Bibliography

Shobhaa De

A) Primary Sources:

I. Novels


II. Short Stories


II. Non-Fiction

2. Shobhaa De (1995), Susheela’s Secret in Shooting from the Hip, New Delhi, USB.

IV. Interviews

B) Secondary Sources:

1. Raj Reversal (1990), Sunday 8-13 Dec., 32.3.
   Ashish Publishing House, P. VI. Anushashan Parva, Chapter 21, Verse 19.
8. Bombay Times (2001), Aug. 21
11. C.P. Surendra (1992), _Just Another De_, The Illustrated Weekly of India, 6 November.
15. Geetha, B J. (2001), _The Whacky World of Spurious Affinity- An Appraisal with Reference to Shobhaa De’s Sisters._


34. Maharashatra,Business/Economy,Lifestyle/Fashion (2012), Thu, 04 Oct, IANS.


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64. Sunanda Swarup (1993), Feature in Femina, 8 May, 9.
69. The Express Tribune (1999), Feb. 11.
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73. The Times Of India (2009), Feb. 16th.
74. Times Life (2005), 8th March.
75. Virginia Woolf (1932), The English Tribunal.
76. Virginia Woolf, (1929), Room of One’s Own.
78. Women Leaders of India (2005), New Delhi: Pustak Mahal.

C) Articles / Journals:


Comments that the two novels contain a study of “orientalism”, a term given by Western critics to aspects of Indian identity, and condemns the two, criticizing the former as depicting a world of sexually infatuated people and the latter of spiritually hungry.


Finds the portrayal of men in the two novels as based and distored on account of the dictates of the feminist ideology- a rebellion against the patriarchal structure- and shows how the ideological predilection of the writer impinge, on the aesthetic worth of the works.


Describes how the novel reflects the limited perspectives of the institution of marriage in the higher middle class society in contemporary India.


Analyses the novel to show how far Shobha De has been successful in depicting the story of two upper class young women in modern India.


Calls Shobhaa De a ‘Vatsyayani’ (on the analogy of Vatsyayana the author of Kamasutra) who ‘improvised Kamasutra’ and presented it through her fiction.

Analyses the novel in the light of contemporary feminist critical theory put forth by Sandra M. Gilbert and Susan Guben and shows Shobhaa De’s striking affinity with the “vamp” group of feminist authors.


Discusses lesbianism and its multiplication in the novel, Starry Nights. Studies it not as one form of sexual behaviour but as an extra-literary aspect having relevance to the story and to the heroine’s character.


Analysing the novel, Sultry Days, the author finds decline in Shobha De’s art as a novelist and comments that “notwithstanding all the achievements, Shobha De remains a ‘popular’ writer. After reading her early novels a perusal of her latest novel is like passing from ‘Starry Nights’ to ‘Sultry Days’.

14. **Critical Practice** 3.1 (1996), *Shobhaa De’s Sultry Days as a picturesque Novel*.

15. **Sharma, K.K.**, *Feminist concerns in Shobhaa De’s Snapshots*, Feminism and Literature 90-105.

“The cardinal issue thrashed by Shobhaa De relates to power, the desire to direct action and thinking of others,” as the word power and its synonyms “have been reiteratively used in Snapshots.”


Discusses the concept of feminism in the Indian context through a brief study of Anees Jung’s Unveiling India and Shobhaa De’s Socialite Evenings.

17. **Samanta, Soumyajit**, *Against Marginalization of Indian Woman : A Feminist Reading of Shobhaa De’s Socialite Evenings*, Nayak and Swain 75-83.

Shows how Karuna, the protagonist, fights against the increased marginalization of women at the hands of their husbands questioning the traditional sense of security underlying the institution of marriage.


Documents Aasha Rani’s (the protagonist’s) struggle in the ruthless world of Bombay cinema and her survival and success.


Shows how Shobhaa De emphasizes on the body of the woman and on sex which helps in re-visioning and redefining the woman. Cites examples mainly from Socialite Evenings, Sultry Days and Snap Shots.


Dass and Dhawan, Fiction of the Nineties 51- 60.

Describes in detail the gradual transformation of Karuna, the protagonist of the novel, Socialite Evenings from an innocent young Indian woman of a middle class family to an experienced lady capable of circumventing her lot in life and launching into the kind of life style of modeling and independent journalistic writing that is still not acceptable in conventional Indian society.


D) Reviews:


E) Internet

1. www.google.com
2. Thirugnanam, Jayalakshmi, The status of Women Writers in India. www.chillibreeze.com


F) Dictionary

1. Cuddon J.A.: (1977), A Dictionary of Literary Terms, Andre Deutsch Ltd.


