporary songs, headlines from newspapers or famous magazines or pornographic lore. Thus postmodernist novels, celebrate popular culture in their works and rejects symbols or myths or elitist literature. It is noteworthy that no such disturbing socio cultural reality exists in Indian society. Indian English Novels are not post modern from any point of view. Those writers who have adapted high modernism are expatriate writers hence they are influenced by the milieu. Post modernism rejects traditional authority while Indian literature is deeply rooted in soil and religion.

3.3 Portrayal of socio-cultural and psychological issues in selected novels

Present chapter aims at portraying socio-cultural and psychological issues from the selected eight novels. In the first chapter the inherent relationship between literature and society has been discussed in depth. The novel successfully incorporate elements of multiple aspects of life, be it, social, political, historical, religious, mythical, cultural or psychological. Amitav Ghosh rightly observes: "For, me, the value of the novel as a form, is that it is able to incorporate elements of every aspect of life." (Ghosh 5) Common man and masses have always remained a prime concern since the origin of the form novel. Time by time the novel has always reflected the spirit, shaping and crisis of the age through the sensibility of artist. Even in post-modern time, where man finds himself shackled from each spheres of life, it is only the novel which can portray the issues of present day poignantly. Salman Rusdie observes:

At times such as the ones we are all living through, it's a thing that the novel can offer, which very few other kinds of writing can: to take you inside people's hearts and minds
A complexity of modern time has engendered the profound sense of disorder, disintegration of old hexarchy, lack of communication, the poverty of humanitarianism, and above all feeling of alienation. The novel, primarily being a story of an individual or a family, portrays the impulses, conflicts, desires of an individual and his disintegration with societal structures as well as personal differences.

Rejecting the traditional assumption of describing the world, the novelist recreates the complexities of human life by creating memorable scenes, vivid descriptions, conflict among characters and thus creating life at large. Bhakting has truly identified the novel as the "open-ended" literary form. A literary form that can mingle up many languages "hetroglossia" under a one single platform. He observes "The novel is the only developing genre and therefore it reflects more deeply.... reality itself in the process of its unfolding.... The novel has become the leading hero in the literary development of our time precisely because it best of all reflects the tendencies of a new world still in making; it is, after all, the only genre born of this new world and in total affinity with it." (Bhaktin 7)

The novel doesn't only bring together multiple languages, but in a deep sense wide range of socio- cultural voices from different strata meets. Hence, the novel provides an opportunity to study various kind of issues prevailing in society for an instance, right from Richard son's Pamela and Fielding's Tom Jones, to Jane Austen's pride and prejudice. Flaubert's Madam Bovary, George Eliot's Middle march and Saul Bellow's Henderson the ranking- all are connected with protagonist's mal adjustments with personal and social relationship. Even the Indian English novels also echos the same. From Raja Rao's Serpent and Rope to Arun Joshi's The Last Labyrinth, From Kiran nagarkar's Cuckold to Shashi Deshpande's That Long Silence. All these novels are connected with intricacies of individual and social relationship. Thus, the novel provides an opportunity to study in issue of man's place in society and his journey of recognizing it through rejecting or be assimilated by society. In the same way novels written by woman writer offers a chance to peep into
psychological turmoil felt by females in the deeply entrenched patriarchal system of society under which the family functions.

With the dawn of nineties, the nature of Indian reality and society as portrayed in the novels have expanded it's horizons and altered at large/scale mainly because of vast changes in social, political, cultural and familial patterns. Being an artist, sensitive to the micro changes in society, Indian English Novelists have explicitly reflected the complexities and the anguish of new circumstances in their fiction. Reality in these novelist is are not playing with frontiers of reality or merely documenting it, rather they are the volcanic exploration of this changed reality piercing in to all the traditional concepts especially post-Rushdie generation of novelists have magnificently destabilized tradition by finding alternatives to the conventional realistic patterns with the utilization of parody, satire, fantasy and lyrical narratives. These non-conventional experiments of the authors open a possibility to evaluate socio-cultural and psychological issues in depth.

After "Big Three" - Raja Rao, R. K. Narayan and Mulk Raj Anand - Manohar Malgaonkar, Bhabhani Bhattacharya, Arun Joshi, Kamala Markandaya, Nayantara Sahgal, Anita Desai are the productive writers of Indian English novels. As it has been discussed in former chapter these writers the first generation of writers handled the themes which portray the issues like partition of India, conflict between colonized and colonizers, East-West confrontation, collapsing joint families, exploitation of women in society and national movement for freedom. They also dealt with issues of ethnicity, cultural conflict and alienation but one common thing in all these themes areas that they were predictably pa-Indian. These writers have portrayed the issues of transition faced by a common Indian and the nation as well. Issues of transition like traditionalist to modernity, colonization to freedom rural or pre-urban civilization to an industrialized and materialistic society. But nineteen eighties brought a radical change to the making of Indian English Novels with an introduction to the Salman Rusdie's Midnight's children. Some calls this new Indian English writers "Ghosh generation" while Rao opines that with the arrival of the midnight's children "an exciting period of a redrawing of the literary map of India was truth that grand success of Midnight's children (1981) opened a way to challenge several assumption regarding novel writing.
This novel played an important role to revive the narrative technique which became a curious blending of history allegory, myth, satire, fantasy, personal details in magical realism post- Rushdie novels or novels of the 1980s exhibit a tendency of higher experimentation in contradiction to the first generation of Indian English novelist. The literary scene and novel writing gained momentum due to an utterly changed sociological, cultural, psychological, political and economic landscape of India. In his meritorious work, Reading a Novel, Walter Allan Writes:

Contemporary novels are the mirrors of the age, but a very special kind of mirror, a mirror that reflects not merely the external features of the age but also its inner face, its nervous system, coursing of its blood and the unconscious promptings and conflicts which sway it. [18]

This observation made by Allan represents the scenario of contemporary English fiction which admirably suits to the Indian English fiction of 1980s. In brief novelist of post-independence period "have powerfully voiced the dismay and disillusionment, economic inequalities, class discrimination, social and communal prejudices, political chaos and religious superstitions and orthodox views that came to govern the destinies of men and women in every spectrum of existence in the nation reborn out of the throes of slavery and servitude." [8]

The fiction of the eighties is different from its precursors in technique and sensibility yet it is not imitating or recreating the Euro-American postmodern novel. Obviously these novels are part of radical questioning of the way in which Indian tradition has been designed at the expense of Individual freedom. Most of the novelists have addressed issues, which were previously pushed to the recesses. Post-eighty novels deal with the theme which represents many issues prevailing in the Indian society. Some of the notable works published during the 80s and 90s are. Nayantara Sahgal's Rich Like us (1985) and Mistaken Identity (1989); Shashi Deshpande's That Long silence (1989); Khuswant Singh's Delhi (1989); Amitav Ghosh's The Circle of Reason (1986) and The shadow Lines (1988); Upmanyu Chatterjee's Mammaries of a welfare state (2000) and English August: An Indian Story (1988); Vikram Seth's The Golden Gate (1986); Allan Sealy's The Trotter
Post-1980 novelists in English have destabilized and undermined traditional versions of the subaltern, patriarchal versions of womanhood, and institutionalized versions of mythology and history. These novelists come to their task of venturing into new themes and experiments with new techniques and approaches and they also keep preconceived notions aside which ultimately enable them to concentrate on a vast and comprehensive canvas and to invest their themes with epic dimension. Present chapter aims at portraying socio-cultural and psychological issues as depicted in the selected eight novels: Nayantara Sahgal's Rich Like us (1985); Vikram Seth's The Golden Gate (1986); Amitav Ghosh's The Shadow Lines (1995); Shashi Deshpande's That Long Silence (1989); Sunetra Gupta's Memories of Rain (1992); Kiran Nagarkar's Cuckold (1998); Amit Chaudhuri's A New world (2000); Upmanyu Chatterjee's The Memories of a welfare state (2000).

Among them most of the writers have played influential role in altering the traditional concepts of Indian writing in English. These novels are evidence of social-cultural and psychological issues. Some of the novels as Rich Like us, and The Memories of a welfare state directly foreground the theme of certain socio-cultural and psychological issues. The different novels portray different kinds of issues and different viable elucidation of it. Whereas novels like The Shadow Lines, Memories of Rain, Cuck old, A New World explores psychological issues like alienation, up rootedness, conflicts between tradition and modernity along with socio-cultural issues. These novels also represent the theme of cultural dualism resulting into reference to mid-eighties Indian English novels posits:

A new internationalism to their fiction, a contemporaneity to their outlook with a daring experimentation in form and structure while at the same time wiping out the linguistic barriers that inhibited the earlier novelists. (161)

Novels like memories of Rain or The New World looks like an artistic exploration in form of poetic prose but at the same time these novels portray contemporary issues like ethnicity, gender, sexuality, and stressed relationships while Rich Like us portrays the live picture of the Emergency which was imposed during the crucial years of 1975-77. These years were the
return of repressive colonial era for a common Indian. Memories of a welfare state and Rich Like us, are the novels which raises doubt on efficacy of democracy in India. In a disguise of ideal of democracy common man is always exploited and elite class in benefited by various means. Thus the rift between weaker and stronger; richer and poor is still open and ever expanding. Rich Like us, Memories of a welfare state explores the issue of corruption in our bureaucracy where survival becomes a question for a middle class. Issue of "Connection" becomes churning in most of the selected novels. For the Indian people it was a burning question to establish relevance between western educated elite and the common masses of people tradition bound rural Indians.

Modernism, democratization, industrialization and individualism have exacerbated the issues of "Connecting" especially in a family. Selected novels provide innumerable examples of familial conflicts where a person cannot find his identity in the family or even outside the family. These novels present the modern protagonist as a permanent exile, decanted, broken, fragmented and insecure person. Duality of self- the native consciousness and other civilization consciousness, duality of culture the born culture and present habitation culture tears his inner self apart. Such issues are seen in the characters of Jayojit, Moni, Tridib and Jack.

Indian English novels has given the picturesque reality of socio-cultural aspects of concern time. The novel have also included psycho analysis of the charaters. In different ages these realities are apropriatly presented by the Indian authors. Indian womens code of conduct and behavior decided centuries back especially in the law book of Manu. In manus smitrt he gave the various instructions for Indian women to be a good daughter, wife, and mother. Manu, the giver of social rules mentioned:

"By a young girl, by a young woman, or even by an aged one, nothing must be done independently, even in her own house. In childhood a female must be subject to her father, in youth to her husband, when her lord is dead to her sons, a woman must never be independent." (Manu x)

Thus, thus roots of gender inequality can be traced in the unplesent history of India. With reference to sociology, the word gender utilizes the socio-cultural definition of man and woman, and refers to the social roles assigned by society itself.
Elizabeth Goodman in his notable text *Literature and Gender* observes:

'Gender' refers to ways of seeing and representing people and situations based on sex difference. By contrast, 'sex' is a biological category: female or male.... 'Gender' is a social or cultural category influenced by stereotypes about 'female' and 'male' behavior that exist in our attitudes and beliefs. [Elizabeth VII]

Patriarchy can be the root cause of all family social issues like gender discrimination, social alienation, marital conflicts. Gender discrimination is an intriguing form of discrimination in Indian society as it is not based on economic background or racial origin but it is based on biological differences. According to Adrienne Rich Patriarchy is:

The power of fathers, of financial, Social, political system in which men by force, direct pressure, or through ritual, tradition, law and language, customs, etiquette, education and the divisions of labour determine what part women shall or shall not play and in which the female is everywhere subsumed under the male. [Rich16]

This definition projects that how patriarchal system works in a society. Simone de Beauvoir is correct when she opines that the history of humanity is a history of keeping the women in subjection and silence. Because in the history of human society male is the subject, "he is the absolute: - female is the other.  S. K. Paul observes that " In law, in customary practice, and in cultural stereotypes, women's selfhood has been systematically subordinated, diminished and belittled when it has not been outright denied." (5) In India, society is mainly male dominated and hence patriarchal where woman is still a "secondary living". Even in elite classes women do not enjoy an equal status with men. Either woman is an educated being or career oriented she has to pursue her preordained domestic duty and sadly she is judged by her skill of house keeping. In this reference Sushila Singh comments:

"Human experience for centuries has been synonymous with the masculine experience with the result that the collective image of humanity has been one- sided and
incomplete. Woman has not been defined as a subject in her own right but merely has an entity that concern man either in his real life or his fantasy life." (Singh 07)

Despite modernity in society, equal opportunities of education and economic independence, women remains a victim of domestic injustice and other exploitations outside. Even though legal rights have protected the social status of women yet various forms of violence on women in India are still prevailing. According to Smarak Swain there are ten forms of violence on women in India: (I) Child prostitution (II) Human trafficking (III) Violation of modesty and rape (IV) Dowry deaths (V) Domestic Violence (VI) NRI husbands atrocities (VII) Violence during political protests (VIII) Violence during riots and communal violence (IX) Atrocities on Dalit women (X) Atrocities on women. (Swain 09). It is noteworthy that a major reason for physical and emotional violence is patriarchy. In India patriarchy has its roots in so depth that even in recent times it has remain social issue in India. In India, the ideal of femininity is based principally through two myths. Her role is limited to the domestic arena and woman's desposition is passive and subserviate. This belief, in addition, has been merged with religious and other rituals. As a result, Women's individual self is never unearthed. In Pop Culture India Smarks Smeers Stats:

"India is still largely a patriarchal society and the traditional role of women differs widely between north and south, city and village. Women's roles are still extremely traditional, even in the cities, and marriage and children constitute important aspect of their lives." (12)

In a way Indian society has not achieved equality of gender status. Indian English women writers have prepared their material from these socio-cultural factors.

"These socio-cultural factors that influence human behaviour are the primary material for any writer... women who are the natural storytellers started exploring their own myth, memory and inner space to fulfil their creative instincts." (Lakshmi, 01).
Contemporary Indian English women writers project the everyday world of a middle class family but with a free and bold exposure of variety of themes. They expose the truth and reality in connection of Indian women on the name if the glory the exploitation of women are exposed. The New generation of Indian women novelists namely. Sunetra Gupta, Gita Hariharan, Namita Gokhale, Anita Nair, Manju Kapur and Nayantara Sahgal have invited much critical attention. While previous generation of Indian women novelists like Anita Desai, Geeta Mehta, Shashi Deshpande, Kamla Markandya portrays, The women characters which were very much pan Indian and docile. They all most merged with the Indian mythological female characters like Savitri and Sita. These novelists portrayed the silent suffering and exploitation of Indian women but the new generation of Indian Women novelists deconstructs and recreates the mythological women characters these ......................... .In her interesting article feminism and the post modern Indian women Novelists in English makes an enlightening divisions among the various portrayals of female characters and the way they dealt with their issues.

According to her first generation of women writers indulge "in exploring the feminine consciousness of the women characters, their evolution towards and awakened conscience and how eventually this leads to enrichment of their innerself in a male dominated society. " (10) Through gaining self introspection and self discovery these women characters realizes their veiled inner strength and they do this without being rebellious or radical. They are portrayed as a "Cultural backbone of the family" (10) as they provide all kind of vitality to their families. While according to Uma Parmed in the novels of second generation of women writers usually three different types of consequences are portrayed.

"In the first group are such females who are hyper-sensitive and after self introspection they plunge further into dark dismal depths of neurosis. The second group portrays woman characters who silently suffer the strain of life and become idealist while the third group discloses women who discern new and important discoveries about themselves resulting in a sobering effect on them and they
find a sense of fulfillment in their relation to the world...
inner potentiality enables them to resist unjust social
pressure.”(10)

In a way it is clear that the new generation of Indian English women novelists deal with contemporary issues regarding women with psychological depths.

Shobha De portrays the issues of the upper middle class women. Her characters are working women belonging to cosmopolitan society and attracted towards comfortable, luxurious and glamorous world. Bharati Mukharjee portrays her female characters suffering with the issues of cultural assimilation and immigrant sensibility exploring the conflict of dual identity. Sunetra Gupta, Shashi Deshpande, Nayantara Sahgal are the Indian women novelists in English included in the present chapter. A part from them Kiran Nagarkar's wonderful novel Cuckold also represents the issues regarding patriarchy, exploitation of women in a various way. Gender limited roles of women in the phallocentric society. It is noteworthy that issues regarding women differs in all eight novels. Novels, namely, That Long Silence, Rich Like Us, Cuckold and Memmories of Rain Portrays the female characters who are bound in a male dominated tradition oriented society and struggling to assert their individuality and originality while novels, like, mummeries of a welfare state, The New World, The Golden Gate and The shadow Lines portrays the female characters that are individual working human, stand for their rights either it is be it personal or professional. May price (The Shadow lines) and Daya (The memories of welfare state) represent the women who bear and pass through psychological issues rather than social one.

Continuing with the previous discussion about patriarchy, in Indian society, repressive forces are experienced in their most powerful form within the domain of the family only. Shashi Deshpande deals with the familial issues of urban and educated women belonging to middle class. In the novel That Long Silence through the character of Jaya and other minor female characters she portray the social issue of patriarchy and gender discrimination. She projects the issue of identity crisis faced by an average Indian woman in double standard Indian social system. Through the character of Jaya the issue of woman's individuality have been portrayed because in society traditionally
individual rights are subordinated to group or social role expectations. As a character in the novel of Jyothirmayee Devi says:

A social group is like the wheels of Jagannath, trampling individuals underfoot heartlessly. What were a few individuals to it, no better than insects. It did not stop for anyone, it had no time (TRC : 48)

_That Long Silence_ is written as the protagonist Jaya's "exercise of memory and catharsis." (Rajan, 82) She is a middle aged, middle class English Educated Bombay based housewife who observes the inner struggle of being a creative writer and a responsible, traditional wife and mother. It is noteworthy that patriarchy is deep rooted in her mindset that her vision and intellectuals both are veiled. As she blames herself only for her failure as a writer, a wife and a mother. She thinks: "with whom shall I be angry with myself, of course". (TLS, 192)

In this allusion, in her article, Rajeswari Sunder Rajan remarks: ".... Jaya limits the responsibility of a faceless 'society', as well as of a more personalized patriarchy (father, brothers, husbands, male friend, editor, sons), and instead blames her failures on her own limitations...." (83) Even though being an educated woman she prefers to live like a traditional wife. When her husband, Mohan is away for few days, Jaya realises her identity only as a wife and a mother hence fells vacuum in her life. Paradoxically she even rejects the traditional image of women like Sita, Savitri and Draupadi as portrayed in the ancient texts. But in the absence of her husband she is unable to enjoy the freedom. As soon as she gets news of Mohan's where about she feels relaxed:

I am not afraid anymore. The panic has gone. I am Mohan's wife. I had thought and cut off the bits of me that refused to be Mohan's wife. Now I know that kind of a fragmentation is not possible. (TLS : 191)

Jaya, represents the plight of middle class educated women who dared not to revolt against the traditional role because of a fear of breaking up her marriage, she could not shade off the role of traditional wife. Developing ambivalent attitude towards her condition for an Indian wife it is out of question to rebel against existing pattern of society because the Code of submission, sacrifice and chastity is dinned into her ears from the roots of her
childhood. Indian women belong to the milieu which is the sphere of their activities, the milieu which is the sphere of their activities, the milieu which provide them food, shelter, feeling of belonging is highly patriarchal. It is the family that assigns gender limited role to a woman: being a dutiful daughter, docile wife and sacrificing mother. Hence in the process of gender biased roles for the first time girl children experience their negligence, rejection and discrimination on account of their sex. They are mentally prepared for domestic drudgery they will have to face throughout the life span. Marriage life

"where they may be required to perform hard domestic labour, denied the freedom to come and go, married off, frequently without their consent and on payment of dowry, and then subjected to the vicissitudes of married life, which would include harassment by in-laws, marital discord, unwanted pregnancies, domestic drudgery, and the continuing cycle of the burden of girl children of their own. The recognition and articulation of this oppression is the first step in a feminist consciousness raising; so powerful and internalized is the ideology of the family as the inevitable - .... destiny of women" (Rajan : 80-81)

Through Jaya's character Deshpande clearly states that it is the family which makes women to suffer discrimination severally. Rejecting to be rebellious, these women keep trying to prove themselves an ideal and virtuous to the society as with their actions the honors of family is connected. With this reference Jacobson comments:

In adhering to the valued norms of feminine behavior women are aware that their actions are inextricably linked to family honor, prestige and economic success. (18)

Jaya, carrying the burden of family honor, is a humble, modest and sensitive woman, conscious of her own limitation. Eventhough her marriage with Mohan has supressed her feminity and her human demands, She tries to fulfill her role as a good wife. Deshpande poignantly describes the issue of gender differentiation which is a part of Jaya's upbringing through an idea that for a woman husband is like" a sheltering tree... without the tree you are
dangerously unprotected and vulnerable.”(32) An abandoned or widow woman is always looked upon as a stigma and centre of pity. Even Jaya’s Ai who is a widow woman is looked upon as a disgrace to family. Another example is of the female servant Jeeja. She says to her daughter-in-law: "... Don't forget, he keeps the kumkum on your forehead what is woman without that?”(53) Eventhough Tara's husband Rajaram who is drunkard beats her wife black and blue she is suppose to remain silent. Major reason is that woman's existence is believed to be vain without the presence of her husband. Jeeja herself kept fasts to sustain auspicious symbols of her wifehood - green bangles, kumkum and sacred thread. Even she urged Jaya : " Don't ever give my husband any of my pay" (51). She often arrived at Jaya's place with bruises. Jaya being an educated woman was scared of loosing those symbols of wifehood. In one of her introspection, she admits ".... the time when I had lived in a constant panic that he would die... His death had seemed to me the final catastrophe. The very idea of his dying had made me feel so bereft that fears had flowed effortlessly down my checks." (96-97) Projecting husband as a "Sheltring Tree" is a part of Indian patriarchal society. Indian wives are generally scared of loosing her husband with a fear of drudgery that comes with a widowhood. In Indian society women are treated at worst after death of her husband. Through the character of Ajji, Shashi Deshpande gives us some glimpses of widowlife. Ajji "a shaven widow, had denuded herself of all those things that make up a woman's life." (26) Ajji was deprived of all possessions except for her two sarees and no furniture in her room. Desire for male child is also part and parcel of patriarchal practice. It is the family who will devalue the mother having girl child or a woman who is childless. According to Kate Millet:

Patriarchy's chief institution is the family. It is both a mirror of and a connection with the larger society, a patriarchal unit within a patriarchal whole." (Millet 33)

With this reference feminist critic Mary Woolstonecraft, in her seminal work A Vindication of the Rights of Women, with great care shows that girls are forced in to passivity and vanity by depriving them from gaining education and by a constant insistence on the need to please men. It is because of this notion Jaya feels that she has disappointed Mohan as a dutiful wife. Domestic
work has also remain part of gender discrimination and patriarchy in Indian Society.

Present novel exhibits the gender discrimination in a disguise of domestic duties and drudgery that women have to face. Domestic labour has remain a key focus of feminist research since the 1970s. All the female characters in the novel are victims of unpaid domestic labour hence devalued and over looked. Here issue is not their restriction to the domestic labour being deprived of some radical and productive jobs, rather issue is the attitude of patriachal society where such domestic duties are not only compulsive drudgeries, an open way to exploitation but women are judged through their house keeping skills. This can be judged from the "family- household system" that is based on the feminist slogan that "the family is the main site of women's oppression." [Sonya, Terry:89] Barrett Michele in Women's Oppression Today observes that the ideology of familialism plays dominant role in determining gender roles and sexual partnership. Another thing is that women are offered limited participation in paid labour through assigning them tasks of unpaid domestic labour as wives and mothers. (206) That Long Silence vividly delineates the indifferance of society to the plight of women confine to gender biased roles. It is their gender roles which keep women independent to take refuge under "a sheltring tree."

Simone de Beauvoir, in her groundbreaking work in the field of feminism The Second Sex, presented the concepts of "transcendence" and "immanence" as essential features of her theoretical analyses of the patriarchal structures and oppression in Western society. Simon de Beauvoir develope these concept to delineate in Western society. According to her male and female as symmetrical beings exist in technicalities of legal documents only and in the space of society and culture these two are "radically distinct" (Beauvoir 1947). She asserts that in western culture females are over shadowed with masculine identity. Patriarchal structure is the dominant one in the Western society and culture. With reference to Indian society, Dr. N. Shardy Iyer poists that

"women are defined not by struggling development of their brain or their will or their spirit, but rather by their child
bearing properties, and their status as comparison to men who make, and do and rule the world. [64].

Simon de Beauvoir also echoes the same voice. She believes that woman.

.....is defined and differentiated with reference to man, and not she with reference to her; she is the incidental, the inessential as opposed to the essential. He is the subject, he is the absolute she is the other. (Beauvoir, 05)

Jaya and all the minor female characters in the novel have their existence due to their spouses. In Indian society males are the unseparated part of females' lives. But due to pre decided gender roles. But due to pre decided gender roles women have to face oppression.

With the context of oppression and unpaid domestic labour, her concept of transcendence and immanence can be discussed. In The Second Sex Beauvoir argues that

differentiation of the human population into two groups is another feature of oppression as one of the group achieves transcendence through creative and dynamic life enriching activities, and those relegated to lives of immanence concerned simply with the maintenance of life in its basic condition (Beauvoir 05).

Critics like Veltman has tried to transfigure these concepts to describe the daily lives of humanity rather than restricting them to simple theoretical concepts. This perspective gives an innovative dimension to the concepts of transcendence and immanence through defining everyday work and actions of human being. Veltman in her scholarly research argues

that transcendent work includes writing, exploring, inventing, creating, studying, while immanent work includes such work as cooking, cleaning, bureaucratic paper publishing and even biological actions such as giving birth (Veltman 121).

Though this differentiation are not often essential, it can be applied to analyse oppression of Indian women, unpaid domestic work and their de-valued status due to gender biased roles. Immanence activities fails to justify
existential establishment of subjugated women. These activities are often termed as non-market work, social reproduction, domestic work, unremunerated work or "care" activities. These activities are essential for human survival fulfilling physical and psychological needs of respective families yet these immanence activities are hardly appreciated in the society. These activities of immanence includes Holtmen has observed different role of women in the society (a) house hold management (cooking, cleaning, washing, etc.) (b) "Care" activities (taking care of children, elderly people, sick and disabled) (C) production of goods for self consumption (such as stitching, clothes, making mats, jams, pickles for family on small scale), (d) other services such as, transporting children etc. as well as servicing and repair house and household durables, home decoration and (e) social work voluntary work for the community. Nevertheless such activities consume time and energy of house wives, they are considered inferior to others, as their contribution are invisible and is connected with gender roles. While men earns respect as his contribution is visible production through generating money. Since women are deprived of exposure to outside world and outside opportunities, they have limited chances to gain respect and individual identity in the society. If women participate in paid labour or formal economy they suffer from carrying extra burden of domestic responsibilities. It is noteworthy that several times women have poor prospects of getting good jobs in the core sector due to the burden o domestic responsibilities. Traditionally in a patriarchal structure, earning member of the family, who is generally male, determines the hierarchy within the house hold.

In patriarchal Indian society virtue of being "good wife" has been associated with domestic work. In a way woman's skill of maintaining house hold is a parameter of a good wife. Shashi Deshpande intricately in That long silence portrays that how Indian woman struggles to be a "good wife" and in that process forgets her own identity. Jaya compares herself with a dog who looks upon at its owner for appreciation:

".... when something was not done well, or on time. ... I had cringed in guilt. And when I had been praised for anything, I'd been so ridiculously pleased, "I almost wag my tail, like a dog that's been patted by its master." (TLS 84)
Activities of "immanence" which is nothing but a futile exercise to maintain household is given so much importance in woman's life. Jaya observes that the women of Mohan's family were conscious of their gender based traditional roles: "So well trained in their duties, so skilful in the right areas, so indifferent to everything else." (TLS 83) After that realisation, she moulds her behaviour as per the patriarchal norms of womanly behaviour. It is believed that domestic work usually alots a chance to woman to remain occupied and active but the negative side of such domestic work is that it, provides no escape from "Immanence" and there is little affirmation of individuality and creativity. Family life with repetitive tasks become unbearable for Jaya. She reflects: "I can't cope, I can't manage, I can't go on.... "Is this all?"

The biggest question facing the woman of these diaries had obviously been: what shall I make for breakfast/lunch/tea/dinner? That had been the leit motif of my life."(TLS.70)

Since activities of "immanence" made Jaya agonised. She ceased to keep balance between a traditional housewife and "the woman of these diaries." Veltman poists:

Since activities of immanence merely sustain life and achieve nothing more than continuation, they also cannot serve to justify life as its raison d'etre. [Veltman, P.124]

Jaya finds herself reduced to invisibility with nothing to distinguish her from ordinary housewives. This unending, monotonous domestic work curiously makes her to wait for some catastrophe. Beauvoir describes this domestic drudgery as "the torture of Sisyphus than house work, with its endless repetition" (Beauvoir 470).

Other minor female characters are also portrayed realistically deprived of the "transcendental" activities hence suffering exploitation. Mohan's mother is one of the finest example of Indian women suffering oppression in a guise of domestic work, Through out the novel her character come across occupied with house hold activity in particular cooking. Avva Mohan's mother had to recook all food for her husband as her husband would not eat, as he said "your children's disgusting leavings" (TLS 35). One heart shaking incident narrated by Mohan is that his father threw heavy brass plate with a bang just
because he didn't get fresh chutney. His arrival time was never announced. Avva had to keep awaken with an empty stomach as she is not allowed to have her food until her husband is fed properly. Even Jaya's neighbors and servant Nilima, Mukta and Jeeja are portrayed to be occupied with domestic work only hence it gives a clear cut picture of Indian women's routine. It is noteworthy that the roots of gender inequality are in this division of labor between men and women.

This analysis also help to conclude that the prime reason for alienation and humiliation of housewives is the lack of transcendent activities. Again in this allusion veltman asserts:

..... existential justification can be established only within transcendent activities that move beyond the maintainance of life itself.... If a life is to have reason for being rather than persist selely without reason, it must reach outward toward the future through the production of something creative, constructive, enlightening or other wise durable. (Veltman, 124).

Gender based division of labour is the structure that support the oppression of women in everyday life. Jaya's writing is something that can help her to achieve 'reason for being' and 'production of something enlightening' yet her writing skill is censored and oppressed by Mohan.

That Long Silence offers a study into various women characters as the source of operating, inspecting and aiding to restrain patriarchal tradition. " The gender dynamics in the novel operate not on the basis of an anagonism between men and women. It highlights role of women not as "Victims" of a patriarchal culture but in policing one another and as active reproducers of repressive masculinity against women". (S.P. Sree 77)

Jaya being unable to create the difference between a writer and her feminine traditional roles submits herself to the displacement and marginalisation as a female that is rooted in her consciousness right from her childhood. Here it is noteworthy that Jaya herself imposes patriarchal norms upon own self when it comes to write about "Sita Story".
"Jaya's writing is as function of the heightened consciousness, the education, the leisure, and privacy to which her class-position gives her access. But this same position also inhibits the making public of feminist self-expression". (R. S. Rajan. 85).

In patriarchal structure writing is considered as the subversive activity that is suspected by society; Jaya stops writing we to Mohan's protest: "Jaya how could you, how could you have done it? ... They will all know now... How can I look anyone in the face again?" (TLS, 143-44) Deshpande exhibits the fact that Jaya's writing skill is censored by Mohan as an act of gender discrimination. Jaya being a prolific writer feels dilemma between her inner urge to write and her husband's expectations to deal with a mytho-traditional "Sita" stories. Mohan's attitude towards Jaya's writing is a reflection of his masculine right to control Jaya's career. Mohan sets the parameters of writing that permits gratification of his ego. Mohan's dominant male psyche exerts pressure on the Jaya to be passive and dependent wife fulfilling her coomanly role while the writer within her struggles for expression and freedom. Here Jaya represents Indian woman who is the spilt self binary aspects of the self: between socially prescribed gender roles and what she wants to be, between the sensitive artist and a woman burdened with domesticity of a house.

Patriarchal ideology in Indian society demonstrates the image that "women (therefore) could not both writer and remain feminine without transgressing the norms set by patriarchal authority" (Gilbert & Gubar, 34). Various statements given by the renowned Indian English women writers Shashi Deshpande and Nayantara Sahgal supports above mentioned argument. Even though Shashi Deshpande rejects the labels of "feminist" or hardcore "women writer" she confesses the fact that her writing is nothing but a long suppressed feeling about what it is to be a woman in Indian society. She confesses,

" my writing comes out of my consciousness of the conflict between my idea of myself as a human being the idea that society has of me as a woman."

While Nayantara Sahgal in her article passion for India echoes the equal emotions. She admits,
"our society conditions young girls to believe that Real life consists of getting married, having children, promoting one's husband by planning huge, endless meals.... I did all these things for years.... always feeling guilty about my writing, as women are supposed to be round the clock wives, mothers, house keepers.... For some reason writing is resented. No one likes to leave you at it. It is, of course, anti social [Sahgal, 207]

In that long silence, at last Jaya fails to confront and recreate the myths of Indian women by submitting her writing in front of Mohan's will. Jaya's self-imposed silence reflects the fate of majority of women all over India. That Long silence also addresses the issue of self-imposed patriarchy and reflects the bitter fact that how women guards and becomes a source of sustaining patriarchy in a social structure. This compulsive niceness, the idea of 'eternal feminine' is the concept that obstacles freedom of expression of women perennially. This novel exhibits the issue of cultural expectation of womanhood and women's present need to deviate from the cultural myths of what is supposed to be feminine. Jaya, like other women, have been conditioned into thinking that silent submission is the only way to resolve marital conflict. She is trained to cope with basic passivity and immobility while playing the role of wife, mother or housekeeper. Added to these are the self censorship a woman practices in order not to hurt her loved ones. At one point Jaya averts that she rightly played the role of Indian woman, following her husband blindly as Gandhari did:

If Gandhari, who bandaged her eyes to become blind like her husband, could be called an ideal wife, I was an ideal wife too. I bandaged my eyes tightly. I didn't want to know anything. [TLS 61]

Jaya's ajji resents her for her questioning and retorting attitude towards Mohan. According to ajji "what husband can be comfortable with that?"(27) Feminine behavioral patterns are also part of self-imposed patriarchy. Women never can raise her voice in the presence of man. Jaya notices that Nayana always whispers whenever Mohan is around. "As if even the sound of our
voices would be an affront to the male..." (27) Jaya conchides the aim of woman's life in simple lines she resents:

"... for women the waiting game starts early in childhood. Wait until you get married. Wait until your husband comes. Wait until you get married wait until you go to your in-laws' home. Wait until you have kids. Yes, ever since I got married, I had done nothing but wait." (30)

It is clearly shown, in the novel that "waiting" is also a code of feminine conduct that does not have any reservations for man. Mohan's revelation of the fact that: "My mother never raised her voice against my father, however badly he behaved to her," (83) According to Mohan his mother's silence is synonymous to strength and a deity. He believes that showing anger is kind of manly gestures and the same makes a woman "unwomanly" (83) So jaya learned to supress her anger. Adjustment is chiefly dureghter in law or wife's duty.

Celly Anu remarks, "Swlf-abnegation, surrender of personal will, dependability and denial of the right to individuality are made to beher lot. Not self-assertion, but self denial, not self- awareness, but role fulfilment are expected to her by society, with its entrenched ideas of male dominance" (06)

An assertion and nourishment of such traditional hierarchical relationships is conveyed by the older women of the family to the young girls. These older women preaches the the younger generation to follow the pre ordained role of women through narrating my thological tales from The Ramayana, the Mahabharta and purnas. Following the mythological epitome of Sita or Draupadi, Indian women take pride in her subordinate condition to men. Select four novels elucidates the fact of self imposed patriachy Moni in memmories of Rain, Jaya in that long silence, Queen Meera in Cuckold and Mona and Rose in Rich like us are the Victims of patriarchy and at some extent self imposed, self introspected patriarchy that has been nourished during the tender years of infancy.
2. Disintegrating Familial Bonds: Strained Relationships

This section aims at analyzing conflicting relationships narrated in the selected novels for the study. It will be divided into two sections the first section analyzed strained filial relationships, the second section deals with marital conflicts. Resultant into fissures in disintegrating family system.

Family, as sociologists, often puts it as an institution on that society depends for the multiple tasks of protection, socialization, cultural continuation and reproduction. Apart from being the stepping stone of a social construction, a family system plays dominant role in economic, educational, religious and emotional functions. From ancient times to present none of the society has ever developed without some kind of family institution. Changing time has influenced the system persistently. As Usha Pathania puts it,

"As a psychological group family is significant as in this structure are involved three fundamental bonds: The marital, Parental and sibling" (05)

Family, as an institution meets the demand of humans wether it is biological psychological or cultural. A family helps to organise an identity of an individual and through the process of socialisation one becomes an active member of the society. Individuals participation is condition by his culture and his family atmosphere. Burgess defines family in these words,

"The family may be defined as a group of persons united by ties of marriage, blood and adoption: constituting a single household, interacting and communicating with each other in their respective social roles of husband and wife, mother and father, son and daughter, brother and sister and creating and maintaining a common culture (17).

Family assumes all importance in Indian society. But with rapidly changing times migration, urbanization, individualization and professionalism have affected this institution in India also. It has remain a subject to debate amongst sociologist that how Indian famililies are growing as a nuclear family. If a comparison is made between western and old Indian families, it will clarity the change Indian family institation has gone througe. The American sociologist, Judith Stacey points out,
"Contemporary societies such as the U.S.A. have developed the postmodern family... I use the term "Postmodern family to signal the contested, ambivalent, and undecided character of our contemporary family cultures. Like postmodern culture, contemporary western family arrangements are diverse, fluid and unsolved."

American family has captured the changes that occurred around the world hence family is always influenced through both elements internal and external. In Indian context, society has always remain in situation of flux either it is colonial era, pre-independence uncertainties, traumatic partition, knocking of urbanisation or individualisation. Sociologists have point out that with a rise of modernisation, parallel changes occurred in an age old traditional society. Singh Yogendra notes that during colonial era Indian society faced cultural and social changes:

Modernity in India started mainly with the western contact especially through establishment of the British rule. This contact had a special historicity, which brought about many far reaching changes in culture and social structure of Indian society.

Pre-modern family in India experienced change since the English language was introduced hence it reflecting the mannerisms, ideologies, advancement in the field of science, individuality in filial relations practiced among European countries. The exposure to the western philosophy and social movements nourished the individualistic thinking that brought about a sea-change in the family system. Pre-modern family system shattered down under the influence of modernisation. Splintering of families become a process of common level happenings.

S.L. Doshi in his book opines about the various reason that lead Indian family system toward disintegration. He points out:

The traditional Hindu joint family has witnessed certain changes due to education, modernization, industrialization and mercantilism. (Doshi 172)

Importance of an individual is the chief characteristic of modernism. While in traditional Indian family, society or group was the centre of all
judgements and actions rather than some individual. Even the identity of an individual was known by his family name, caste and village. A study of Indian tradition and its regarding literary sources also reflects the same voice. These sources clearly suggest that familial upgradation is necessary and welfare of some individual among the family member is highly immoralised act. With a tool of education and knowledge, an individual himself become a complete world for the first time. Higher education ensured employment in multinational companies in nation or across the world with handsome salary. An individual was free from hierarchial identity of his caste, free to select any occupation as per his ability. In comparison to hetropgeneous family, contemporary family gives power to an individual. During colonial period Jogirdars or Jamindars were the dominant in a social strucutre. But the value of individualism empowered the homogeneous family and individuals.

"Along with this, the modern family is also influenced by the notions of democracy, capitalism, technology and above all freedom and liberty." (Doshi-175)

Modernisation and individualisation paved way for feminism in India. Women participated in freedom movements inspired by Gandhiji at Vast level. This was for the first time women's active participation was sanctioned by the society in the external affairs. In continuation to this progress English education and western ideologies make them aware towards their individual rights. Now rejecting the 'doll's house" existence women started ajourney towards the search of her individual identity. Right to get property, laws against dowry system, promelagation of constitution in favour of women affected the power structures of the family. In contemporary family system women are allowed to choose her career and earn also. Ability to earn also empowered the status of woman in traditional family. Woman's rejection of stereotypes showk the family system.

S.L. Doshi notes,

"The ideology of individualism weakened the domination of the head of the family in ajoint family. Even the new generation of family has started rebellion against the elders. Individualism thus has become a challenging force in a joint family"(181)
The growth of modernist ideologies and individualistic approach is attributed to the disintegration of the family unit. The ideologies of holism which governed Indian joint families for ages and individualism directly came into clash.

Filial conflicts and other regarding issues take up much of the novelists attention in the 1980s and afterward periods. Various authors handled range of familial conflicts from different perspectives. In the novels of post-80's portrayal of social issues along with the dis-intigration of family; its influence on the life of individual became a dominant theme of Indian English fiction. "Writers of fiction [...] take a sexual relationship, (one particular family) and use it as a spy-hold into a wide network of social, cultural and political structures" (palmer 45). Nuances of the "mystitying thing" (Hariharan 250). Even the advancement of technology and solutions that can help to hebricate strained relationships. This complicated web of social relationships have provided an ample of material to the Indian English fiction writer R.K. Narayan, Mulk Raj Anand, Raja Rao, Manohar Malgonkar, Anita Desai, Shashi Deshpande, Nayantara Sahgal, Upmanyu Chatterjee, Amita Ghosh are among Indian English writers who have explored changing scenario of Indian society and faith of family and individual in rapidly transforming society. Selected eight novels for scrutiny portrays the fissures in the relationship as an outcome of varied socio-cultural aspects.

Marital conflicts are one of the major reason for disintegration of family

"....The personal relationship do not simply provide compensation and distraction from the more serious issues of life but they are the very bones of social structure"

(Allan 102).

In Indian society marriage is based upon fulfilling a social responsibility to carry on the family lineage and not the gain of individual pleasure. Ironically this burden is laid on the shoulders of female spouse as Indian society is patriarchal one like most of the societies in the world. "Marriage is the destiny traditionally offered to woman by society" (Beauvoir 445). Hindu society is based on the ancient smiriti's law codes that works in the favour of patriarchal structure. Practice of such repressive forces weaken
the family unit. Shashi Deshpande, Sunetra Gupta, Nayantara Sahgal are some of the women writers who have reflected alien voices of women trapped in vaccum created due to patriarchal codes of conduct in marriage. These writers have successfully demonstrated the fact that marital conflicts hinder the development of autonomus self in woman leaving behind lonliness and enstrangement. Unlike former protagonist of earlier women writers, these protagonists Jaya (That Long Silence), Moni (Memmories of Rain), Mona and Rose (Rich Like us) are emancipated women tested the freedom of English education. Often their awareness of self identity challanges the male psyche resultant into marital conflict. Even for educated woman society provides a very limited role,

"a society where women are uncertain of the space and freedom allocated to them a society where men suddenly see their well entrenched masculinity come under threat, a society where to be a a wife or a mother, a father or a husband is to be no longer locked into the paradigmatic patriarchal norms." (Anjana Sharma 101).

For an educated woman it becomes a struggle of identity to fit herself into the stereotyped framework.

Shashi Deshpande articulates the pain of marriage that is founded on compromise and not emotions. As simon de Beauvoir opines "marriages are not generally founded on love." (453) For Jaya of That Long Silence marriage is a bond that never allowed her to explore her individual self which is bold enough to take serious decision of getting abortion. She is expected to negate herself resultant into failures of self- recongnition. The marriage of Jaya and Mohan was not grounded on love but from one side it was a judgement drawn by patriarchal code of conduct prescribed for woman and from other side it was a compromise. Since Mohan demanden no dowry, he saved Jaya's families from extra financial burden. Jaya's brother, Dada, Successfully convinced Jaya to accept the golden proposal. From Jaya's point of view marriage to Mohan was an opprtunity to escape from Ambegaon. Mohan, as an engineer wanted "an educated, cultured wife"(90). Even after marriage he insists to imitate the appearance of modern look of his friends' wives: "cut your hair, up to her... like Mehra's wife." (96) Mohan never bothered to let his
wife an carry her individuality. Like Anita Desai's novel *Fire on the mountain*, here also lack of communication is evident between Jaya and Mohan. Here alon with the hollowness of marital bodns

"Deshpande showsup the hollowness of much of modern Indian life the convenient, arranged marriage, with the upwardly mobile husband and children studying in 'good' schools." (Sinha & Mishra 215)

In the proceeding chapters of the novel Jaya admits the unfamiliarity she feels in her marriage:

"Mohan... I'd said the name to myself after we got married, but it had tasted unfamiliar. The man too... we were married, yet he was a stranger. Intimacy with him had seemed a grotesque indecency" (94).

This "grotesque indecency" in relation leads Jaya towards two fold misery one is alienation second is quest for her own identity. Jaya's ambivalant condition regarding her relationship is persistant tone of the novel. Shashi Deshpande has compared the marital relationship with the pair of bullocks yoked together that creates bizarre picture of Mohan Jaya relationship. This image

"means the two have to go together in the same direction, violation of which would result into pain... (and) inspite of Sharing the burden do not know whether one loves the other or not." (Das 109).

Deshpande has portrayed Jaya as a willing victim. In the process of becoming an ideal wife, she "erases" her true self. The truth of Jaya-Mohan relationship reaches at highest conflict, Eventhough a silent one when they were returned to the small, drab flat. It is here, Jaya realises that "The ghost most fearful to confront is the ghost of one's old self"(13). Lack of communication reaches at the highest point as Mohan was not suppose to continue his job temporarily so he constantly clings to Jaya. Ironically it become unbarrable for her to cope up with Mohan. Jaya admits: "the fact of what he had done, of What lay before us, came between us, an awkward silent third, making impossible." (55) Their relationship as a husband-wife reveal it's formal level and stage of boredom. After finishing daily chorous, Jaya
wonders: "we looked at each other and found the same question in the other's eyes: what are we going to do with ourselves?" (24). The lack of warmth is felt not only by Jaya but Mohan as well. Jaya introspects: "... I knew I was not free. I could feel the burden of his wanting...."(29). On the other hand, drawn by patriarchal notions, Mohan firmly believes that Jaya should not remain separate and indifferent to his catastrophe. Misconstruing her silence as lack of involvement in his trouble, he puts serious allegation to Jaya. And justifies himself in a disguise of giving his family a standard life and comforts

".... I've always put you and the children first, I've been patient with all your whims.... me because I've failed"

(121).

But Mohan miserably fails to understand couple does not have proper understanding. According to Santosh Gupta.

"Jaya in That Long Silence adopts, like many other women around her, silence as a survival strategy... after about fifteen years of her marriage with Mohan, she feels that the impact of the entire socialisation process has been to mould her into a wife and mother" (29).

Deshpande shows through Jaya and Mohan that proper understanding between husband and wife can not be achieved without love and dedication from both sides. A loveless married life results into a total failure and colourless life. As Sangeeta Das puts it "There is hardly any communication between Jaya and Mohan, neither verbal or emotional." (126). In this context a character Manju from If I Die Today (1982) echoes the same voice. She questions herself: "A marriage. you start off expecting so many things. And bit by bit, like dead leaves, the expectations fall off. But two people who have shut themselves off into separate glass jars? Who can see each other but can't communicate? Is this a marriage? (24). Jaya, in her thought process realizes that marital polarisations has hindered her potential and individual identity. In patriarchal notion, for a woman marriage meant that she is a new self hence all her past should be buried deep. In such circumstances emotional attachment, warmth and equal sharing of ideas in marriage rescues woman from traumatic experience. And lack of these marital fundamentals leads to alienation and silence. Atlast Jaya takes up the aptitude of survival. As Alka Saxena puts it:
"Shashi Deshpande has portrayed an essential woman's world where men are present only by the power they wield over their wives and daughters. Here is a world where women suffer numerous losses..." (77).

Shashi Deshpande is also occupied with the exploration of marital relationships where patriarchy prevails even in a sexual life of a couple. Companionship and mutual understanding are essential ingredients for a happy conjugal life. Jaya's disappointment in her conjugal life is described in these words:

"Sensual memories are the coldest. They stir up nothing in you... These emotions and responses seem to belong to two other people, not to the two of us lying here together...

In fact, we had never spoken of sex at all" (95).

Marriage and conjugal relations itself is very fragile elements from woman's point-of-view. Woman seeks the emotional involvement and it's absence in the relation slowly creates marital conflict. Even though Jaya is conscious of her uninvolved she silently surrenders her husband - playing the traditional role of a wife. Here, Jaya's situation is comparable to that of Maya of cry, the peacock (1963) from Anita Desai. In this novel Maya is unable to bear the "matrimonial silences". (12) Maya believes in involvement: "Contact, relationship, communion" (18). While her husband Gautam is a totally rational person who lacks time for such "stupidity." Maya fails to achieve any strategy to maintain her survival while Jaya of That Long Silence maintains her existence victoriously through "Silence". Conjugal aspects in the marriage are viewed from different perspectives by man and woman. Mohan fails to realise the complexity of feminine sexuality. Even in conjugal relations a woman has to play subordinate role denying to be an autonomous self. Simone De Beauvoir expounds: "Man can think of himself without woman. She cannot think of herself without man. And she is simply what man decrees... She appears essentially to the male as a sexual being. For him she is sex... absolute sex, no less, she is defined and differentiated with reference to man... she is the incidental, the inessential as opposed to the essential" (534). Jaya wonders after living together for such a long time:
"he would have slept with me faithfully twice a week whether I creamed my face or not, whether I brushed my hair a hundred times or not, whether I wanted him or not" (96).

"Twice a week" implies the mechanical aspect of Mohan for physical relation. He never bothered to know Jaya's desire "I wanted him or not" in the marriage life of 17 years. Deshpande has juxtaposed the present conjugal life with very early days of their marriage. It is evident that in the beginning of the marriage she also longed for Mohan's body: "how I had longed for his physical presence, ... almost greedily, I had responded to his touch?" (95). At the present course of time such emotions seemed her "a distant dream" (96). This disharmony is a consequence of Mohan's assumption of the masculine right to control his wife. Mohan fails to provide Jaya with any emotional, moral or physical support. Through the Jaya's perspectives the inner most recesses of a female heart are brought into light showing various reasons for marital issues.

That Long Silence also voices the relationship of husband-wife during ancient times. Deshpande exhibits the fact that marital issues are not necessarily an outcome of liberalisation or modernisation. From the very ancient times dominance over wife has governed the male psyche. While female psyche was trained to subjugate her self as a slave in married life. Jaya's mother in law articulates the faith of women in ancient marriages. Mohan believes his mother was a "strong" woman but only Jaya can understand the plightful condition of his mother. If we compare the situation of Jaya and her mother-in-law "Silence" towards their condition is common. Mohans aji suffered the physical brutaty while Jaya's bruises were that of mental. Rani Dharkar rightly points out that Shashi Deshpande's

"books are an exploration of marriage and in which the figure of the wife equals the figure of the victim... For Deshpande WIFE = VICTIM" (123).

In Rich Like us Nayantara Sahgal concentrates on decying of political values and degradation of society. But patriarchy and marital incompatibilty are also co-existing themes of the novel. Mrs. Sahgal has always questioned codes of Hindu marriage in her novel. Through the characters of Ram, Rose
and Mona, Sahgal has portrayed the ways a man can find to fulfill his pleasure under the patriarchal roof. This relationship is a triangle where two corners Rose and Mona spend their whole life with insecurity arising from Ram's disloyal character. Even though heroines of Nayantara Sahgal are often emancipated and confident, she uses marital relations to portray the fact that woman has been the victim of male oppression. B.P. Sinha notes that:

"The collapse of matrimonial alliance and disharmony and incompatibility in marriage becomes one of the major themes in her novels" (135).

Ram having two wives never was able to justify his responsibility as a husband. Mona, due to Ram's second marriage, spent her life with an enforced silence. Rose in Rich like us is an English woman who risks marrying Ram even after the revelation that he is married and recently he has become a father. Nayantara Sahgal here beautifully reveals the feminine psyche. Once emotionally involved with Ram, Rose can not turn her face from him. For a woman either she in Indian or western emotions remain superior in life Dr. Kanupriya averts:

"Ram inflicts great emotional violence on both the women he marries. He sees every relationship in life in terms of his own advantage and gratification" (65).

A polygamous husband, Ram has incorporated agony and insecurity in his wives. Zafar (Ram's Friend) remarks, "you have the path to heaven all paved for you with a cocktail party upstairs and a prayer meeting downstairs" (25). In a beginning Mona had antagonistic attitude towards Rose and vice versa. In front of her pal, minni she admits, "I want to be with Ram, and this is my home, I'm not far from home" (58). She even in despair, wishes Mona to be dead Though he is unfaithful, he says to Rose that "Hindu marriage is not a contract, it's a sacrament." (79). In Hindu conception woman is forced to remain "Virtuous" with tough sacrifice and subjugation" ... Mrs. Sahgal in her novels vividly describes how the woman is exploited even during the modern times both by the individuals and the society." (Narendra 116)
It is evident from the beginning that relationship of Ram and Rose lacks warmth and communication: "... there had been no real communication between Rose and him for weeks" (104). After long marriage life, this companionship is worthless to Ram. He is fascinated by an English woman Marcella. Due to Ram's philanderic attitude Rose remains under infinite insecurity and trauma: "... the implacable, eternal unchangeable hair of Marcella troubled her dreams" (102). Throughout the novel Rose's condition remain the same. In the beginning it was Mona who threatened her marriage life and later it was Marcella. Rose introspects: "Mona's had become a phantom presence in the house, remote, unimportant" (103). Rose's predicament highlights the plight of an Indian woman who is emotionally and financially bound to her husband. She longs for attention and platonic love, but remains uninvolved and neglected. According to Chatterji:

Marriage invariably takes you back to the world of women,
of trying to please, of the fear of not pleasing, of surrender,
self- abnegation. To love another and to retain yourself
intact, is that possible? (05)

A woman has to always remain actively conscious to please her man. All the standards of beauty and charm are strictly applicable to woman in Indian society. Even after turning fifty, Ram is expecting Rose to remain as attractive and slim as she was before, Ram insist:

Rose, you've put on too much weight. Join a Figurette and lose some; Ram suggested.
I'm not joining any Figurette. In two years' time I'll be fifty years old' (183)

Ram always remained meticulous about physical beauty. Even after twenty five years of marriage their love hasn't reached spiritual heights and respect for the other. Rose regrets: "At a time when she would have liked to settle down to a comfortable, quiet, unambitious life with Ram, private life seemed to have ended for ever" (179). But harsh blow came to Rose when Ram declared: "(we) needed to live separately for a time" (200). The cause of this separation, as Rose knew, was Marcella. Thus, Ram's licentiousness and unfaithfulness jeopardized the marriage. Rose knowing all the truth never tried to withdraw herself from the marriage even though she believes in
emancipated woman. When Bugs (Zafar's wife) advised Rose to seek divorce, without a second thought Rose demolished the idea. She admits, "I could never bear to lose Ram... Ram not any man" (217). Even though Rose is an English woman, she follows all the ideals that Indian society has reserved for a married woman. Leaving other options, she remained faithful to Ram till her last moment. Nayan Tara Sahgal gives the title of "living Sati" to Rose.

"Her husband Ram is for all practical purpose dead... What business has the widow to stay alive when her husband was dead" (S. Varalakmi) (360-61).

If relationship of Mona and Ram is viewed, it is clear that Ram was irresponsible and unfaithful to Mona. After his marriage with Rose, he never gave any explanations to his first wife. It is observed in the novel that Mona is compelled to live as with secondary status. In her depression she also tries to attempt suicide by submitting herself to the blazing fire. Ram is still not concerned about Mona. Sahgal here portrays the futility of Hindu marriages where all religious rituals are followed strictly yet a marriage is failed. Ram's infidelity puts a question mark to the Mona's existence. Mona remains, "an inanimate object with manacled hands resting submissively in her red silk lap." (Beauvoir, 391). Mona continuously faces negation from Ram resulting into self negation. Like Rose, she can not move from self-negation to self assertion.

Mona confines herself, to her only hope, to Dev. (Mona's son). For Ram that doesn't matter. Mona's illness also doesn't matter. When Rose informs him about Mona's decaying health,

"He was too preoccupied to listen much when she spoke of Mona's health. He spent, a lot of time these days listening earnestly to the woes of the First secretary to the Belgian embassy's wife, whose husband didn't understand her..." (183).

At last Mona meets tragic death due to cancer. Her whole life becomes irony arising out of Ram's adultery and negligence. She had more trust on Rose rather than Ram. At the end of her life she gives responsibilities of Dev and would be daughter in law Nishi to Rose only. " Ram tried to reassure her
but she wasn't listening to him" (185) Mona's tragic death is an evident of enslavement of women in marriage. Marriage is a place "where days indefinitely repeated, life that slips away gently towards death without questioning its purpose" (Beauvoir, 500).

Relationship of Dev and Nishi in Rich like us also portray marital issues. Dev being the son of Ram follow his footsteps blindly. Psychologists believes that generally sons are the reflections of their fathers. Son's mannerisms, treatment to other family members and ideologies are the consequences of the reception of unconscious mind during his infancy days. Just like Ram, Dev is also an irresponsible and unfaithful husband. Nishi coming from a middle class background lacks courage to voice her feelings. In comparison to Rose, Nishi is a weaker character as she fails to assert her individuality in marriage. There are no emotional bonds between Dev and Nishi even after becoming parents of two children. Nishi is able to recognize faces of Rose and Ram but not of her husband Dev. She admits:

"It was so long in any case since she had looked him in the face, if she ever had, though she knew Daddyji's and Rose's faces by heart" (233).

Nishi being a married woman has practically no choice left to her except following her husband's wills and desire. Strangely Nishi describes his name in pages 233-234. This implies the vacuum she feels in her marital life:"... watching the shoes walk the length of the carpet, stop under the splatter and return" (233) cut off from the human communication, Nishi keeps living artificial life. Simone De Beauvoir expresses limited criteria offered to woman by following words:

"man represents both the positive and the neutral, as is indicated by the common use of man to designate human beings in general, whereas woman represents only the negative, defined by limiting criteria, without reciprocity" (Beauvoir 534).

Even the motherhood is unable to reconcile Nishi's unhappy marriage life. She remembers:
A stranger laid the child she hadn't wanted, and next year the second child she did not want, like trophies beside her and took them away to the trophy room when she shut her eyes pretending sleep or death. (234)

Her motherhood is eclipsed by her suppressed personality to fit in with her role as a wife. Stereotyping of her personality makes her to be archetypal submissive wife. Dev is not sensitive enough to understand Nishi's traumatic condition. In parties Nishi serves the role of ideal, beautiful wife but hollowness is empowering in her inner realm. "She took no interest in Dev's conversation, it was better that way, concentrating on meat, spinach and passing the chutney instead of how responsible the newspapers had become" (234). Outwardly Nishi is playing a role of satisfied housewife, a successful mother but inside she has lost her real self. Kate Millet rightly observes that patriarchy has pre-decided the qualities of woman. She averts:

"aggression, intelligence, force and efficacy in the male;
passivity, ignorance, docility, virtue and ineffectuality in the female" [Quoted in Narendra 93]

Rich like us portrays marital issues occurring from philanderness and negligence of a husband towards his wife. Atlast in such marriages wife assumes fatalistic approach towards life and subjugates her self. In this allusion, Dr. Kanupriya rightly observes:

"Most of Sahgal's women suffer in marriage because their men do not recognize the fact that love is necessary to happiness or happiness and the closer together people get, the more independent and self-contained their relation becomes" (66).

The third novel under the analyses is The Golden Gate by Vikram Seth, set in American society of 1980 that represents conflicting relationship of five characters. Gandhi comments about the novel that

"it is as a philosophical work of incisive social observation that The Golden Gate will abide. The work therefore portrays the loneliness and the despair of contemporary individual and collective life, the numbing of the human conscience and the atrophying of the human spirit" (46).
Here all five characters are non-Indian hence it becomes fascinating act to examine their attitudes towards relationship closely. The novel raises the issues of single parenthood, divorce, unhappy marriages and broken homes in a multinational culture. Characters in the novel are smart, successful and ambitious but they have quest for a true companionship. In the very beginning it is observed that phil is a single parent and rearing his son, paul, single handed. His wife claire has estranged him. Extremity of woman's libelisation has not done any good to family system. Poul is a victim of broken marriage of his parents. Here is a conversation between phil and his son that porovides glimpses of psychological trauma, children faces due to disintegration of family. Paul asks about his mother and phil answers thus:

"No Paul she's gone away".
"Forever ?"
"I just can't tell you, son, but never think you're alone.
You've got me."
"When will you leave me?" phil, shocked, stares.... (62)

This gives a sensitive look at the yuppie life style of the characters. Worshiping of materialistic goals have given uncensored freedom, confort and consumerism along with alienation and self- centredness. It is noticable that unlike Indian women, for western women family is regardle. Marriage and family can survive only with "Let is go syndrome." As Roopali Gupta pints out:

The average American woman is a victim of the extreme modernisation of life, and consequently she is selfish, like claire, who leaves phil for another man without a backward glance, inspite of having a son she is leaving behind.

(Gupta 42)

Family is kept abided by woman in today's transforming era. And her with drawl from her role creates situation in society. Here most of the charaters shuns the emotional perspectives of life to retain indivedual identity, confort and priorities. The situation can be compared with Eliot's portrayal; of city in The Waste Land. Eliot presents "an image of the fragmented modern city, engulfed in sexual per- version, neurosis, boredom, ennui, frustration and fear. It is a waste land denuded with morality and spirituality" (Munir 58).
Sexual Perversion is drawing the characters in *The Golden Gate* lateron they Grave for spiritual love and irohically fails to get it. In a way it is a spiritual degeneration that infulences relationships ultimately. Both women characters lig and Janet are to and of their pets. That shows psychological insearity that is prevailing in urban America. This women counters the wheliness by lavishing affection on pets. The brief affair between John and Liz comes to an end because of pets. In the begining this sounds humarous but with progression of the novel, readers are acclimatized with the fact that, in American society no one is ready to racrilies his/her life style for the sake of relationship. John and phils distastes of their respective partner's pets seems symptomatic of intolerance Liz, after the initial flush of love, gets involved with her carreer at the cause of her reaitionship with Jack. According to Sahanap Das,

"The .... insistent need in Liz and Ed to cling on to the pet seems symptomatic of fear of letting go of personal eccentricities, eccentricities. Which helped to identify them" (Das Page 193).

In this dillusion Roopali Gupta also voices the same sentiment she averts:

" Through the women characters in the novel, seth goes deep in to the mind of the American woman, to discover her personality...! Seth indicates that this penchant Single American women have to keep pets is born out of the malaise that afflicts urban America the alienation from human bonding (42).

Here relationship of Liz and Jack comes under scrutiny. Even though they are not a married couple there intentions were to get marry. Their pre-marital relationship portrays the elasiveness of the concept of love because it means different things to differant people. "*The Golden Gate* is also about love. But the defination of love here is very different. The Chastity and / or availability of the mistress are not the issues at all. consummation of love was the glorious conclusion towards which the earlier sonnets had moved. Here, Physical consummation is the point of departure for the main issues in *The Golden Gate." Das (186) For a while John and Liz enjoys an intense companionship. At the initial stages of their relationship conversation was the
main source of their love. As They move into sexual relationship the factor of communication was pushed aside:

Who was it said, "love is the friction of two skins?"
From "your place or mine?" There follow weeks of sweet addiction.... In lieu of fire, force and finesse. We have a ballet now involving, A pretty pas de deux instead with common walksman on their head (2.56).

Liz, with a course of time realizes lack of spontaneous conversation between them and decides to get marry with phil. Ironical part is that she does not try to solved the issue with John instead chooses another partner. This is a symptom of intollerance and lack of adjusting attitude. Male pandurang rightly averts: "When Liz finally chooses the homely looking and balding phil over John it is on the basis of companionship." (Pandurang 86). Fear of love, emotional commitment and responsiblities are the major reasons for the splintering of relationship.

In comparison to younger generation older genration has enjoyed blissful married life mainly due to their attitude of sacrifice and devotion for each other. Experiencing her parents' life Liz also dreams to lead such steady life.

"Her mother, gazing
Mistily at her spouse, who's lazing [...]
To married love, the ripening years,
The boon of children, how she's yearning"

[10.29/227]

Liz has mental conflict about love and relationship. In one hand she tells John, "There's more to life than love. I've got to think this out." [10.27/226] and on the other hand she yearns for the divine and steady relationship. It is rightly observed that,

".... Seth deals with two sorts - the older, modern kind of living, felling and thinking, and the sometimes crippling freedom of the post-modern period, cohere the old monogamous love between sexes are now part of a rosy past." [Mohanty 137].
In *Rich Like us* the old couple, parents of Sonali is such a fine example of companionship. Her mother was a traditional woman, whose activities were centered around her husband" to fast for my father's health and long life" (RLU 143) Sonali's father was ardent liberalist who believes in abandoning old traditions. Yet their married life lasts till the death of her husband. One can argue about the patriarchal subjugation in such case! But uncensored freedom in modern times are ruining the family system. So refined balance is necessary to maintain by each spouses. Characters like Jaya (TLS), Rose & Mona (RLU) portrays the subjugation of women to the suffocative patriarchal system hence facing the marital issues. Rose and Mona chiefly suffers in their relationship due to the adultery Ram practices. While Nishi is suffering a traumatic marriage because Der received faulty upbringing from his parents. Like his father Ram, he neglected his wife Nishi. R. P. Sinha expounds:

> Women are also individuals and marriage is a partnership and not an institution. But the whole social set-up is geared towards the domination of men over women- in marriage, in sexual relationship, in child birth and even in aoultery it is the woman who is Victimized. [B.P. Sinha 85]

While *The Golden Gate* and *A new world* represents a modernist society where steadiness in relationship has become a golden past. Jayojit is a divorced man whom his wife has abundant for another man. While the parents of Jayojit are still spending happy life in their old age providing each other shelter. Post-modern society, in western countries.

### 3. Voices in the city: Dazzling/Dooming: Evils of cosmopolitans

Present section aims at port-raying the evils of urbanization depicted in the novels. The novelist after 80's have widely focused on the portrayal of metropolitan. Munir rightly describes "metropolitan. Munir rightly describes "modernist literature is an art of cities" (Munir 50). Urbanization is one of the major sociological phenomena of the twentieth century in India. A huge shift from rural to urban is evident at social and literary spheres. Monore K. Spears Voices the dreadful scenario of the city.
"... The mass man, anonymous and roofless, cut off from his past and from the nexus of human relation in which he formerly existed, anxious and insecure ... typical citizen of Megalopolis, where he enjoys lethal and paralyzing traffic, physical decay and political corruption, racial and economic tension, crime, rioting, and police brutality. (Spears 74).

Urbanization and cosmopolitans have brought massive social issues like plight of middle class, ever expanding slums, staunch professionalism affecting relationships, increasing riff between poor and rich, various wars, crowding and depersonalization. According to Ram Ahuja, "Urbanization is the movement of population from rural to urban areas and the resulting increasing proportion of a population that resides in urban rather than rural places". (Ahuja 245). Anderson defined urbanization as a two way process,

"Urbanization is not a one-way process but it is a two-way process. It involves not only movement from villages to cities and change from agricultural occupation to business, trade, service and profession, but it also involves change in the migrants' attitudes, beliefs, values and behavior patterns" (11).

*The Shadow Lines, The Mummeries of a welfare state, The New World, The Golden Gate* and *The Long Silence* are five novels that depicts a wide, cosmopolitan scenario. These novels are written at the backdrop of cosmopolitans like Calcutta, Mumbai, Delhi, London, Dhaka and California. Cosmopolitan culture has certain evils that has affected generation socially, morally and psychologically. Fragile human bonds that existed previously are vanished and replaced with cut-throat competition in every field. In urban city, Survival has become one of the biggest issue itself.

"Modernism means knowledge, liberation and an ever-expanding perspective of the universe. Modernism also means cosmopolitanism which is the contemporary reality that attracts rather glaringly the young, ambitious minds of the day. This contemporary reality ruthlessly crushed the
old innocence and human bonds of affection..." (R. Bhongle - 131-32).

In the portrayal of modern cities, novelists also put forward a world that is a symbol of spiritual gloom. The phase of uncertainty and competition doomed the earlier easiness and peace of mind that prevailed amongst Indian people. Expanding urbanization in India, gave a psychological challenge to adjust with new socio-cultural perspectives. If we compare R.K. Narayan's *Swami and Friends* (1935) with the locale of modernist Indian English novels under study, it will become clear that changing socio-cultural milieu has widely affected common Indian psyche. In *Swami and Friends* peaceful living is evident which is hard to find in today's urban life. It's context is an imaginary town Malgudi where the narrator spends his ideal childhood and learns the complexities of adulthood. Mulgudi is a reflection of the new urbanizing India with post office, bank, railway station. Yet this town is also a symbol of emotional warmth, spiritual essence that is required in human life. In it we can find enthusiasm for new while today's cosmopolitans have forgotten the concept of enthusiasm. Now nothing can exit. Even though the life style of city is dazzling, fascinating; an individual is leading a fractured life in it. As Munir points out. "In their writings the modernists delineate that the urban beauty is mere will o the wisp, deception, and not a reality. The people have lost their sense of integrity and identity." (66). Here one reminds of the T. S. Eliot's *The Waste Land* that is an epitome of poetic expression of twentieth century. Eliot describes the urban civilization as barren and dead. He writes "What are the roots that clutch, what branches grow out of this stony rubbish [...] And the dead tree gives no Shelter, the cricket no relief, And the dry stone no sound of water". (51) cosmopolitan life is totally cut off from natural sources.

### 3.1 An Ulcer Alley: High Vocationalism

Life of city became repulsive also because the question of survival haunted it's habitants. Survival itself become a burdensome activity and high professionalism runs as an undercurrent exercise. Jayojit (NW), John (66), Agastya (MWS) are the protagonists who are most successful in their
respective professions still living a life entirely on physical plane. Progressive specialization hindered the enjoyment and ravishments of a profession. In most of the cases perusal of a successful career, keeps the person devoid of relationships and trivial enjoyment. High Vocationalism overshadows emotional plane. Behind the curtain of self sufficiency, these protagonists crave the basic human desire to be loved.

In the post-modern age "Information has become a synonym of a great power. The more information, the more power" [Munir 140] Judging this point from Leotard's (The postmodern condition) perspectives would help to analyze that how chase for and gaining it knowledge has become a power itself today. The traditional knowledge has received a jolt and its aim is also replaced.

".... Aim of information and knowledge, science and technology is not meant for self-satisfaction and self-delight, but for the increase of maximum production, caring least for truth. Truth has no value in practical life.” (Munir 140)

This symptom of "maximum production" came in to existence in every professional field, be it, education or medical or science or technology or other. Truth lost its value in most of the vacations with the development of cosmopolitans. Professional delight became a matter of past. This insensitivity affected human psyche along with his personal life.

John in The Golden Gate is such a character who, in search of professional success, has lost the delight of his life. Vikram Seth has described Silicon Valley as an "Ulcer alley" - a place - highly professional full of information technology that is latest hence most powerful. Here also "Production" is the prime aim of profession Mala pandering notices with reference to The Golden Gate.

"the social phenomenon of the young upwardly mobile professional and The DINK (Double Income No Kids) Couple is no longer culture specific to the USA alone”. (77)

John Brown is a graduate from Berkeley, a computer executive in Silicon Valley. He is "Young, employed, healthy, ambitious / sound solvent, self-mad, self-possessed." (The Golden Gate). He is basically workaholic employed in the computer and electronic industry and in the area of nuclear
research. He is highly successful in his career but could not maintain his relation with Liz Dorati. In this high-tech professional world of computers "the microchip" is described as the "jealous god" (1.9) It is his professionalism and hunger to get more "power" has left him lonely. Unlike, John Phil understands the futility of this professional attitude and gives up his job. These whole generation is named as "rate race" where everyone wants to win in a competition. This whole generation of John can be narrated as:

Being 'time poor', their family relations can become difficult to sustain.... Heavily influenced by a competitive corporate environment, they often value those behaviors that they have found useful in gaining upward mobility and hence income and status. (Mohanty 134).

John's vocational mind has made him cut off from his community and communication both. Seth describes their ambitions in a fascinating way

".... to ambition's ulcer alley / Young Graduates with siren screams / of power and wealth beyond their dreams" (1.9).

Liz withdraws her relationship because she does not want to put her career at risk. Increasing consumerist class and their pursuit of these material goods bring unfortunate consequences. It becomes a choice of person that what he chooses in his life: competitive corporate environment or the emotions. In such case both options have their respective back draws as well. Through the rarely appearing characters of prof. Pratt and Kim Travesh, Vikram Seth portrays the hollowness of education and academicians in the 21st century. This kind of superficiality is also an issue in today's society. Kim- a minor character is represented as an immigrant who has taken up western socializing mores, According to Mala Pandurang,

"Rather, Kim Travesh and proff Pratt (who has four books on the same topic) are used to represent academicians at their superficial best and to mock at the hollowness of empty academics" (Pandurang 99).

Agastya in The Mammeryes of the welfare state is considered as an anti- hero by the various critics. It John's life in California is full of luxury, handsome pay and materialistic achievements, Agastya's life in India is lacking all these. But here issue remains the same that is of career and how his
career and lack of basic amenities brings alienation to his life. According to R.P. Singh:

"The basic idea of the concept of antihero in the novels of Upamanyu Chatterjee is that he sees the urban English educated Indian man as alienated from his world and ultimately himself.... incapable of gathering himself in the face of the circumstances he comes across." (Singh)

Agastya is entrapped in the utter materialism of evil and wicked world. With bitter reality Chatterjee has explored urban India that is dirty, hungry and tired. Even though he is an IAS, recently appointed as a Joint commissioner, he is ill-paid and suffering though a housing problem. He admits: "I'm sick of the pointlessness of the work I do and the ridiculous salary that I get for it ...." (MWS 12). He even had to take his" bathe in the look with a bucket and plastic mug" (MWS 17). Agastya had to share his sleeping place with strangers. Without home, family members he sticks to his profession that ironically can't provide him the basics. He never accepted bribes that reveals the bitter reality of Indian Beurocracy. Here the one who is not accepting bribes has to face harsh survival problems to make two ends meet. He has to plan budget for his everyday food.

"He breakfasted, lunched and dined at Krishna Lunch Home, a dreadfully crowded two storey eatery... With its thirty-rupee tails, Krishna lunch Home suited his budget."

(17).

The battle for survival kills the inner-spirit of a man and he succumbs himself to the circumstances. He in urban locale craves for," everyday domestic clutter and social completeness for the outward tokens of an ordered life- a sofa set in the drawing room, a washing machine, a magnetic remembrance on the fridge" (20). Agastya, is the vehicle through which the concept of quagmire of careerism is explored. Here "Sofa set, washing machine or remembrance on the fridge" are not mere list of equipments but on a whole they are the representatives of a complete domestic life. Agastya seen is a representative of modern Indian Youth who have to abundant their natives and stay at cosmopolitans all alone. Similar to John, at the end of the novel, condition of Agastya remains same. He cannot find salvation. Their higher
education, Vocationalism, Knowledge farinas them towards the materialistic pleasures only. A noted anthropologist remarks, "The new knowledge was radically materialist relegating God to another worldly trans centennial realm. This contrasted with most other knowledge’s of the time that did not separate spirit from matter." (Quoted in Singh, Apffel Marglin, Frederique)

3.2 Vacuity of Existence

*That Long Silence* records the plightful life of working class and their struggle to survive. With rapid urbanization, a down-trodden class also came into existence. Servants, maids, and mill workers are the members of such class who have to work harder for earning bread and butter. This class generally habitats in slums. Slums are another problematic aspect of cosmopolitans that is depicted in the novel *The Mummeries of a welfare state*. Such crowding in a cosmopolitan also lead towards depersonalization.

"One effect of dense urban living is people's apathy and indifference. City dwellers do not want to 'get involved' in other's affairs. Persons are involved in accidents, molested, assaulted, abducted, and even murdered while others merely stand by and watch" (Ahuja 259).

In *That Long Silence* there are several glimpses of the life of mill workers. Their work goes on all the twenty four hours. for Jaya the constant noise had become an unbearable thing. She remembers the silent beauty of Saptagiri where she spent her childhood "... the rare sounds the crack jingle of a cart, the ping of cycle bell, the cry of a watchman from an adjoining fruit orchard had come to us muted by the distance." (56) From her house, Jaya was able to listen the happenings of mill workers. This narration gave us the idea of mill workers struggling life. Husbands are generally drunkards who beats their wives mercilessly. Poverty, lack of better resources are evils of cosmopolitans. Jaya compares Bombay with "uniform ugliness".

"But Bombay, I'd realized at once was nothing but a grey uniform ugliness. The buildings had seemed terrible to me, endless rows of looking exactly alike, ramshackle, drab buildings..." (54)
The diverse sounds of the nocturnal city has always assaulted her with a premonition of something worse.

The novels under discussion, attempts to capture the world of professional urban struggling against the erosion of the old world that was safe and orderly. Today's society has become "a liquid Society" where nothing is permanent, nothing is safe like old generation. This condition of urban cities crate turmoil. These novels "Capture the schizo phrenia and fragmentation that mark paradigmatic shifts of a country, a people, a society moving from the reasonably known to the frighteningly unknown." (Shrma 101) In a metropolitans future remains unpredictable and present in flux.

3.3 Expanding rift between rich and poor

*Rich Like Us* is such a fabulous novel that gives a real picture of an urbanity where rich growing richer and poor grows poorer. Owing to the political resources rich people get all kind of advancement.

"we had both new hereditary poverty staring through the tall glass doors of five star buildings. But managers, politicians like me (Ravi Kachru) all got into our cars and hurried away to our next engagement" (RLU 150).

Due to cosmopolitans, a whole new class emerged. Five star hotels, parties, pubs, luxurious chubs are the centre of this class. So called Elite class is drawn by consumerism. *Rich Like Us* represents such a class where materialistic goals and snobbery prevails at highest. The novel begins with a line that is satirical on this elite class: "The richer the host, the later dinner was served" (RLU 9) Nayantara Sahgal indicates that there is no difference has remained between Western and Indian culture. Angeli Multani averts,"At this point of our history, certain classes and groups in urban India are no longer as removed from the yuppie culture of California as they may have been a couple of decades ago." (Multani 60) Author has pointed at consumerist culture where buying a latest imported car is a fashion. She reveals the mental buildup of a rich Indians towards imported luxurious cars;" The first thing those local elites do... is to get themselves the biggest, latest
"model foreign cars" (09). The dream of establishing classless society has been shattered. According to Munir,

"... the present society is fragmented because consumer objects create hierarchy and groups in it. The value or price of the object is determined by sign value. Object is not concerned with utility or durability as much as concerned with sign." (144)

Jean Baudrillard, in his study of contemporary culture and society points out that "Postmodern society is a society of consumerism." Baudrillard distinguishes between a metallurgic and semi urgic form of society, that "is based on the material manufacture of commodities as opposed to one based on the production and circulation of signs in the form of information" (Baudrillard, 32) For Indian elite class also an object has become a tool to distinguish their identity. Now an object is not judged through its use value rather it "stands for a sign of the consumer's prestige, rank, and social understanding". (Munir 143)

Rich Like Us presents such a class of India where use-value of an object is unconsidered to distinguish themselves from other. As Baudrillard suggests, today's consumer would take loan but never lets himself go below the level of his own hierarchy. Constantly under the pressure of sign, he succumbs to it. With this urge to maintain the status the rich spends millions while the poor remains exploited and deprived of all opportunities. Dev, Ram and Ravi Kachru are certain examples of such elite class of urban India. Following western mannerism has become a sign for them to be distinguished from others.

On the other hand, Kishorilal becomes the vehicle of a reality where poor Indians are crushed mercilessly between corruption and poverty. Kishori Lal, after partition funned a shopkeeper, is severely whipped for nothing in his own. A thief imprisoned accused of stealing bicycles. Kishori Lal's shop was all destroyed by the police. Crippled beggar is a symbol of India where the poor's are pushed back to the darkness and how India is being exploited by the fistful of people. In narration of post partition effects, Nayantara Sahgal has juxtaposed the condition of poor and rich."... Rose and Ram could sip gin and lime at Delhi Gymkhana club a few Sundays after partition, driving to the club
past straggling hutmments put up for the ragged, blood stained knots and bundles that turned out at close range to be people”. (161).

Partition did not affect much to the life style of rich people. Instead clubs become an epitome of snobbery that rich people followed. At chub people boast about their relation connection with panditji (Jawaharlal Nehru): "Panditji? Our families have known each other from way back." (162). Partition hadn't Shaken the rich who keep enjoying "Rainbow Delight ice-cream" (163) in chubs green garden. Thus, Rich Like Us given an encounter of hypocrisy the prevails among rich. In Indian cosmopolitans also consumerism is prevailing that gives importance to luxurious life style. That kind of materialism ultimately widens the rift between rich and poor.

4. **Erosion of Values**

With an emergence of modernity, urbanization and materialism, old values are shattering. After independence, sacrifices of all freedom fighters were forgotten. Corruption, exploitation, erosion of morality. Political games became a scene of common. At every spheres of society be it is private or public erosion of human values are found. These issues are well portrayed in the novels like Rich Like Us, The Mummeries of a welfare state, The shadow Lines and The Golden Gate. This section aims at analyzing evils of corruption, politics, influence of Emergency in India - over all erosion of values at collective level. This section also introspects decaying human values at individual level like conflict between siblings, neglected parents, homo sexuality etc. Today, they have lost their sense of integrity and identity resultant into moral bankruptcy. In their writings novelists like, Nayantara Sahgal, Upmanyu Chatterjee, Vikram Seth, and Aniota Ghosh delineate that the people today are leading a life of spiritual and religious loss, emotional hollowness and stripped off morality. Human dignity, virtues and values are abandoned by the most of people.

4.1 **Subversion of Power: Corruption**

Nayantara Sahgal depicts the erosion of crisis in human values in great detail As, B.P. Sinha, Points out:

" She finds the events of the emergency the corruption, forcible sterilization and crushing of all protest disturbing, She is shocked by the minister's hypocrisy, (Who talks
about) India's undimmed glory of its heritage and a bright future assured by Emergency," (Sinha 67)

In Rich Like Us she vehemently criticizes the political authorities for censorship and banning the fundamental human rights. It is under emergency, corruption deepen its root in India Nayantara Sahgal laments on decaying political values in her article passion For India. For her India is a country where;

"....Politics- if by that we mean the use and misuse of power invades our lives every day, both at the private, domestic level, and at the national level" (208).

Emergency was declared in India on 26th June, 1975 and lasted till March, 1977. For twenty months absolute power remained at the hands of Mrs. Indira Gandhi.

Rich Like us gives the three perspectives of this emergency. First, when it was declared, its primary motif was to remove poverty of the people. But the absolute power becomes arbitrary. Its second perspective is that emergency, was a tool for exploitation and deprivation of common people. Even the civil servants and light rank officers were prevented from taking autonomous decisions. The third one is that emergency highly worked in favor of aristocratic class. For rich people it was an opportunity to get power and money through "hero-worship" O.P. Mathur averts that "Rich Like Us is perhaps the only novel which subsumes the horrors of the emergency in the consciousness of human beings affected by them" (Mathur 38) the unethical manipulation of power subverts not only parliamentary democracy but also virtuous personal relations. Political manipulation affects the relationship of Ravi and Sonali. The whole political choose of 1971 is portrayed through the consciousness of Sonali, also a victim of emergency and corruption. Emergency elapsed the individual freedom as well. Susheela P. Rajandra remarks:

Freedom of Individual and freedom of India emerged as twin themes in the fictional world of Nayantara Sahgal. She deals with marital and political crises alongside, crumbling politics and crumbling marriages take the centre of her fictional matrix. (174)
During the Emergency, all norms are flouted and individual rights curtailed in the name of political stability Dev is such an opportunist who seeks benefit through political contacts. On the other hand there are people like Sonali for whom it seems impossible to continue to work in such a demoralize environment. "The Emergency had finished my career, but suddenly I did not want a career in the crumbling un professionalism that browed and scraped to a bogus emergency" (32). Due to political corruption, Sonali is transferred to her home state on a lower post and her successor Ravi, takes over her post. Jasbir Jain states that Rich like us "reflects ... the changing values of a country exposed for the first time to both freedom and power" (Jain 9) Due to subversion of political powers, the corrupt hypocritical bureaucracy oppressed the common people. The innocent people were imprisoned and guilty people went unpunished because of their political connections Kishorilal, Sonali’s father is a person who represents the predicament of common people in the period of National Emergency. Sahgal describes Emergency as an ambition of a dictatorship and ensuring of hereditary succession. India is a country that is ruled by one and half people. Emergency is" .... a disguised masquerade to prepare the country for family rule" (23). Even though emergency did brutality on common man, Mrs. Gandhi successfully gained support of intellectuals either library or forcefully. T.N. Dhar, Comments on the Bogus emergency,

"One of the dismal features of the times, the novel stresses, was the Madam, succeeded in getting the support of lawyers, professors newspaper editors, and other liberal and progressive groups for her unrestricted use of power (Dhar, 153)

As a beneficiary of Emergency, Dev is given an opportunity to deal with new regime and is involved in secretly importing car part for Mrs. Gandhi's son under cover of his soft drink factory. Sonali get transfer only because she does not approve the Hypola soft drink project. She submits an unfavorable report on the file of this project as she finds this project as a waste of precious foreign exchange. But in reality this project was a cover - up for the import and storage of car parts required for the manufacture of an indigenous car by the prime minister's younger son. Thus the corruption
prevailed at top level under the disguise of Emergency. On the other hand the civil servants know the truth about emergency; they were forced to keep silence on the matter:

We knew this was no emergency. If it had been, the priorities would have been quite different. We were all taking part in a thinly disguised masquerade, preparing the stage for family rule. And we were involved in a conspiracy of silence, which is why we were careful not to do more than say hello when we passed each other in the building, and not to talk about our work after hours, which made after hours sessions very silent indeed. No one wanted trouble... (23-24)

Thus, Sahgal shows the erosion of values of the politicians and bureaucrats during the emergency. During emergency India was trapped into anti-social forces and corruption.

The Mummeries of the welfare state is another novel that portrays the issue of corruption and moral degeneration. It is a sequel to Upamanyu Chatterjee's debut novel English, August: An Indian story. (1988).

Chatterjee describes his protagonist, Agastya Sen, as a "misfit". "He is a morally loose man in a morally loose world." (Chatterjee 01). The novel is written in a context of Indian bureaucracy. As Dr. R. P. Singh holds, the novel is:

devoted entirely to the depiction of the failure, corruption and sordidness of the politico-bureaucratic that prevails and gets confirmed from the readers empirical experiences."

(Singh)

The novel is a horrifying reflection of corruption prevailing at multi-departments of Indian bureaucracy. It conveys the fact that India is managed by corrupted politicians with an interest of their own personal aggrandizement. Public welfare is a forgotten past. Such politico-bureaucratic system has exploitative attitude towards the common man. Bhupen Ragupati, Bhootnath gaitonde and Makhmal Bagai are some of the characters that stand for the corrupted people who fulfills their personal needs with the resources of the state.
"Weak governance, manifesting itself in poor service delivery, excessive regulation and uncoordinated and wasteful public expenditure, is the feeling that the novel hammers out on the mind of the readers" (Singh)

Bhupen Raghupati, a corrupt civil servant projects the picture of a bureaucracy that is collapsed. In the very beginning of the novel it is informed that, "one hundred and seventy four Honourable Members have criminal records" (MWS 106). Even the murderer like Bhanwar Virbluim can become a central cabinet minister. This is the apathy of Indian bureaucracy. People like Dhrubo, Agastya's friend joins bureaucracy only because, "within the civil service one is like liar to have a peon, a personal Assistant, and an Ambassador car as buffers between one's good self and the rest of the government" (97). Buphen Raghupati manipulates the politicians to serve his own personal ends. And his life is totally deprived of morality. The title Mammaries of the welfare state suggests the exploitation of the entity called the welfare state. Here state is looted by it's so called protectors only. Process of milking is another visual that asserts constant and rampant corruption prevailing from bottom to top. Agastya is aware of the injustices committed to the helpless by the system he belongs to. He cries,

"But why do these horror stories only happen to the poor, the wretched, the fucked of the earth? .... The welfare state exists for them, doesn't it, for the economically, socially, culturally damned..." (310).

Agastya represents the helplessness of an individual in front of large, controlees bureaucracy. Degeneration of Bhupen Raghupati reaches highest when he assaulted a poor tribal boy, Chamundi. This becomes a metaphor of mute masses suffering through exploitation and violence of power corrupt beaurcrats. In the second and third chapter, the characters talk about the smell of dead rat coming from somewhere and they are unable to locate it:

'I smell a rat. Any ideas? I smell a rat all the time. It is the odors of corruption. Which particular file do you have in mind? (109)

Chatterjee has wonderfully portrayed a scenario where corruption is prevailing that smells like a dead rat. It is unhygenic, intolerable yet one is
hapless to find it and remove it. Similarly corruption has become difficult to remove as everyone is deep indulged in it. Involvement of Baba Mastram implies that religion is also corrupted. "Baba Mastram had been his guiding light and trouble shooter for, off and on, two decades now." (83) "The character of the astrologer Baba Mastram brings in the disturbing element of the religious establishment being in collusion with the corrupt systems of bureaucracy and politics" (Singh). Baba Mastram, Bhanwar Virbhim and Bhupen Raghupati are guided on the principle "Make hay while the sun shines." They does not leave a single chance exploiting the welfare state. Chatterjee here questions the paradoxical nature of honesty: "- the idea of honesty having become more and more slippery with the years and secondly, what good being honest has done them". (271) Agastya, Dhrubo, Kumari Lina Natesan and Harihara Kapila are the beurocrates still believing in morality and virtues. But for other the welfare state meant a business only a means to generate money as much as possible. Not only this the corrupted people of the state are benefited by

"-taking his income tax returns, fudging the values of his immovable properties to reduce stamp duty, avoiding capital gains, wealth and municipal taxes, concealing as sets in insolvency proceedings. These weren't truly violations of the law, because the law became an ass when it was applied to its creators. (271).

The Mammaries of a welfare state is journey in to the zigzags of Indian Beurocracy that is exploited by it's own protectors where "creators" of laws violates it. It portrays the issues of power hunger and corruption.

4.2 Withering emotions: Decaying family values & forgotten purity.

Postmodern or modernist era has Witnessed boredom, in relation. The novels under study has evoked an image of humans that are dispossessed of all traces of human feelings and consciousness. Relationship today turns to be a non-human matter. Rich Like us and The Shadow Lines Portrays the relationship of parents and their children where children are only concerned with money. In Indian tradition parents have the status of God but the previous
virtues and values are erased from the today's generation that are running blindly after materialistic achievements. Old and unhealthy parents seek the emotional support of their children but they are disappointed only. Dev is the first character that comes under study. Dev, son of Ram is portrayed as a spineless fellow who is emotionless. Rose wonders "Human beings. Like there don't seem to be anymore". (6) Ram, after suffering a stroke is paralysed and is treated as a dead. Dev is selfish and crafty son who is not bothered with the condition of his father. Dev successfully forgers his father's signature. Because of Dev's misdoings, his father got a stroke and Dev wasn't bother to call a doctor at the earliest. He declared, "He had some kind of fit" (24). Dev represents a generation that is indulged in gain in power and is insensitive. Rose is another person who is humiliated by Dev. Rose helped Mona in every decision that was concerned with Dev. Dev by forging the signature of Ram, Keeps on drawing money from the joint account of Ram and Rose. She was deprived of maintaining an elegant life style. Rose often heard him saying:

"She was my father's keep, so why shouldn't I control her account? ... She lorded it over the house, bossed the show when it was my mother's house" (243)

His antagonism towards Rose is worthless and is an expression of his disregard towards adults. Moral Principles, concepts of right or wrong are waved aside. Rose is murdered by Dev's order and he gets away with the act of forgery.

The Shadow Lines portrays the treatment, an elderly person gets in a modern family. Thamma, meaning grandmother in Bangla, is a women living in the past. But ironically "now that she is sixty years old, she has ceased to be a person, she is a non-entity". (Sircar Rupali 107) She feels her self powerless and unimpressive as her family members are not taking her seriously. She is scolded by her son if she returns late from the evening walk. She gets the treatment of a child: "... Didn't he know she retorted that she hadn't been born yesterday?" (26). She feels that old people are considered as "dead", the people who existed in "the past". Her family members have forgotten that before retirement she was a head mistress of a huge school. Old people in their post-retirement period needs emotional warmth and company but in modern times children hesitates to spend time for their parents. It becomes difficult to
handle a sudden vacuum in her life after retirement. She is not let involved in household work or matters. Now she has no job to maintain it's task. She often took visit of her old school and office but new head mistress also prohibited her visits at school. When she plans to visit Dhaka for the sake of Jethamoshai, her family readily agrees to let her go. Her son does not bother about her safety.

"Wishfully thinking a relief from the old lady it she is not around a condescending chorus of voices cajoles and coaxes her to go to Dhaka; she is offered a basket of tempting possibilities if she goes there (111).

Narrator records the relief of his mother, when Thamma left for Dhaka. The novel introspects the issue of ageing, a change that comes into house hold when elderly person does not have economic or physical status.

Sexual perversion is another issue that runs through the novel The Golden Gate. The Golden Gate represents disillusioned generation running behind sexual gratification, leaving behind the virtue of "purity". In this allusion homo-sexual relationship of Ed and Phil can be analyzed. San Francisco is presented with

".... Pumpkin pie, bubble gum, freeways, traffic cops chasing speeding cars, witty bumper stickers, billboards, demonstrations, the bay area, The gay bars; the city is presented as a living, pulsating entity in which intellectual progress co-exist with sexual licentiousness".(Gupta Roopali 56)

Morality is an important theme in the novel. Seth has represented moral code that exist in Americans here homosexual relationships or casual sex is part of normal life. This ungoverned lust is presented in homosexual relationship of Phil and Ed, even though it was short lived. Phil's failure in his relationship with Claire leads to his acceptance of Ed's offer of homosexual love, suggestive of anarchy prevailing in the western world. In every society either conventional or traditional, homosexual relationship is looked upon with kind of disgust. Ed feels guilty for his deed. His conscience does not allow his downfall. His religious belief could not approve of his relation with Phil. His guilt is justified in a support of conventional religious morality.
The point is that my body is not mine alone I don't disdain it But it's God's instrument and its perfection Resides in love whose chief projection is to give life. All other use falls short of this. It is abuse Even if lovers feel they're loving. (4.52)

The dichotomy between pleasure and morality becomes acute here. Sahana Das posits that

"First he (Seth) show the beauty of the relationship shared between Phil and Ed. They by making it unsuccessful, he underscores the barrenness of a society which now appears to be only superficially modern" (Das-192).

Ed withdraws himself with a guilt:

The Bible says, if a man lie with a man, he must surly die. (4.50)

Even though Ed. Phil relation was full of love and warmth, it portrays the degradation of youth.

5 Cultural dislocation: Problematic of assimilation and Nostalgia- A Diasporic view.

Displacement, dislocation, either self-imposed or forced, violates the very existence of a person. cultural dislocation has tremendous impact on the psyche of the immigrant as his sensibility is the between the two differing sociocultural environments - first is "home culture" and another is "host culture". In today's world, globalization and multiculturalism have become a challenge not only to individuals or to their respective culture but to nations also as world has been compressed in to "a global village" and maintaining original and distinctive identify has become difficult task. In introduction to.

Frank schulze - Engler averts that:

".... deep difference between cultures are today diminishing more and more, that contemporaray cultures are characterized by cross-cutting elements- and in this sense are to be comprehended as transcultural rather them monocultural." (04)
At present the trend of a single culture or monoculture has been left behind. Due to globalization national boundaries are merging is each other. In ancient times migration was done with motifs of war, expanding Kingdom, trade, or pilgrimage. In modern times better economical status and matrimonial alliances are two major reasons for migration. Whatever the reason may be but uprooting and transplantation to a new locale places the person amidst shifting images of the self, between a 'Yesterday' which is always alive withing and 'today' in another country and culture which is now termed as a host society. Arjun Appadurai analysis impact of globalization on culture with two categorization: cultural unification and cultural diversification. He uses the term "cultural homogenization" (102) for the cultural unification where absorption of cultures have created a hybrid or multicultural identity. While he uses the term "cultural heterogenisation" for the diversified factors where one is not ready to absorb other culture. In this circumstances "self" becomes conscious of dichotomy between "we" and "other". Change in a cultural landscape creates serious identity questions as person's identity is constructed through his respective culture. Lachman Khubchandani rightly observes:

Culture locates man in time; it links man with his lineage and heritage from which he picks up various primordial traits such as mother tongue, faith, customs and rituals, characteristics of social ethos. In societal attachment to his 'tradition'; in mental terms, it is identified as the 'psyche' of a person or a group. (50) Person's culture plays dominant role into constructing his identity. In a alien land one's identity passes through various hard phases like assimilation, negotiation. Regarding the psychological impact of migrant experience, viney kirpdi averts:

"although expatriation is quite common in recent times, its impact on the individual remains as complex as ever. Expatriation is not only a physical or geographical journey out of one's land to another where the migrant believes he will find greater satisfaction, but it means rather, a serving of the immigrant's spiritual. In recent times the term 'diaspora' has become an umbrella term as it explores multiple fields like ethnic, literary cultural sociological
studies and symbiotic ties with his mother country. (Kirpal 45)

The modern and postmodern literature has explored the issues of cultural conflicts. Diasporic literature is one of the literary canon that depicts the traumas experienced during cultural transplantation. Diasporic literature includes issue regarding cross-cultural encounter and formation of identity, hence identity issues can be analysed by diasporic point of view. "Originally the term diaspora refered to the collective trauma called by the banishment and exile of Jewish communities. In a second stage the word also come to signify the dispersal and genocide of Americans and the uprouting of African people for slavery. More recently, the term has marked the condition of indentured labour in the previous century. (pg.11 Touchstones)

Toloyan believes that the term diaspora denotes, "a larger semantic domain that include words like immigrant, expatriate, refugee, guest-worker, exile community, overseas community, ethnic community" (To Loyans )

According to concise oxford English Dictionary (11th Edition), the word diaspora means "the dispersion of the Jews beyond Israel, Jews living outside Israel, the dispersion or spread of any people from their. Original homeland- people who have been dispersed from their homeland. Origin Greek diasperien". Another dictionary associates the term with the Greeks, as they have moved away from their land for the purpose of trade and business later on the term was utilized for the Jews when they were forced to disperse from their land which led to lot of sufferings. It is noteworthy that the capitalized word 'Diaspora' is used in the context of Jewish diaspora while the uncapitalized word 'diaspora' is used for the refugee population of other origins or ethnicities. According to Jasbir Jain, the word diaspora is literally a scattering carrying with it the ambiguous status of being both as an ambassador and a refugee (jain 11) Homi Bhabha is also of the same view that, diaspora can be viewed as

"gathering of exiles and émigrés and refugees; gathering on the edge of foreign cultures; gathering of the frontiers, gathering in the ghettos or cafes of city centres; gathering the memories of underdevelopment, of the other
world lives retroactively gathering the past in a ritual of
revival, gathering the present." (05)

To understand diaspora, Marting Baumann points out three modes.
These are:

a) The process of becoming scattered.
b) The community living in foreign parts.
c) Geographic space in which they live.

Regarding the features of diaspora writings and communities, William Safran has given six characteristics of diasporic people and their experiences:

(1) They, or their ancestors, have been dispersed from a specific original centre to two or more 'peripheral' or foreign regions;  (2) They retain a collective memory, vision, or myth about their original homeland- its physical location, history, and achievements; (3) They believe that they are not and perhaps cannot be fully accepted by their host society and therefore feel partly alienated and insulted from it; (4) They regard their ancestral homeland as their true, ideal home and as the place to which they or their descendants would (or should) eventually return - when conditions are appropriate; (5) They believe that they should, collectively, be committed to the maintenance or restoration of their original homeland and to its safety and prosperity; and (6) they continue to relate personally or vicariously to that homeland in one way or another, and their ethno-communal consciousness and solidarity all importantly defined by the existence of such a relationship. (83-84)

It is possible that all above mentioned characteristics can not be traced in a diasporic text yet these features can be parameters to recognize diasporic writings According to Toloyan:

We use diaspora provisionally to indicate our belief that the term that once described Jewish, Greek and American dispersion now shares meanings with a larger semantic domain that includes words like immigrant, expatriate, refugee, guest worker, exile community, overseas community, ethnic community. (09)

Yet it is noteworthy that diasporic writings slightly differ from immigrant or expatriate writing in general immigrant writing represents the current experiences of the host country while exile writing is more involved in
the situation at homeland and the circumstances that prolong subject's exile or expatriation. Susan Friedman focuses on broader vision while defining the word diaspora. According to her:

"The multiple meanings and models of diaspora and migration; the relation of migration and diaspora to conquest, colonialism, post-colonialism, refugeeism, political exile, etc; the heterogeneity of diasporic groups, especially by gender, class, sexuality, caste, religion; the problematic and potentials of assimilation, acculturation, and transculturation, nativism and the hostility of hostlands, generational conflicts and continuities in the production of culture; the role of language and other cultural practices in migratory experiences. (Friedman 2)"

A diasporic text majorly deals with the problem of maintaining boundary and assimilation. Dual identity is also a major concern that is portrayed in diasporic writing. Sometimes racism and hostility towards migrated subject by the hostlands is reflected in the diasporic writers. Ramraj is of the view that "exile and expatriate writing is more immersed in the situation at home and circumstance that prolong the individual's exile or expatriation, the émigré or émigré's community's relationship with the dominant society". He further adds that diasporic writing is often about

"people who are linked by common histories of uprooting and dispersal, common homelands and common cultural heritage, but due to the political and cultural particularities of the society, on the other hand it develops different culture and historical identities". (Ram Raj 229)

In the words of Baumann "The idea of" "diaspora" has been celebrated as expressing notions of hybridity, heterogeneity, identity fragmentation and (re) construction, double consciousness, fractures of memory, ambivalence, roots and routes, discrepant cosmopolitanism, multi-locationality and so forth". (Baumann 324)

Diasporic character is often divided into home-identity and host identity which causes identity fragmentation. Constant hovering on past and psychological absence in the present creates double consciousness and
fractured memory. For the subject memory becomes the core concern. Through the memory of homeland past is recreated. Often with the cords of homeland culture, society and native language. Robin cohen has given nine characteristics of diasporic literature. Some of them are mentioned here:

1) Dispersal from an original home-land often traumatically.
2) A collective memory and myth about the homeland, including its location, history and achievements.
3) The development of a return movement which gain collective approbation.
4) A troubled relationship with host societies, suggesting a lack of acceptance at the least or the possibility that another calamity might befall the group.

"A troubled relationship" with host country transcends into aloofness, alienation and hybridity. "They are the people who are, multi-cultural as they are multi-lingual. They do not regard themselves as fully belonging in either culture, and have practically evolved a sub-culture peculiar to themselves. They try to take the best from both worlds, but suffer the sense of hybridity and cultural entanglement". (La 241). All discussed points makes it clear that a diasporic text should portray crossing of borders, a movement from familiar to alien culture, resistance to assimilation or mute adaptive strategies. Experience of alienation, racial discrimination, exile and dislocation are the main concerns of such text. As Clifford averts, a diasporic text denotes, "experiences of loss, marginality, and exile are often reinforced by systematic exploitation and blocked advancement". (312)

Losambe has listed six important aspects for consideration in judging a novel of expatriation. Some of the points in losambe's list can be compara to the characteristics of a diasporic text. These are:

1) The character in his tradition, motives for his departure, and his ideas about the outside world before getting exposed to it.
2) The character's problems in the outside world.
3) The drama resulting from the contact between the two cultures and its impact on the character.
4) The character's final strategy.

(quoted in Kirpal 09)
Diasporic text narrates the problems that a diasporic subject fails in a foreign land.

Moni in memories of Rain is "a bright but sheltered young Bengali woman, seeped in cultural protocol and taboo, in Jane Austen and the songs of Rabindranath Tagore." (Mandal 16) The novel is constantly shuffled in past and present. Moni comes to live in England after marrying an Englishman, Anthony. But rejecting her diasporic space she decides to return to her native after ten years. The whole novel is written in the time span of a single weekend. Moni's husband Anthony is having an affair with another woman. Moni, due to her husband's infidelity and cultural dislocation, is pushed to recreate India of her mind. During whole novel Moni's double consciousness is portrayed one of India that is her past and one of England which is her present. Through the portrayed of her character it is clearly seen that moni has refused the assimilation of her Indian self. Her attitude represents a resistance to absorption in the alien culture. In the process of assimilation diasporic subject gives up their individual identity that is formed by native culture and milieu. Moni however rejects the process of 'melting pot". Moni's character is similar to the character of Ashimo in The Namsake. (The protagonist of) Ashima also, like Moni accompany her husband to the new world but both cannot segregate their ethno-communal consciousness. Life at England becomes a perpetual wait and constant burden for Moni Bidisha Baerjee in her article rightly observes,

"The diasporic space of London becomes the site for this re-education. In this space, she comes to recognize the incompatibility of the binary oppositions that govern her life; she also comes to revise her memory of her former home, calcutta' (03)

This helps the expatriate to strike a balance between the past and the present. Moni's perception is constantly colored by it remainder of the motherland and thus she is afflicted with a feeling of cultural alienation. Clifford everts that diasporic women are:

"Caught between patriarchies, ambiguous posts and futures; They connect and is connect, forget and remember, in complex, strategic ways. The lived experiences of diasporic
women thus involve painful difficulty in meditating discrepent worlds”. (Clifford 314)

"The lived experiences" of Moni seems to be woven wth her sub-conscious at the extent that even at England memories of India keeps haunting her. After her arrival in London, she leaves the Indian time in her wrist watch with that her psychological existence acclimatize to imagine activities going on at her home at India:

…From time to time she had looked at her watch whose hands still marked the time of a world she had left behind, it was six in the morning in Calcutta, her father would be stretching his limbs in preparation for his journey to the market, her mother wiping the night sweat from her brow with a stall sari, is boiling the water for his morning tea…. (MR 104)

Moni's alienation at England is visible through her nostalgia. Moni continues to cling to the Indian way of life. The victim, as safran poists, continue to relate personally or vicariously to the homeland in one way or another, and their ethno-communal consciousness and solidarity are importantly defined by the existence of such a relationship. (Safran 85) since there is no Indian community exited in England, Moni stays cooped in her house. She even can't form a little ghetto to share the Indian food, culture and ethnicity. In such chircumstances, for Moni, the memories of her past plays a vominant role both as invaluable possession and belongings to new place. Moni treasures and retains her Indianness in her living style. She cooks stweets in an Indian way and still wears cotton sari: ".... he has buried his hungry breath in the sun-warmed folds of her cotton sari...." (MR52) In the words of Das, Moni can be analysed as one of those victims who are:

"neither capable to cast off their inherited cultural legacy nor are they able to encapsulate themselves in a socio-cultural environment… They take refuge in their native culture as an anti-dote or a moral/ spiritual resource to checkmate their" decentred Consciousness” (Das 132)

Moni's character in the novel is an emblam to the severing of one's cultural assimilation and nostalgic chords due to multiculturalism and cultural
dislocations in the era of globalisation. In the process of assimilation and recreation of a new personality demanded by the new culture, the immigrant often becomes alien to his native culture as it happens with Tra. (A character in Bharti Mukhrjee's Tiger's Daughter). Throughout the novel, "Tara's mind is constantly at conflict with the two personalities one of an Indian and the other of an American". (Barat 53) But unlike Moni, Tara fails to reaccept India as she makes constant comparison between the native and the host country. Moni's predicament is different than that of Tara's. Rejecting the alien culture Moni isolation. Moni fails to respond the adopted culture hence the process of re-rooting cannot take place. Being an India, she fails to stand for India Anthony and his friends believe India as, "... a bizarre and wonderful land (where)… They still burn their wives, bury alive their female children? (06)"

Instead of defending the socio-cultural tradition of India, Moni accepts the accusations mutely. Moni wonders:

"...now, among Anthomy, friends, silent, smiling, absorbing their life, their determination, their warmth. Would she have become like them,... Had she been arrested in her development, remained the passive, attentive child, by crossing the seas to an unfamiliar country, where, despite her half-finished honors degree in English, she could not find the right words, the right expressions, to voice her opinions, to participate but in the most banal of conversations...." (13-14)

Moni's knowledge of English language does not help to get acquainted and participate in English culture. The "Language of the Lords": always remained alien to her hence she lacks the right expressions and confidence to give opinions. This is the one of the reason behind her mute acceptance of the accusations thurst upon her native. For Moni "their world" never becomes "her world". Eventhough she enjoys the luxury and superior quality of living in contradiction to that of her Calcutta house. For instance she makes a brief comparison between lucrious bathroom at England and shabby one at India with:

"the Turkish toilet, the cracked mirror, the shelf cluttered with bottles of coconut oil, toothpaste tubes, rusty razor
blades, … and now as she luxuriate in the lavender scented heat of her bath, she would wonder how she had ever been used to it either” (7-8)

A sudden drastic change in social convention, landscape or people creates adjustment issues to the new comer's identity. The question of negotiation with the adapted territory and socio-cultural convention culminates the fragmentation of identity. Mon's mental travelling into past and her physical existence into present involves split identity. As Bhaktin denotes:

An act of our actual experiencing is like a tow faced Janus. It looks in two opposite directions: it looks at the objective unity of a domain of culture and at the never repeatable uniqueness of actual lived and experienced life....."
(Bhaktin 2)

For Moni, "actual lived and experienced life" becomes real place that can never be repeated. At England she becomes a ghetto dweller who craves to associate herself with Bengali Culture and lived life. Moni confesses that during ten years at London she has done nothing:

"since she came to this land, has she ventured to take her destiny into her own hands, not a single decision, in these then years, she has never made any arrangements other than for dinner parties, other than getting a baby sitter, other than buying birthday presents, these tenyears" (23)

Stereotyping of Moni's role at England indicates that what she wanted to eave behind in the name of daily dredgery of Indian life has followed her to England also at more or less extent. She questions her own desposition that either she is meek by nature or her mental development has been arrested! Amidst the emotional upheaval and dislocation, Moni is pushed forward towards isolation and lonliness.

Matrimonial alliance is the cause of Moni's expatriation. But Arthony never follows the sacred vows of marriage and neglecting Moni's existence involves passionately in a relationship with Anna. Being woman she feels helpless and entrapped in a strange world. Even at London she is a victim of patriarchy. Even though knowing about the passionate affair between Anna and her husband, she couldn't dare to ask him about his infidelity.
Rowborharm Sheila Poists:

But always we are split in two, straddling silence, not sure where we would being to find ourselves or one another. From this division, our material dislocation, came the experience of one part of ourselves as stranger, foreign and cut off from the other which we encountered as tongue paralysis about our own identity. We were never all together in one place, we were always in transit, immigrants into alien territory. (3)

Notes that women are always straddling with silence and uncertainties of the formation of their identities. Sole reason behind such miserable silence is patriarchy. Moni, as a victim of patriarchal culture fails to raise voice against Anthony's infidelity. Moni's psychological trauma can be related to Joshi's notion that such experience is:

"Litrally an uprooting and often as withering in its effect on the mind and spirit which is deprived the sustenance it has drawn from native soil" (Joshi 2)

Away from her 'native soil' a feeling of neglect creeps in moni, due to Anthony's philanderness (?) Moni's mind is constantly crowded with memories of Calcutta, her family, activities of her brother and friends. At the beginning of the novel, her memories for Calcutta were negative. For her it was a "bizzareland" from where Anthony rescued her, but as the novel progresses, Moni realizes that Calcutta cannot be separated from her individual identity. Her homeland is the focal point of her individual identity. In such circumstances she is filled with nostalgia. Kaledioscopic images of her native helps her to retain herself. Sheik in his article observes:

Nostalgia, by its very? often produces a romanticized perspective of her homeland. Indulgence in this illusions evokes a pseudo comfort and security which sustain the individual away from home. (189)

Moni's pseudo comfort arising from recreating her past, makes her to neglect Anthony at some extent. Moni's self realization becomes acute with longing for her land. "She is seized by an overwhelming desire to return to that world, although she knows it is there for her no longer…”(15) She remembers
vacation spent with her cousins at village home. She thinks of her aunt who chooses alien life rather than sufferings of marriage. Unconsciously she decides to follow the footsteps of her aunt by taking a job at some remote area.

Materialistic culture of western world, where marital cords are less important than physical lust, compels Moni to return to the spiritual world of Calcutta. As Banerjee remarks:

"…. she moves from as apprehension of her female body as the source of her identity, to craving something much greater a sense of worth and identity that is not dependent upon the female body…. This is something that both England and, Anthony are unable to provide for her…."

Her initial attraction for London subsides with her realization that the land of Dickens Hardy, Virginia Woolf has nothing to offer her. Her romantization and attraction towards London had started during her convent education. Yet cultural confrontation cultivates into a culture shock. Anthony's silent rejection of Moni echoes in her realization that this land is alien to her and will remain so forever:

And among the dusky streets of London, she feels reproach, she had wanted to make this her home, and instead the city had remained stately and aloof, the dispassionate streets look upon her now, silent, ignoring the secret they share…. (M R 81)

In contradiction to London, She recalls her departure from Calcutta the city that nourished her with its soil Moni remorses her decision of leaving Calcutta:

She will give her life to the city that she left behind, so many years ago, before its wooing of her was complete, she had crept away, before she might have shared the deathly pain of dying desire with its forlorn streets…. (M R 109)

Moni feels conflict regarding her return to Calcutta. She wonders during after a long time span of ten years, will the city reaccept her. It is often observed that longer stays at host country or adapted country makes difficult the returning of the expatriate Moni doubts her return to Calcutta:
"...She had been too proud then, to share her pain with the city, would the city allow her now to tend its sores, the city, whose tired blistered nipples she had pussed aside with disdainful lips...." (M R 112)

During her mental process she realized, however she can not separate her self from past from her city. She imagines herself as a daughter returning to home. Coincidently Moni's returning happens to be with the festival of Durga Puja. She thinks: ".... This year she will return with the Gods, a daughter come home, this year she will stand captive to the wild, laughing eyes of the demon...." (M R 174)

6 Bigamy and Disloyalty in Marriage - A patriarchal culture point of view.

Present section centres at analyzing bigamy disloyalty in marriages from patriarchal culture point of view. Men's infidelity or philanderers has been overlooked by society since many ages society's liberal attitude towards such issue can be analyzed as an outcome of patriarchal culture. Novels chosen for the study portrays Bigam and disloyalty of married men and consequent plight women have to face in marital alliances. Interestingly this study gives attitude glimpse of three dimensional towards disloyalty of men (1) society's attitude (2) victim wife's attitude (3) Husband victimizers attitude. Such multiple attitudes towards infidelity of men proves that one of the reason behind free adultery is patriarchal culture that prevails worldwide. Rather it is East or West, printesor paupers, whatever man's status might be, he enjoys bigamy or infidelity as some basic right.

In every culture and religion, women have been assigned a lower standard in comparison to that of men. Most of the cultures or societies across the world are shaped and governed by men to suit their own interests. In Indian culture Manu's philosophy occupies a significant place of women in families. But he also stresses the inferior position of women to men. He asserts: Even though the husband be of bad character and seeks pleasure else where he may be constantly worshipped as a god by a faithful wife. (Manu 68) A 'faithful wife' should neglect adultery of her god like husband. As per the Hindu law giver Manu, Man is free to seek pleasure even out of marriage.
Indian myth and culture are constructed in such way that women are victimized of dual standards of morality. Myths and legends are clearly products of a male oriented culture that plays a vital role in formulating the views on which woman is to be judge and to base her life.

Dr. R. S. Maurya Notes:

"Historically speaking woman is what man made her, a weaker sex. She is a creature neither decisive nor constant, says st. Augustine. The origin of woman in various scriptures of the world also denotes her subordinate position. In the Bevee Bhavyata, Narayan creates Urvashi from his thigh, In the book of Genesis, God creates woman from Adam's rib to alleviate man's loneliness and in Ovid's metamorphoses, Pygmalion breathed life into a dead but beautiful statue of woman sculpted by him. Both Nature and culture rated woman inferior to man. (Maurya 11)

In every culture women are presented as a subjugated creature whose whole entity is centered around pleasing men. In Bible also man is equated to the status of a god. The Bible clearly asserts that wives should submit her husband's as to the lord.

"In the Bible at various places the superiority of man over woman is stressed. Adam is shown as the master who gives names to all beasts and animals and he also gives name to his wife and calls her eve in the Biblical myth. Man has been made master of all and he rules over and controls every object on this earth including woman. St. Paul also gives a secondary position to woman (Sinha 142)

Like Christian myth, Hindu myths and Legends are also male oriented. Perhaps world's two great epics Ramayana and Mahabharata centre around two female characters of Sita & Draupadi who suffers throughout their life span. They are the archetypes of ideal womanhood from male perspectives. Following these archetypes, Indian women are inflicted the responsibility of chastity and Morality.

In western culture also the image of the ideal woman exist. Women in western patriarchy has been given the status of "an angle in the house." This
can be easily understand by an example of American culture during slavery. White men forced black women to give up their bodies like animals. After committing adultery, white men created various myths to prevent the white woman from getting themselves attracted towards the black men. The whites also put their women on the high pedestal of purity and attributed them the status as a paragon of beauty and purity. They enshrined her as a goddess of beauty and made her the black man's forbidden fruit, a cause of their fall, and death if they tried to get her" (Ranveer 05)

In the Hindu ideology also notions of chastity, service to the husband and family are molded in accordance to the male supremacy. Friedman rightly avers:

A… man has the luxury of forgetting his… sex. He can think of himself as an individual. Women…. reminded at everyturn in the great cultural hall of mirrors of their sex… have no such luxury. (quoted in Sodhi 7)

Sunetra Gupta in her meritorious novel memories of Rain voices plight of Moni. Whose husband is invariably involved in Shameless adultery? The novel probes into the issue of dishonesty in marriage, infidelity committed by man and resultant alienation at the part of a wife. Moni has married an English man with a hope of life based on romantic love. She leaves behind India yet could not leave behind patriarchal notions that have been nourished into her very character since her childhood. Here Moni's attitude towards infidelity of her husband, Anthony is quiet strange as she remains a dumb witness to the passionate affair between Anthony and Anna. She is aware of the beginning of Anthony's relation with Anna" "…. it was on such a trip, that he had come back to her, his lips stained with the sweetness of another woman…." (MR 45/46) At their trip to Provence, Anthony met his old friends Trevor's young girlfriend Anna and his full- fledged affair started with her. Moni gets irritated with Anna's constant presence at her house with some excuse. Moni had hoped for the platonic love till the end of her life but pathetically she remains deprived of her dream. Moni is very well aware of their with ring relationship. While watching photograph, she wonders: "What are they worth to her now, for these are memories that have been banished from the warm corners of their
home…” (MR 122) Moni, for six long years, remained devoted wife and self abnegating mother Caron Gilligan aptly says:

Since masculinity is defined through separation while felinity is defined through attachment, male gender identity is threatened by intimacy while female gender identity is threatened by separation. Thus males tend to have difficulty with relationships, while females tend to have problems with individuation. (08)

Gupta duly narrates Moni as an Indian woman for whom individual entity, separate from her husband is out of question. As norm of a patriarchal Culture for a wife her husband matters only. Irony of the situation is that Moni being aware of her existence as an intensifier of Anna and Anthony's relationship cannot take radical step. She admits:

"…. She was what really held them together, Anna and himself, without her, there would be no substance to their relationship…” (MR 11)

In other passage Moni is portrayed as an intensifier of their lust:

"… She has intensified their excitement with obstacle of her presence, his shallow breath full like the slap of parchment upon the windscreem…” (MR 107)

Moni leads her life in a constant fear that she will be abundand by Anthony. Anthony's infidelity directly attacks Moni's identity as she has never bothered to create her individual identity other then her husband. Moni's pathetic condition can be known from her desire for a son. According to her, a daughter will be an extension of herself while a son would be an embodiment of their union. It takes very long for Moni to resist her husband's adultery. When she decides to leave, she is aware of Anthony's rejection:

A chill anger froths within her, she realizes that although his rejection is slow and gentle, It is definite, if she does not fit into his scheme, she may as well be gone. (MR 44)

For many years she remains a passive silent sufferer. Moni's that condemns women to the margins of suffering. Moni, like Anthony, had a chance to commit adultery but she rejects firmly. While Anthony was indulged
into affair, forgetting her, she happens to meet an American who offers her a wonderful life with him. She recalls:

    … She had turned her face away from the frustrated eyes of a young American, who had pleaded with her to follow him across the Atlantic, it would have been simple then, to have gathered the child in her arms and walked out with him…” (MR95)

But Moni had turned away from the proposal with a dignity. It is noteworthy that Moni, even at England behaves as per the codes of Indian patriarchal culture. In Indian culture, a wife is supposed to be a true embodiment of the qualities of adjustment and endurance. As B. P. Sinha observes:

    … the whole social set-up is geared towards the domination of men over women in marriage, in sexual relationship, in child birth and even in adultery it is the woman who is victimized. (85)

On the other hand Anthony's attitude towards his disloyalty and irresponsibility towards his wife clearly indicates his patriarchal mind set. He neglects Moni even though he is aware of her grief. It is described by Gupta, in following words: "He cannot bear her sorrow; it is the sorrow of a dying bird he has catapulted down, fluttering in his palm, the incredulous grief of an abandoned pet…” (MR 46)

Anthony compares Moni's grief with grief of "an abandoned pet" but never tries to cease his adultery with Anna. Instead he expects Moni, to accept Anna and thus dreams of getting old with Anna and Moni. Anthony is possessive for Moni that shows man's attitude towards his wife. Few days before wedding, he feels happy that:

    She is his forever, that noman will lay his hands upon her except him….. in the years to come, she will be there to gaze upon….. (MR 58)

Man feels possessive for his woman that is a natural psychological phenomenon and also a consequence of age old patriarchal culture. Since nomadic times, man as a bread winner has secured his family which ultimately has cultivated into feeling of possession. Thus, wife remains a possession for
husband. But Anthony being licentious husband forgets loyalty towards his wife. Dr. Raizada Notes:

The woman is a slave to double morality in respect of sex.
In a case of debauchery, the woman is abused. She is described as a fallen woman. The man goes scot free. (14)

Moni becomes victim of patriarchal culture even at England due to Anthony's treatment given to her. During whole novel, Gupta has portrayed Anthony's extramarital affair as a normal phenomenon. Nowhere, in the course of novel, Anthony feels regret for betraying Moni. Patriarchal culture has developed such patterns and the codes of behavior for man that he would care very less for woman he has married. Knowing the despair of Moni, Anthony thinks to leave Moni:

… he cannot understand why the bubble has burst, why, instead of the long, slow smiles, the tender sorrow of her dignified silence, there is an abrasive misery in her eyes, why, she is mute with a sour despair…, perhaps they cannot go on like this,…. he should leave her…. visit the child on weekends…. (MR.81)

Anthony's infidelity makes Moni mute. Suffering with cultural dislocation and nostalgia, Moni cannot accept her husband's disloyalty and is pushed into silence where she believes that communication with Anthony is fruitless. Anthony's mother living at Bristol is also aware of her son's activity. Even though she loves Moni and feels pity for her, she neglects to question her son. Gupta narrates Anthony's mother as:

…. the silent woman in her silent home, always suspicious,…

… of her son, she had been shattered by his adultery…. (MR 175)

Anthony's mother rejects Anna with a dry voice," I will not have her in my house…" (176). Anthony's temporality despairs his old mothers yet he does not care to stop his misdoings. In the whole novel attitude of Anthony as a victimizer and Moni's attitude as a victim shows that their behavior is nothing but a consequence to the of the patriarchal mind set. Novel is set to the western locale where progressive ideologies are always accepted and
nourished. But Anthony's code of conduct is no more progressive rather he remains male chauvinist:

Nayatara Sahgal's Rich like us is another novel that portrays the issue of bigamy and sufferings at the part of wife concept of double morality is also been touched by the author in a sensitive way. Character of Ram in the novel represents a mindset of a typical husband who is the beneficiary of the double standard of morality, as asserted by Indian society: Ram is married to Mona, in elaborate Indian way.

"Every detail of his marriage to Mona, his first wife has been planned to suit the stars, the sacrament complete with incense, flowers, rice, butter, priests chanting scripture, steps around the fire, hundreds of guests as witnesses. (RLU 47).

Sahgal here portrays the meaninglessness of such rituals when one of the partner in fragile marital bond is not faithful. Hundreds of guests or matching of horoscopes cannot save such marriage Ram:

is an easy-go lucky type of man who cannot live with only one woman for a life time. (M. Narendra 72)

Mona, being a traditional woman accepts her faith and indulges herself in household responsibilities and upbringing of her son Dev. On the other hand Rose, remains unwelcomed by family and society around. As a male, Ram enjoys being with both women. No society expects him to remain faithful to his wife. Dr. Kanupriya averts:

Marriage for man means getting all comforts at every level while for woman it means a life of total dedicated service to a master. Ram swarup inflicts great emotional violence on both the women be marries. He sees every relationship in life in terms of his own advantage and gratification. (65)

Mona is expected to conform to the ideals of subdued womanhood and so does Rose is ! But between these two, it is Ram for whom it is profitable arrangement on all the fronts. Even his attitude towards Rose in the beginning was licentious. It was Rose's middle class values that "he had not been able to coax, bully or trick her into bed." (RLU 40). Keeping distance, Rose admits, was the only way she could show Ram that she had individuality of her own.
He does not feel necessity of informing Rose about his first marriage. If was only after he fails to establish sensual relationship with Rose, he proposes her for marriage by then, Rose had entered such a emotional labyrinth that she could not withdraw herself from that relationship, when "one afternoon he told her, in a natural, everyday voice, that he had a wife and an infant child." (43 RLU) for Rose, the shock was unbearable. Ram convinces her with an argument his religion lets a man have more than one wife.

At India, Rose embraces wifedhood with a ceremony and priest chanting hymns she who couldn't understand. "Life with Ram, already had a wife and child was not smooth for her. Rose wishes Mona to be dead, finds it impossible to pull-on, yet sticks to him… (15 Kumari) Rose often feel angry, bitter, wronged but she couldn't leave him, while Ram was benefited from both sides Mona running hose hold and Rose providing physical pleasures. Beauvoir rightly observes:

Man can think of himself without woman. And she is simply what man decrees… she appears essentially to the male as a sexual being. For him she is sex… absolute sex, no less, she is defined and differentiated with reference to her, she is the incidental, the inessential as opposed to the essential" (534)

Ram does not bother to look after Rose and her emotional needs. When Rose complaints, Ram that she cannot go in this way his living with two wives. Ram illustrates her with character from Hindu mythology where Gods and great kings were also involved in polygamy. He argues: "Lord Krishna had three hundred. (wives) … Kind Dasrath, Rama's father, had four wives… Muslims can have only four, at a time. We are more adventurous, even polyandrous." (61) Ram's argument to Rose represents male orientated culture where polygamy is taken for granted under one or another reason. Ram's bigamy s not answerable to any one in society or his family instead it is Rose who is looked upon as an intruder. Ram's father rejects Rose as if she has entrapped his son. After marriage they directly went to his Room and he "glanced up, eyes black in his gaunt face, said without raising his voice, "take that woman out of my sight; and went back to his figures." (46) Thus humiliated Rose begins her married life with Ram at Lahore. Even when to
help Ram's business, Rose seeks his father's advice, their relation remained thoroughly professional. Rose calls him "Lalaji" as other businessman call him and "asking his advice, and talking easily now that pure business and not matters of sentiment were involved." (118) Sonali's family members Kiran, Neel and Mama also blames Rose for Mona's pathetic condition. When Sonali approaches Ravi to stop Dev's forgery to withdraw noney from Rose's account, her family members firmly believes that it is Rose's destiny to die an uncomfortable death. Neel opines:

It's hard to see why uncle Ram got hitched up with her. Ofcourse in those day's only the landlady's daughter or that class of person was available but why did he have to marry her? (Rose)? She's probably been nothing but an embarrassment to him since. I've felt sorry for him at times. (230)

Conversation between these three people Kiran, Neel and Sonali's Mama also represents the views of Prevailing society at Lahore. In social circle of Lahore it was only Rose who was blamed as a second wife. Ram was taken to be innocent and his deeds as "man's instincts" which is natural.

Rose's agony does not and here. Ram soon gets involved with Marcella, which heightens Rose's insecurity. Sahgal beautifully portrays that how patriarchal culture allows man to indulge in various extramarital affairs without feeling guilty. For Rose, Ram's visiting Mona at nights was unworthy thing which she wanted to stop. But now with entry of Marcella in Ram's life, she feels helpless and lost. Sahgal narrates her light in following words:

Rose was resigned to being part of a threesome, even when the third person wasn't there anymore, like Marcella, or didn't matter anymore, like Mona. Marcella's absence rang with cords of Marcella's presence... She and Ram had behaved like the rightful lovers, making her, Rose the outsider. (116)

Rose, in life of Ram, in house of Ram, in the society of Ram, was nothing but "the outsider". Throughout her life, she struggled for her right place which was never accorded to her. During the very first meeting of Ram and Marcella Rose observes that they make a perfect couple. "They matched
fatally, without the slightest effort. There was something horribly right about them". (100) Form the very beginning, Rose sensed Ram's infatuation over Marcella. Ram starts spending time with her. Extremity of situation is seen while Ram stops communication with Rose almost for months. He gets totally lost behind Marcella. Ram's infidel disposition Pushes Rose in a state of alienation where she means nothing to anyone. "…. in the utter stillness of thin sobbing sound of pure grief no one was meant to hear, froze Mona's tears in Rose's eyes" (105) Ram withdraws himself from his business for the sake of Marcella. He keeps writing letters to her on regular basis. Even though letters were formed around common topics, Rose knew that "every letter he wrote Marcella was a love latter touching the oddest subjects with a tender warmth." (126) Ram's adultery broke Roses's spirit into pieces. Rose reminds the advice given by her mother regarding morals of Ram. Being one of the corner of the treatise she fails to find soothing personal as well social life. Yet following the notions of patriarchal culture she does not complaint anyone about her agony. Even on asking Freddie about her changed disposition, she answers quite maturely. She answers: "You can't be happy all the time. Sometimes I am and sometimes I'm not". (119) Narendra avers:

"Rose and Mona, though they belong to two different continents and cultures, suffer alike by the exercise of male prerogative" (72)

Ram's serious moral lapse destroys life of two women. Catastrophe of the situation is realized at the announcement of Ram's separation from Rose. Ram's son Dev also follows the footsteps of his father. Surprisingly his adultery is supported by his Parents. On Roses complaining about Dev's adultery, Ram answers thus:

And when Dev and his picture going, ice-cream guzzling gang took to abducting girls from Miranda House at the university and taking them to a private room at the Ashoka for a lark, these little escapades were part of growing up. We had the little Anglo Indian girls from the railway colony to do our growing up with, said Ram with a sigh. Young men now have a real problem, A man has to get his experience somewhere. (180/81)
Irony of patriarchal culture is heightened when Mona tries to find out a "virgin girl" for his son, Dev. B.P. Sinha Comments:

…the whole social set-up is geared towards the domination of men over women in marriage, in sexual relationship, in childbirth and even in adultery it is the woman who is victimized. (86)

Kiran Nagarkar's Cuckold is another novel that exhibits issues of polygamy and adultery which can be analyzed in terms of patriarchal culture. Written at the back drop of 16th century. "The novel, mainly written in the form of Maharaj Kumar's autobiography provides. … a chronicle of Mewar in the 16th century when Babur invaded and took control of Hindustan. Thus the book straddles an intensely sensitive private spheres as well as a public one…." (Indra C.T. 174) Dealing with dual sphere - a private and a public cuckold provides a beautiful and truthful scenario of Rajputanas of the time, their respective culture, traditions and beliefs. very few incidents gives chance to study issue of adultery and society's view point towards it that varies for a man and a woman which is a result of patriarchal mindset.

Even though the title of the novel is cuckold meaning a person whose wife is committing adultery. Yet there are chiefly male characters who are involved in either polygamy or adultery openly. First there are kings who are polygamous with one or other reason.

Thus, present chapter deal with issues of Modern times of India where common man is left alienated and rootless. Condition of female is no better. Even though female are educated ,they are still subjugated.
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