Chapter 1

Introduction

Indian Writing in English

Indian writing in English is one of persuade in which India conveys itself. It is a new-fangled manipulates communication in English but it is as much Indian as Hindu, Tamil, and others. It envelops all genres of literature-poetry, drama and novel, prose-written by Indians in English. ‘Indo-Anglian’ is a make for inventive innovative writing in English by Indians. K.R. Srinivasa Iyengar has made the tenure existing. Indian Writing in English has reversed the qualities of both eastern and western culture. India's vast panoramic picture has been portrayed through Indian writing in English. Indian incidents, occasions, themes, tones, characters and class give a novelty colours in Indian English Literature. In the previous era Indian English writing has subordinate place and not having serious notice by the world. Over's the years, the scenario has changed as especially after independence of India. The genres like poetry, novels and drama have been fluorides and rich at their highest pick with the effort of enamors male and female writers' contribution. There is a celebration, joy, pride, and adventure in dealing with a completely innovative world produced by Indian English genres. Literature is in the comprehensive terms of all vicinity of human experiences and the strength of the era. The epoch making transforms inclined the literature has been marked for growth in post-independence period. The Gandhian persuaded was all encompassed on Indian English literature. The
recommendations and the troubles of the ample began to be conversed in literature, new literary forms and styles were developed to suit the new subjects and to make wider plead new literary forms which were only vaguely predictable in the previous era, now, came to maturity and accomplished excellence in novel, short story, autobiography. It was an age of the pinnacle of poetry. The espousal of English for the expression of Indian thought, culture, social life etc. brought about a manifest transformation in literary style. The progression of the Indianization of English was in full swing. Indian English writers, novelists, poets and dramatists did their paramount to domesticate English. The researcher would like to focus on the origin and brief literary history of Indian writing in English and the form – novel in Indo-Anglian literature up to the present time in this chapter.

English literature increases into a way for Indians as well, of giving appearance and expression to the optimism and despairs, the passion and ennui, the thrill of happiness and the attempt of soreness in the nation’s history as it progresses from slavery to insurrection, from rebellion to independence, and from independence to the tasks of restoration linking auxiliary experiences of accomplishment and excitement or ineffectiveness and disappointment. Indian writing in English arrive from the origins of colonialism and imperialism, experienced the first blush of independence and the flowed of patriotism and ultimately arrived at the era of maturity, national restoration, social and cultural transformation. Poetry blossomed, fiction surged and prose-literature prolonged. Efforts have to be through to recognize, excuse and reveal a possible structure of principles and carry out of literary writing to suit Indian writing in English. In English writing Indians
get ‘Indianness’ in the alternative of subject, in the surface of idea and play of sentiment, in the organization of the objects in terms of form and the innovative employing of language. According to M.K. Naik: "Thus during the period from 1857 to 1920 the Indian ethos gradually underwent a sea-change from the shock of defeat and frustration and the trauma of inferiority to a new found self-awareness and self-confidence" (Naik 37).

Indian writing in English arrived of age and accomplished maturity in the second half of the twentieth century. The writers such as Rabindranath Tagore and Toru Dutt are classified under the category of Indian Writing in English. Nobel Prize the prestigious international award for literature was given to Rabindranath Tagore for his ‘Gitanjali’, a great poem which discloses his superciliousness of consideration and creativity of style. Commonwealth literature gave a prospect to discover out similarities and find out to appreciate dissimilarities. These writers made history and shaped original literature. English has established its capability to play an innovative position in Indian literature. Indian English literature in contemplation, sentiment and poignant experience for writers, yet also to encourage elegances and suggest to the discipline of English for phrase, is a new change in inventive transformation. The post-independence novel has shown signs of maturity from the view point of technique, style and language. The advance in fictional technique is a landmark in the history of an Indian English novel. The Indian English novelist represented the realistic depiction of India before the West and dispersed the false notion about India as country of superstitions and jugglers, of astrologers and adorned Maharajas and Maharanis, which Kipling and some others writers had formed.
Consequently we have observed that till age the western backdrop, the fusion of English literature and European notion, and consequential cross-fertilization have been the ways of manifestation of Indo–English literature. After the age of the writers who wrote about the throbbing of partition and pleasure of independence inwards a swarm of new writers. This was the period of immigrants who left their lands to search the original perspectives. Writers like Rohiton Mistri, Bharti Mukherjee, Kiran Desai and Jhumpa Lahri plunge under this group. The chief theme in their works is the understanding of Indian colonizers ragged betwixt the two worlds. They remind thoughts of motherland, their individual feelings towards rootlessness and their troubles of adjustments in host land. Some of the problems that they pact with are containment, irritation, annoyance, identity crisis, confrontation, embarrassment and ethical predicaments. The predicaments don’t ending with the first generation. The next generations have their own place of dilemmas. They are torn between their parents’ prospects who desire them to be more Indian, little comprehending that they are also the children of America now. Thus they have forceful demands on them to be two things at the same time – faithful to the old world and assured in the new world. There is a marked distinction between the themes of previous writers like Narayan and Mulk Raj Anand and Indian American novelists who write about their initial dispense experience in alien land. The Indian American novelists utter this inner confusion origin to the immigrants as they strive to reconcile in the foreign land – induction de rooting to their engrossing in the foreign land. Debjani Banerjee remarks that:
Contemporary writing from South Asian Diaspora bears the marks of a cultural encounter that combines the rewriting of history with nuanced responses to dislocation and marginalization by hegemonic structures. The raw energy of first generation politics is substituted by a more complex response to issues of race and unbelonging. The new writers retort to their attempted marginalization, not by dissolving into mainstream but by rendering their distinctive voices. (Banerjee 10)

In a multicultural and multilingual post-colonial country like India, the ponder between Tradition and Modernity has not limited itself to our sociological and cultural studies but it has also crept into literature wherein the writers have voiced their notions against parochial customs and traditions with full liberty and have supported the Modernism with whole might and main. The literature of post-independence period evinces the fact that various issues of development have moulded the new shape of literature equally generating new guidelines of thinking and controversies. To understand better these aspects, it will be considerable to quote P.P. Raveendran:

The nineteenth century and after in India history, it may be remembered, is the period of colonialist and capitalist expression, social reform movements, nationalist awakening and the freedom struggle leading finally to the country's independence. It is also the period of increasing modernization of the society with its attendant good and evil effects, an expanding English studies programme, a proliferating print culture, the democratization of the reading public and in the sphere of literature, an overall consolidation of the Western
ideology of hermetic aesthetic. The impact of these diverse developments can be seen imprinted in the kind of scholarship on Indian literature that got constituted during this period (Raveendran 20-21).

**Indian English Fiction:**

In recent times Indian English literature has fascinated global attention, both in India as well as in abroad. It has unanimously accepted as part of world literature in English. Fiction, being the most prevailing genre of phrase today, has not only obtained an esteemed position in Indian literature but it is autonomously renowned as Indian English Fiction. Indian literature in regional language commendations an unparallel set since ancient period. But, the form of Indian English fiction accomplished its modest manifestation in 1864 with the publication of Bankimchandra Chatterjee’s *Rajmohan’s Wife*. The age from 1864 to 1920 observed meager publications such as, Krupabai Satthinandhan’s *Kamala, A Story of Hindu Life* in 1894, Sarath Kumar Ghosh’s *The Prince of Destiny* in 1909, S.N. Mitra’s *Hindupore*, A peek following the Indian instability: In the era of 1930 to 1947 there were Mulk Raj Anand, R. K. Narayan and Raja Rao’s fictions were very popular in India. The Indian English Novels appeared for its own narrative telling custom and the custom of English novel. However, the wealthy literary harvest created by the Big Three (Raja Rao, R.K. Narayan and M.R. Anand) eminent Indian English Fiction to an innovative stature. The contributions established by some other extremely commended novelists along with these three masters firmly ashore the fiction form in world literature.
Indian English Literature emerged in appearance of prelude of English education in India under colonial rule. In the west ascend of novel was linked with expansion of the middle class; in India too, a new group of scholars, in connotation of the British contact risen to shape up its consciousness of era and consign through fictions. The Indian English Novel, moreover, has now been extensively remarked in whole world. Indian English Novel has been flourishing in statue its own recess not only in the world but also in the ‘World Literature’. The novel as a literary genre arrived to India with British. This form of creative literature provides literary outline to the relationship of man and society and compacts with the social troubles, political questions and select phases of complicated human relations. Indian writing in English has completed the most excellent utilize of this artistic medium. Novelists not only made attempt in Indian writing in English an echo of Indian existing but also anticipated their own individuality and their country’s picture. It formed very good novelists who accomplished a national and international fame. Indian writing in English has formed great novelists like Mulk Raj Anand, Raja Rao, R. K. Narayan and Bhabani Bhattacharya. All of them wrote for the wellbeing of India and to convince their imaginative recommend. At the previous phase the fictional works of the writers like Mulk Raj Anand, R. K. Narayan and Raja Rao were chiefly apprehensive with the down- compacted of the society, the Indian middle class life and the appearance of conventional cultural philosophy of India. At that period, even to a much afterward phase when writers like Markandaya, Bhabani Bhattacharya, Chaman Nahal, Khushwant Singh Nayantara Sahagal, and Arun Joshi, marked, Indian English novels resolute on the portrayal of social reality of the period.
Indian English literature is the product of the cross fertilization of two fertile cultures - Indian and English. It is literature shaped by Indians both before and after independence. All Indian writers who wrote in English since the day of Raja Ram Mohan Roy down to post modern period belong to Indian English literature. It impulsively and effectively expresses varying shades of sentiments, feelings and approaches distinctive to the intellect and nature of India. Raja Rao, the novelist of the Gandhian age, wrote *Kanthapura* (1938), *The Cow of the Barricades* (1947), *The Serpent and The Rope* (1960), *The Cat and Shakespeare* (1965), *Comrade Kirillan* (1978). He was the winner of the Sahitya Academy Award for *The Serpent and Rope*. He was also awarded the Padma Bhushan for his literary achievements. Rao established the elements of an epic extensiveness of vision, a metaphysical rigidity, a philosophical vigor and a symbolical prosperity in Indian English novel. He has produced an real Indian species of novel. To reach his end he has been variously inclined, he has learnt the art of describing from Joyce, Conrad, Balmiki and Ved Vyas. He ingeniously merges Indian feelings, customs, myth, mysticism, religion and narrative technique in the themes of this novel. Rao is very flourishing in illustrating characters in his novels. Through his novels' characters are mostly simple, straightforward, primitive village folks, he has endowed them with a poetic and illusory eminence and symbolic significance. They are living men and women, and not mere symbols. Raja Rao provides description of his work in the subsequent expressions:

Starting from the humanitarian and romantic aspect of man in *Kanthapura* and *The Cow and the Barricades* (his early volume of short stories) -both deeply influenced by Mahatma Gandhi’s
philosophy of non-violence - I soon came to the metaphysical novel, *The Serpent and the Rope* and *The Cat and Shakespeare*, based on the Vedantic conceptions of illusion and reality. My main interest increasingly is in showing the complexity of the human condition (that is, the reality of man is beyond his person), and in showing the symbolic construed of one human expression. All words are hierarchic symbols, almost mathematical in precision, on and of the unknown. (Walsh: 73).

Anand’s important novels include *Untouchable* (1935), *Coolie* (1936), *Two Leaves and a Bud* (1937), *The Village* (1939), *Across the Blackwaters* (1941), *The Big Heart* (1945), *Seven Summers* (1951), *The Private Life of an Indian Prince* (1953), *Gauri* (1960), *Morning Face* (1968), *Confessions of a Lover* (1976), *The Bubble* (1984), *Little Plays of Mahatma Gandhi* (1991) and *Nine Moods of Bharata: Novel of a Pilgrimage* (1998). Mulk Raj Anand’s novels are well-known for his wish for social uprising, removal of inequalities and endorsement of individual benefit. His heroes do not obey the rules to the view and performed of the established society. Bakha, the untouchable, Munoo, the coolie- Bikhu the Chaman- Lalsingh- all of them courageously rebel social tyranny. Anand’s fictional craftsmanship is excellent. Plot, character, setting, style and language are in his novels function together to divulge his visualization of man and society. All his novels are instinctive of the combination of trial and imagination. Anand did his best to domesticate or Indianness English. His fictional technique speaks his visualization of life. He does not attach to any particular structure. He espouses the epical, dramatic, or epistolary or picaresque structure as the
subject demands. Both as humanist, realist and as a pioneer of Nativistic technique, Anand would celebrate an unquestionable position and would carry on to encourage and persuading the future generation of Indian English novelists. His characters are life like and they remind us of our own social environment which victimizes them. Of Anand’s fiction, Anna Rutherford writes: “Anand’s characters invariably fall into three classes: the victims who are usually the protagonists; the oppressors, those who oppose change and progress, and the goodmen. Under the last category fall the social workers, the labour leaders, all those who believe in progress and can see how modern science can improve the lot of sufferers and help bring out the quality of all men” (qtd in Walsh : 64).

rule its study since the era of its inauguration. If Anand focuses on existing Indian reality, Narayan leaps cavernous into Indian custom and his characters are rooted in that custom.

At the previous phase the fictional works of the writers like Mulk Raj Anand, R. K. Narayan and Raja Rao were chiefly apprehensive with the behind- compacted of the society, the Indian middle class life and the appearance of conventional cultural realm of India. At that period, even to a much later time when writers like, Markandaya, Bhabani Bhattacharya, Chaman Nahal, Ruth Praver Jhabvala, Nayantara Sahagal, Khushwant Singh, Amitav Ghosh and Arun Joshi Khushwant Singh inscribed, Indian English fiction determined on the representation of social realism of the period. From R.K. Narayan to the post-independence Indian English fictionists (till date) have felt the upsurge of inner clash between consciousnesses of tradition with the consciousness of modernity. Indian novelist, after the 1950’s shifted their focused from public, society to private, individual sphere. The novelists of this period started depiction of individual’s quest for self identity in all different complex forms along with his dilemmas in their works. They have focused in their characters with new themes such as inner conciseness of an individual and core of search of human living. Novelists like Anita Desai, Arun Joshi, and Nayantara Sahgal modified through their works give new stance and beginning of future progress in Indian English novel.

Anita Desai is one of India’s important women novelists. Anita Desai’s novels divulge the collapsed of human relationship. She exposes the psychological phases of her characters. Anita Desai discovered the inner temperament, the temperament of sensibility in her fictions and added a new-
fangled aspect to the accomplishment of Indian women writers in English novel. An outstanding aspect of Arun Joshi’s novel is his trialing with diverse narrative techniques. While the trios are still innovatively living, the novelist of second generation maintains on conveying outstanding novels from period to period. The input of Kamala Markandanya, Manohar Malgaonkar and others has already been renowned in and exterior India. Ruth Prawer Jhabvala, recognized for appealing comedies of North Indian Urban middle class existence, the women novelists have presented not only realism but also fetched a novelty to their works whereas Kamala Markandaya seizes to the sensitivity of a South Indian village where life has actually not transformed for centuries. She portrayed pastoral and metropolitan pragmatism in her works. One more writer Nayantara Sahgal, with her fiction work *Rich Like Us* (1985), has exposed a very delightful approach of storytelling, and Kamala Das with her autobiographical and bold works treaded the corridors previously unfamiliar for Indo-Anglian novelists. Among the present-day writers, Amitav Ghosh has revealed his intelligence in the Indian English fiction with his two novels – *The Circle of Reason* (1986) and *The Shadow Lines* (1988) reputable stature in modern Indian fiction. Vikram Seth is has accomplished with success with his two renowned novels *The Golden Gate* (1986) and *A Suitable Boy* (1993). Upamanyu Chatterjee, has achieved great success with his fiction work *English August* (1988). In this novel he evoked with satiric tone and he has reveals all the faults of Indian government and administration. Shashi Tharoor, a great post-colonial writer and politician has contributed in the field of fiction with his great novel *The Great Indian Novel* (1989). Rohinton Mistry with his first novel *Such a long Journey* (1991)
accomplished success in Indian English fiction genre. In this novel he has exposed dilemmas of modern life style in artistic manner.

Arundhati Roy is one of endowed novelists of the post- *Midnight’s Children era* who demonstrates existent psychological vigor while assigning the realism of traditions and history. Her novel *The God of Small Things* has received greatly critical concentration all over the world and brought her Booker Prize. Definitely, Roy has handled to liberate her from the chains of conventional writing. She effectively experimentation with the language, and has been suitably praised for that. Along with Arundhati Roy, Kiran Desai’s novels also reveal post-colonial turmoil and dejection. In her maiden novel *Hullabaloo in the Guava Orchard*, she made ironic tone on present society. Her novel *The Inheritance of Loss* (2006) extents continents, generations, cultures, religions, and races. She has woven all these issues in her novel with artistic approach with narrative technique, metaphoric language and brilliantly treatment the plot which established her as prominent Indian English fiction writers. These qualities lead her for Booker Prize for this novel. Along with the new young writers the most brilliant, is conceivably Chetan Bhagat. With five back to back selling novels, *One night @ the Call centre, Five Point Someone, 2 states, Three mistakes of my Life, Half Girlfriend* Chetan Bhagat has solitary handedly restructured the Indian English novels. The persuade of Bhagat's writings has been so magnitude that even Hindi films are acclimatized his novels on the big screens. One more contemporary writer who has achieved enormous fame in the modern time is Amish Tripathi. *The Immortals of Meluha*, based on the source of Lord Shiva, Amish has confined the thoughts of the country.
Indian fiction in English has arrives an extensive manner from the triumvirates of the thirties to the contemporary latest English novels writers. The language which was once indulgenced as a language of the alien or the language of the elite class is vision with another way. Numeral of readers' Indian English novel has enlarged. Consequently the feature of writing in fiction has also enhanced. The writers are nowadays no longer vigorous users of English but they have English as their first language (Lingua franca). They articulate themselves with indigenous expertise. They are the writers who consider and write in solitary language, which is English. They have travelled in different continents and they have a little significant to enlighten their readers. Indian English fiction is nowadays become a world literature. It has strived, tolerated indifferences of the west and now at last appeared as an obvious victor among the contemporary fiction writers. Indian literature permits the reader to read literature written in India, given that marvelous extent for conversation of commonalities and divergences. It defies postulations, regarding the ‘Indianness’ of regional literature. Though the identification and commendation that the Indian English fiction has established in current years has abruptly engrossed a lot of consideration from the critics and readers in India and abroad. But what residues manifest is that the previous writers of Indian English Fiction have been read and evaluated from different points of view, however, the present day novelists and especially Indian Women Novelists in spite of the obligation of the work created by them have yet to be evaluated. A few of them like Anita Desai, Arundhati Roy, Nayantara Sahgal, Kamala Markandaya are exceptions, whose works have been examined and discovered from assorted phases. The second
generation Indian English fiction can contentedly be observation under four diverse aspects: Feminist discourse, Ethno-religious or Minority discourse, Diaspora discourse and political and ideological discourse. Feminism has become one of the most comprehensive movements this world has ever witnessed. A chief expansion in modern Indian fiction is the development of a feminist or women centered approach, which search for to development and construe experience, from the point of a feminine perception and consciousness.

**Patriarchy:**

Feminism was emergent tenure before the patriarchal tenure, it conveys that an ideology which practice for women's privileges and the position of women in the male dominant society. Patriarchy term has laid influenced on present opinions about gender and social hierarchy. From pre-independence era to till present time, women writers' fictions have presented distinction stature of women characters which are remarked contribution in Indian Women Fiction. Before patriarchy term arrived in literature, Feminism has developed into one of the mainly extensive movements this world has ever witnessed. It convinces has been experience in every quarter of social, political and cultural life wide-reaching. Certainly, feminism has accomplished the in doubt feature of fetching a well-known component of our Indian cultural landscape. The work of Indian women writers is noteworthy in constructing society conscious of women’s anxiety, and in given that a standard for self-expression and re-writing the history of India. Though, a peep into the ancient times looks to divulge exciting facts on women’s position. Women celebrated a much superior position, where matriarchy was
the canon. Patriarchy means applying control over a family by male. A patriarchal social system determinedly declares men’s dominance over women and is based not on empathy, but on subjugation. Though women have participated in a decisive responsibility in the formation of society and have been vigorous representative in history, the patriarchal thinking has secured no stab to consign them to margins. While the birth of a daughter was measured to be ill-fated, that of a son was a juncture for jubilation. Women experienced trials and troubles and were at the compass of their male counterparts. Men appeared upon women as the originator of their race and no foremost duties were allotted to them, in addition procreation and nurture of children. They were considered as instruments of the satisfaction of carnal lusts by landlords, victors and invaders. When years went by women approached to thoughts that they are substandard by temperament, have even boarded on to justify their own coercion and ill-treatment and stumble on it complicated to consider that they live in a male-dominated, male-centered culture. For centuries, the concept of a woman in common has made the Indian woman to be further serene and whose arrogance in life is nothing but misery. Whatever violence or troubles come about to her, she has to admit it mutely and the society forces her to agree to that. The women silently received and accomplished the age old principles. She is conscious of her enslavement which illustrates that she desires a man to accomplish fulfillment. Here the supremacy of male domination in gender construction is manifest. She has produced herself according to her husband's wishes and ruined her identity. In fact the male-dominated society forces her to stay in the adequate structure and so she is made to bear the consequences and
become an unknown. She is weak of stern her own independence and becomes a total outsider. So far the woman has seem at this kind of approach and treatment as man's concessions and received it with no mumble. It is to be illustrious that later, the industrial rebellion in India had its collision on women mind and views. It completely changed the attitude of many wealthy women on life. It shaped realization about their privileges and the impending women ascend up. This prepared women to appear to the forefront of political circumstances during the late 19th century. But the present day's woman has recognized the unfair nature of such an approach. Although they are educate and they are conscious about their rights and thoughts upon on them.

The divergence between feminine concept and feminism is perpetual. But never has it been sensitive, as it is at the present. Trapped amidst these circumstances, young modern Indian women leave to following traditions. But they cannot totally separate themselves off from custom. Nor does modernity proffers them a total sense of protection. It is also not the preferred panorama of the society in general but sill feminism stands as aberrant substitute that offers a rational consistency with case studies for the society at the immense and the division of individuals linked to the stance because of the sprit in meticulous. But one irresistible affirmative aspect is that they have enlarged from their subordinate lives to craft their future on the centre segment. Women writers like Kamala Markandaya, Ruth Prawer Jhabvala, Anita Desai and Nayantara Sahgal in their novels projected protagonists, which is in fact a clutter – like work, proceedings her deep wisdom of agony against the Indian patriarchal ideologies that suppress women to the center. Phrases like ‘honorable lady’, ‘ideal wife’, ideal daughter-in-law’ in fact are procedures
propagated by the patriarchal organization to subdue woman. From yonder years till the present day, these dogmas have been accepted, that even privileged, educated men stick to them seriously and fail to recognize that a woman is indeed an individual human being with all sentiments and feelings.

Post-colonial women writers like Anita Desai, Bharti Mukharjee, Anita Nair, Arundhanti Roy, Shashi Despande are in exact expressions, have delightfully summarized the nature of the identity of the subordinate-self, the comportment of its struggle aligned with the governing subordinate-self and the very many potentials of its recuperation, where there is human treatment to all and where the sturdy do not govern, dominate, abuse the ‘other’. They have highlighted the substitute espoused by the subordinate-self to revitalize it's self and reshaped its subsidiary stature. These novelists identify the present sexist practices that make women submissive. The women protagonists of these novels meet domineering men, who originate from patriarchal social structure. They understand that these societal customs and evils are highly stressing and all the same overpowering. These contemporary novelists effort to set free the diverse scales of modifications, antagonism, confrontation and struggle, of their women characters, and in this manner they summit out the require flexibility in patterns of social institute and the high stages of annoyance and torment experienced by women. They have done well in placing forward through in their works that assured distinct reforms can be begun to strengthen the ambitions of women. The dominating representatives mislay their supremacy before this immobilized yet potent illiterate woman. Gayatri Chakravorty Spivak, the translator and critic states: "It is when she crosses the sexual differential into the field of what could only happen to a
woman that she emerges as the most powerful “subject,” who, still using the language of sexual “honor,” can derisively call herself “the object of your search,” whom the author can describe as a terrifying super object—“an unarmed target” (Spivak 388).

In Indian novelists in English, women writers like R. P. Jhabvala, Nayantara Sahgal, Kamala Markandaya, Shashi Deshpande, Arundhati Roy, Shobha De, Bharati Mukherjee, Jhumpa Lahiri, Rama Mehta, Anita Desai, Manju Kapur and Geeta Mehta have indications new-fangled perceptions, principally the pathetic predicament of the Indian women. Through women writer’s views, we can see a diverse world, with their sustain we can search for to comprehend the prospective of human accomplishment. However a Western art structure has been useful to an Indian mode of storytelling in the Indo-English fiction, the stuff of it looks to be Indian enlightening the Indian feelings and the Indian social and political conditions. The comprehensive vision and philosophical impending of the Indian novelist makes him on similarly with the writers of international status. There were also some women novelists who espoused the technique of reciting a fiction. If the male writers resolute on the individual’s dilemma, socio-economic political transformation; and an over overview of the feminine; women writers have apprehensive themselves with the enhancement of subjugation, problems of supremacy in a patriarchal structures and the undeserved marginalization of woman.
Manju Kapur and Her Works

Manju Kapur is most renowned and esteemed contemporary Indian English woman novelist. She is outstanding stature in Indian English fiction. She cosseted feministic approach in her novels. There are number of recent women writers who have talked about Feminism, patriarchy issues in Indian society, male orienting culture and gender discriminations, but Manju Kapur above of them has fetched new approach in the world of feministic writing. She depicted in her all novels new appearances of women. She has introduced new women in her works who tries to equilibrium between society and self. Manju Kapur crafts man- woman relationship. Kapur looks inside of contemporary issues of modern married woman with family and society, woman's role as a daughter, mother, sister, wife and mother-in-law in Indian society and portrayed woman's changing faces in orthodox Indian society. She projected her women characters who are self- reliant, rebellious and independent Manju Kapur discovered the intricate environment of the Indian domestic family and exposes various problems that are deep entrenched within the family, the rebellion against the ancient customs, quest for identity, the dilemmas of marriage issues which are prevailing in Indian society from old age and finally the women’s fight for her existence to establish her own identity. Shashi Despande has projected the silent women who suffers in their life and achieved success in crucial way while in the contrary Manju Kapur's protagonists in her all novels lives within the area of realism and successfully confers their Home. Manju Kapur's novel reveals her perceptions of considerate of human characters which leads her as mellowness Indian woman writer.
Kamala Markandaya, Rama Mehta Nayantara Sahgal, Ruth Prawer Jhabvala, Shashi Deshpande, Anita Desai, Dina Mehta, Manju Kapur, Arundhati Roy and Namita Gokhale, and others female writers are prominent feminist writers. These writers are dealing with major themes like gender discriminations, female mistreatment and tyranny, the notion of being ‘other’ in a patriarchy Indian society, the theme of emergent childhood to womanhood, emancipation through self expedition, sexual independence, man-woman relationships, pragmatism, fantasy, the image of ‘new-women’, Indian culture, urbanization, Indianness, migration, east-west conflict, quarrel between tradition and modernity, strives for autonomy and partition in their novels. The plot of their story is woven around the women who confer the domination of a patriarchal society.

Manju Kapur was born in 1948 in Amritsar, a town in the northern Indian state of Punjab. She graduated from the Miranda House University College for women and went on to take an M.A. at Dalhousie University in Halifax, Nova Scotia, and an M.Phil at Delhi University. Manju Kapur lives in New Delhi, where she is a teacher of English literature at her alma mater Miranda House College, New Delhi. Her maiden novel Difficult Daughter (1998) fetched her winner of the Commonwealth Writers’ Prize for Best First Book (Eurasian section) and it also became best-seller book in India. Home was shortlisted for the Hutch Crossword Book Award in 2006. The Immigrant was shortlisted for the Hutch Crossword Prize for fiction. She has earned critical acclaim as well as commercial success both in India and abroad. She has five published novels to her credit which emphasizes her consistent effort. Manju Kapur’s novels, Difficult Daughters (1998), A Married Woman (2002),

**Difficult Daughters (1998)**

Difficult Daughter is Manju Kapur's maiden novel which published in 1998. It located in the mostly in India of period of 1940s. Manju Kapur talks about the shades of Indian independence in this novel. The background of the novel reveals historical prospective of India era before freedom. Difficult Daughters is situate through India’s independence fight and is partly explores on the life of Kapur’s own mother, Virmati. She goes through into a indecent relationship with her married neighbor, the Professor. The relationship analogous India’s fight for independence, and ultimately Virmati turns into the Professor’s second wife. The book is situating generally in Amritsar and Lahore. Even though Difficult Daughters is put in a socio-political skeleton with indication to the chaotic procedures of pre-independent India in the 1940s, the chief apprehension of Kapur is to represent the readers the temperament of Virmati, a self-assured and courageous woman found on patriarchal traditions. Manju Kapur’s Virmati and Astha are the two protagonists who are the manifestation of a new woman. Manju Kapur’s essential move toward to woman’s life is to librate them from the domineering procedures of patriarchy notions. Virmati is Manju Kapur’s ‘new woman’ born in Amritsar into a rigorous and elevated intelligence family. The story tells how she is ragged stuck between family responsibilities, the craving for education and illegitimate love. She is the eldest daughter of her parents. The entire load of family work amplifies over Virmati, being the
eldest daughter. Due to her busy schedule she does not do well in her study be unsuccessful. She started love affair with Harish, a professor who is already married. Kapur reveals on the reality that even if Virmati is educated and economically autonomous, she still endures by being the second wife to the Professor. The life of Virmati demonstrates that meager education and financial liberty are not sufficient to break the patriarchal customs. What is essential is the purpose and sturdy will power to avow one’s self-identity well represented by Kapur in this novel. Kapur depicts her character with full of self self-reliance, who consider in herself only. They have traits like, self boldness and have mutinous strength. Kapur has presented her woman with seditious courage.

A Married Woman (2002)

Manju Kapur's second novel A Married Woman published in 2002. It is seductive story of love, set at a era of political and spiritual turmoil- a fight which still perseveres today, years after the 1992 demolition of the Babri Mosque – analogous Astha’s poignant chaos, tell with kindness and intellect. A Married Woman is the story of an artist whose picture disputes the constrictions of middle-class life. Manju Kapur portrays the absorbing political circumstances with the same zeal and realistic detail as she illustrates Astha’s procedures and internal havoc. Only one object is convinced: overwhelmed by Hindus, demanding Muslims and crooked policemen, the mosque, like Astha’s matrimony, will plunk or descend rely on the daring and influence of those enthusiastic to struggle the assailant in the name of freedom and patience. The present novel is a female center protest against the patriarchal culture. The male world compels indefinite control on
female. Kapur however in this novel authorizes her central character Astha to provide a sturdy confrontation to patriarchy by disapproving the approved customs of Indian society. Astha, resorting to an eccentric manner of life, consequently remonstration aligned with her margining under patriarchy culture. By preferring this exceptional way, she endures and recognizes herself. Throughout, she is capable to accomplish the psychological autonomy and individual desires in her life. Manju Kapur portrays the character of Astha as a new woman who is cognizant, pensive, educated and needs to shape a life for her to several levels. On the line of retirement from the Indian civil service, Astha’s parents every suitor, until she convenes Hemant, whose time at University in the States has curved him into a moderate intellectual. This recommend to be treated as an equivalent being is fully absorbed in as each of her annotations. It emerges as if Manju Kapur through the means of Astha stresses the position which is equivalent to man in a society. Manju Kapur depicts in her novel the changing figure of women affecting away from conventional representation of permanent, self governing women towards self confident aggressive and determined women constructing society conscious of their longing and in this manner giving medium for self expression.

**Home (2006)**

*Home* is third novel written by Manju Kapur in 2006, a multi-generation family tale, and was shortlisted for the Hutch Crossword Book Award in the same year. The novel is more homely, the generations' divergence that inconveniences the sub-continent which gives the back drop of Kapur’s other novels. Manju Kapur has attempted to place a lot of matters in this novel which are usually come across in a joint family and are generally
reserved beneath the carpet to shelter the family reputation and name. A lot of conniving and teasing goes after the curtains while preserving the external humiliation of a big joyful family. The author has attempted to convey some of those matters to the front and due to this *Home* does not stay a simple story of a Karol Baugh sari trader, but obtains a more universal colour and constructs an invitatatory family story. It is a world trying to grapple with complexities of adjusting your aspirations and individualities with those of the others inside closed walls of the house, facing challenges of generational transforms, trying to accommodate emergent children in slight personal places and even narrower working spaces. Kapur represents Nisha, the protagonist, as courageous, educated and objective and of course, both modern and Indian Manju Kapur’s feminist sensibility has been concealed to a great scope by patriarchy. Even though Nisha suffers a series of sufferings, she finally is successful to live like a liberated female without resorting to any excessive step as in the case of Astha. She avows her womanhood courageously because she is iconoclastic and contemporary in her manner to life. Kapur depicts the image of Nisha as a ‘new woman’. This is a quick affecting story of a average middle class family’s life in Delhi. Banwarilal, the patriarch of sari business, lives in New Delhi of Karol Baugh. Banwarilal considers in the old customs and is the compact supporter of that man work out of the home, women within. Nisha exceeds in it and comes in college for receiving higher education. She congregates a boy named Suresh and chooses to marry him overlooked his cast and credo but unsuccessful in doing so and later on she has to wait for a extensive period in spite of all her physical and mental accomplishments due to astrological reasons. The structure of the novel *Home*
is created with the thread of familial relationship and the dilemma of marriage.

*The Immigrant (2008)*

Manju Kapur's fourth novel *The Immigrant* published in 2009, which undergoes from a shuddering tale, expected plot, and dialogues as plane as two-day-old snifter. Just intermittently, there are scenes of luminosity but they are too little, too far separately to make any substantive distinction. Nina is a thirty-year-old English lecturer in New Delhi, living with her widowed mother and annoyed by how modest life has to proffer. Ananda has a recently immigrated to Halifax, Canada, having spent his twenties meticulously building his profession; his explorations for something to complete his new-fangled life. When an arranged marriage is projected, Nina is unsure: can she actually confer her home and her nation to construct a new life with a husband she hardly knows? The consequences of modify are faraway bigger than she could have predictable. As the two of them strives to adjust to married life, Nina’s entire world is frightened into problem. And as certain truths frighten the marriage; her delicate new life in Canada commences to untie. Nina in *The Immigrant* represents as a new woman. Nina sees herself as ever more inedible the shelf-after all what predictions would a poor girl have with no a father to marry her off? Then, Ananda is a dentist in Halifax, Canada. He has exhausted his twenties thoroughly edificing his professional career, and has had no time to get married. The two starts to write each other, then converse on the phone, and finally Ananda lands in New Delhi to propose. At first hesitant, Nina ultimately agrees. When the two marry, she leaves her home and her nation to assemble a new life with her husband. Nina
ascertains truths about her husband – both sexual and poignant. An average type of person is likely to belong to the middle classes, so in such a novel we miss the glamour of the very wealthy and the very meager to chaos along with dentists and librarians. As most people reside lives they consider to be average, so the India and the Indians we meet in The Immigrant are not alleged as, and are not alien. Immigrant involves conciliation, and sometimes it is the noticeable – almost corny – cultural dissimilarity in food habits and clothing that Kapur laid emphases on that. At further times she taunts out the subtler symbols of amendment, as when Nina objects to Ananda’s friends calling him Andy, noting the decisive distinction between the orders. Andy, Nina perseveres, is not a Hindu name. Kapur discovers the particular problems facing by immigrant wives: the mode a young woman’s life, previously so pressured in professional and reproductive conditions, develops into even more unfeasible balancing proceeds inside a foreign culture's land.

**Custody (2011)**

Manju Kapur’s fifth novel Custody published in 2011, go after her earlier novels which are highly praised works such as Difficult Daughters and The Immigrant. This novel describes largely set in prosperous upper-middle class colonies of Delhi in the mid 90s against the milieu of the preliminary rush of foreign investment in India. The novel presents the vagueness of marriage, which cannot be predictable. We are introduced to the central couple just as their plight start. Raman is a fast growing marketing executive at a global drinks company. Shagun is his extremely beautiful wife with his splendid future, her glowing beauty, and their two gorgeous children – eight year old Arjun who appears just like her and two year old Roohi who appears
just like him – the pair to have everything. Then Shagun convenes Raman’s vibrant new boss Ashok and everything transformed. Once lover and companions, husband and wife turn into enemies appeared in an ugly legal fight over their two children's custody. Trapped in their center is the infertile Ishita who is in love with the thought of motherliness. *Custody* is the exhilarating narrative of how family love can fall apart into a fascination to possess children, body and soul, as well as an unnerving assessment of the Indian judicial organization. Told with gradation, compassion, and clear-sightedness, it proves Manju Kapur’s status as the immense storyteller of the modern Indian family. *Custody* becomes rather more than just a social comment, but a novel that is true to the universal torment of modern matrimony, with its encumbering of individualism. The novel is impressive in its ability and poignant in its sincerity. Manju Kapur’s *Custody* will have heartstrings twanging gone with its yanking flashes and stories of love, loss and infidelity. It’s an easy sufficient emit of characters – people who could be your nearby neighbors, Raman and Shagun look like the couple who have all. He’s the hard-working ‘good man’ who embraces a high paying salary, high force marketing job; she’s the beautiful wife who obediently generates a boy, Arjun, and a girl, Roohi and goes together with him to office's social gathering. In a different division of the city is Ishita, whose marriage scampers into problems and at last smashed up when her in-laws comprehend she can’t have children. Kapur speaks to the gendered temperament of custody battles in India – men usually denied to give divorce while women generally have better assert to the children – but she denied simplify or moralizing. The legal procedure is decayed in diverse ways for both parties.
Neither does she expend too long on whether Shagun’s unfaithfulness outrages society, but highlighting on how it influences her characters. The notion of family embarrassment and social modesty is definitely in the backdrop. Shagun in *Custody* depicts as a ‘new woman’. Kapur is well recognized as a thoughtful and amusing speaker of the Indian middle classes. Torn between their countries’ conventional ethics and the more Western ambitions that have come with new affluence, these people are an endowment to any novelist – and once again, Kapur takes full benefit. Shagun tires of her reliable from boring husband Raman and has her beginning curved by the modern Indian equivalent of the local mill-owner: a managerial in a universal corporation. Along with the anxiety and panic of the four grown-ups in this fiction of broken marriages, the children remain silently in the backdrop until the novel’s second half. It is then that we begin to see the catastrophic side-effects of the pungent battle for their custody.

The novels of Manju Kapur accent well the emotions of women and their self-introspections. Her women protagonists all are looking for their foundation. All of them fall in love first, and then seeks for the self-identity becomes the subsequent thought. The facts elevated by Manju Kapur are significance research and analysis and through the excellent figures, she represents an idyllic picture of women who in the middle of all wide and slender preserve their chastity and compassion and do not depart anyone destitute. Kapur highlights those matters of feminism that are common to the circumstances in India in sort to help us comprehend how complicated it is for women here to enter at a progressive status of mind being ensnared within the medium of creed and customs. Her novels marked women’s fights for
liberation from economic, political and social bondages. She has attempted to develop her own stream of emergence of new women ashore in reality. Kapur’s novels extensively add to the mounting convention of Indian women’s literature in English.

**Changing Face of Woman in Indian English Women’s Fiction**

In this section of chapter one, the researcher would like to explore in brief about the changing face of women in Indian English Women's fiction from pre-independence era to till modern era. In order to co-relate the literary works of Manju Kapur, the researcher herself as a female intensely concern to know how in Indian perspective portrayal of women which are depicted in Indian English Fiction has changed due to course of time. This concise survey of Indian women novelists in English fiction perceptibly shows that women writers have achieved immense popularity and established high ranked as companion with male Indian English fiction writers in the enlarge area of Indian English fiction. Indian women novelists projects in their writing as the vital stature of women and they have successfully portrayed the dilemma of women in most efficiently way. Women writers' novels reshaped new images of woman in Indian society and family. In their works, they made attempted to liberate the female approach from privileges male subdued Indian society.

There are some far-reaching revolutions in Indian English women fiction from pre Independence to modern period in Indian English literature. From ancient period, women struggled to acquire sovereignty, from half of the entire people of the world from male supremacy. Feminism is neither a movement nor a consistent annex of the civil rights movement, but the protest against the legal, economic and social boundaries on the basic privileges of
women which have subsisting all over history and in all society. Naturally, the ideology of feminism has been expressed elongated before. The male and female resist towards the domineering civilization is very general in perspectives to Indian society because it was men who commenced social reform movements against diverse social plights. Mary Wollstonecraft proficiently states her argues about women’s impediment towards autonomy and liberty by these two most clear-cut condemnations in her masterpiece *A Vindication of the Rights of Women (1792)*. The foundation of aggression against women is seen in the subordination of women in the world *The Second Sex* states noticeably that gender is not rather than that is only a subject of biology without graver connotations rather it is a approach of patriarchy to depart deeper in order to accomplish their knave intends, they shaped gender which produces cleavage between man and woman. Gender is a socially created perception which society steadily maneuvers in women, constructing them recognize that they are women i.e. a weaker part of society who require the heed and shelter of males or else it is not possible for them to sustain. Female self has thus been dominated and subjugated by the prevailing sex that is man. This connection of the fragile and potent is like a political relationship where the prevailing personality or a dominant party rules above the other. Like a man who has command in his dispenses has more persuade in the society, in the similar approach this relationship of man and woman in the society is recognized as a political relationship which Kate Millet in her essay “Sexual Politics” refers to and dwells on the details of this topic in detail. The questions occurs why woman are so fragile and who enlightens them that they shape a weaker in part of society, is there anything inborn in
them which they require which obstructs them to be associated with men or God has prepared them hence? No, the obvious reply is they have been habituated so that they should begin reaction about their weakness, it is the family, friend sphere where a female child nudges in, the school and soon after on in life college environment where she strokes her shoulder with others that induce her and impulsively she starting to experience that she is fragile or conceivably requires the attribute that provide her strength and vigor.

Actually in this male subjugated society, woman performs her duty as wife, mother, sister and home maker. She is projected to serve, give up, surrender and endure each evil against her serenely. Her independent identity has very little identification in the patriarchal society and so self-effacement is her ordinary approach of life. The representation of Sita, Savitri and Gandhari are always likely to be pursued by her. But the manifest mark is that these idyllic women presented merely in epics, they represented as princesses and queens and much far away from the trouble and agony in modern world in which modern woman has no individuality her own. She exists for others and exhales for others. And the circumstances turns into more tedious when we capture it in Indian background where women must adjourn to her husband and construct the matrimonial house pleasing for him. In *Manusmriti* Manu has specified inferior position to women. Indian society from the era of Manu has socialized women in this approach only and has left no stone unturned in constructing gender prejudice so that the inferior situate to women may be set. Manu said, “A woman should never had freedom, when they are young they should be under their father, after marriage they should be under their
husbands, if their husbands die they should be under their sons.” (Manu 2). A woman has been measured significance not anything; she is a product that is used and frightened away. This objectification is a dreadful offense. It obviously illustrates that women in the Indian society were never allowed to have liberty as our own scriptures utter the society to endowment zero autonomy to women. recording in new boundaries, these and many more contemporary women novels carry out the argument of gender through the Indian female consciousness in its communication and linking with the male consciousness. In the dusk sector in which the innovative intelligence dwells, there is an innate feminine aptitude to revolve arrived, to recognize perception and compassion as ideals long with the moderate feeling to one's innate milieu and to the concealed communications among human beings which assemble the thoughts and descriptions and carry out the new feminine influence creating new territory.

**Brahma Samaj and Raja Rammohan Roy**

In the era of before independence in Indian society women's statues in Indian society was inferior, subtle and reliable to men. In the pre-independence era women are subsisted as represented in traditional and homely figure. Most of novels written in this era depicted women's images as a subltern treatment of the subject or repression with conventional merits of Indian women, like serenity, dedicated and subject of acceptance whatever is happened out to her. Brahma Samaj gives novelty in enlightenment to Indian women. As Raja Rammohan Roy said "Women are in general inferior to men in bodily strength and energy; consequently the male part of the community, taking advantage of their corporal weakness, had denied to them those
excellent merits that they are entitled to by nature." (qtd. in Mukherjee: 24). Raja Rammohan Roy and Brahma Samaj have raised voice against women's inequity and inferiority in Indian society. Mahtma Gandhi is attributed for benevolently for liberty and revolution in women's conditions in traditional Indian society. Apart from them women like Sarojini Naidu, Bikaji Cama also played vital role of reformers in Indian women's situations. But so far women's liberalization and modernization were not important in Mahtama Gandhi's political reform thoughts. Brahma Samja, the Prathea Samaj and the Arya Samaj have played crucial role in for women's freedom and modernization in Indian conventional society. The Reform Movement of Raja Ram Mohan Roy in opposite to the caste system conceived the position of women by eradicating their social and legal inequalities provide them the right to inherit property, abolished sati and child marriage, and apart of them it has encouraged widow remarriage and conveyed women in the main stream of education. "Women are not inferior to men in any other way. If they did not have to live as 'a slave in the house' and were allowed to have proper instruction in knowledge and wisdom they would be able 'to exhibit their natural capacity'." (qtd. in Mukherjee: 24). Keshav Chandra Sen, Telang, Ranade and Bhandarkar, advocated the origin of women; Maharishi Karve started the first university for women. Swami Dayanand Saraswati (Arya Samaj) condemned purdah, proscribed child marriage and supported remarriage of the child widow. Brahma Samaj has focused in these movements on women who have placed as an equal partner of man in the family as well as in the outside of the family. In our country India we had great reformers like Raja Ram Mohan Roy, Ishwar Chand Vidyasagar,
Dayanand Saraswati and many others who were keen to struggle and convey transformation in Indian society so that the country could able to countenance challenges of the West. They worked for eradication of castes and untouchability, purdah system, sati, child marriage, social discrimination and illiteracy. In nineteen century period Raja Ram Mohan Roy occupies exceptional position as immense reformer of Indian society. He has depicted amalgamation of East and the West. He has enormous literary knowledge and well versed in Indian culture, and he felt repulsion for many customs and traditions which were prevailing in Indian society in the name of religion. A part of religious reformer, he was also social reformer as especially in the case of women's in Indian society. His greatest accomplishment was purged of Sati in 1929 from Indian society. Raja Rammohan Roy founded the Brahma Sabha in 1828 which later came to be known as Brahma Samaj. It was open to all people despite of their colour, beliefs, castes, nationality, and religions. It accentuated human dignity, opposed idol worship and ruined social evils like sati pratha. In his obsessive entreaty against burning widows alive he ended away a case for the freedom of women. Raja Rammohan Roy ideas changed the face of Indian society but were themselves wrought by it.

**Toru Dutt: First Indian Woman Novelist**

Toru Dutt was born in Calcutta, Bengal, on 4th March 1865, into a renowned, prosperous, high-caste Hindu family. She had English education and had a wealthy and decent heritage. The three children in the family were educated at home by a tutor, but also by their father, for whom culture, language and literary studies were of particular importance. Thus, from a very childhood, Dutt became proverbial through music and literature – both eastern
and western – together with ancient Hindu myths, songs and legends. Her father Govind Chunder Dutt was a fine linguist and a cultured man having literary excellence. The Dutt family moved to Cambridge in 1871 where she had attended lectures. In 1875, she had translated French writing into English with the title *A Sheaf Gleamed in French Fields*. She had learned Sanskrit and translated Ramayana, Mahabharata and Sakuntala into English verse. She had accomplished dominion over Sanskrit language and distorted her interest from French to Sanskrit and translated so many Indian mythological works into English language. Toru Dutt’s first unknown novel *Bianca* or *The Young Spanish Maiden* is particularly about feminist nuance in the narrative configuration. She has presented in this novel her own self through central character Bianca. Thus the first Indian novel by an Indian woman elevates question about conventional gender-based psychology, a sturdy woman experiences that has rooted from her father and Indian society, she has praise but not adored or appreciated.

"The [Indian] English writer is perpetually poised on the threshold between the acquisition [of an] English education and the sociology of 'Indianness'" (Lal 4). The Post-Independence era was witness of eminence number of endowed female novelists. Swarnakumari Devi, Toru Dutt, Pundita Rama Bai, Cornelia Sorabji, and Rokeya Shekhawat were among the most primitive writers to excite aligned with orthodox narrative presentation of women in innovative writing. The noticeable females writers who have gave their enormous contribution in Indian English fiction writing in the works of Toru Dutt’s Bianca, Raj Lakshmi Debi’s The Hindu Wife, Krupabai Sathianathan’s Kamala and Saguna, Nikambe’s Ratnab and Swaranlata
Ghoshal’s *The Fatal Garland, An Unfinished Song* and *An Indian Love Story*. A part of them some famous women autobiography writers like Durgabai Deshmukh, Amrita Pritam, Vijaylaxmi Pandit, and Dhanvanti Rama Rau accomplished success in their career by projecting protagonist in their novels who revolting in patriarchy Indian society without any fear. Ramabai Ranade, Laksmibai Tilak, Shudha Mazumdar, Urmila Haksar and Sharanjeet Shan are also well known autobiography writers.

The first important change in the male-dominated Indian English fiction happened in the 1950s when women writers such as Kamala Markandaya, Shanta Rama Rau, Nayantara Saghal and Hattia Hussein appeared on the literary scene. These women writers from the 1950s were profoundly intimidated by the possessions of modernisation, industrialisation and by the expouse of Western existence on traditional Indian society.

**Kamala Markandaya**

Kamla Markandya belongs to the pioneering group of Indian women writers who made their smear just through their subject matter and through flowing and elegant literary style of writing. She has written her first novel just after the India got freedom from British Empire and gained popularity with the publication of her first novel *Nectar in A Sieve* in 1954. Her others fiction works that achieved fame in all over India and abroad are; *Some Inner Fury* (1956), *A Silence of Desire* (1960), *Possession* (1963), *A Handful of Rice* (1966), *The Coffer Dams* (1969), *The Nowhere Man* (1972), *Two Virgins* (1973), *The Golden Honeycomb* (1977) and *Pleasure city* (1982). In her fictional composition, she depicted a realistic portrayal of Indian society which was caught in poverty, hunger, starvation and problems arising from
communal turbulence and also of east-west interactions. The issues of industrialization and urbanization and their effect on human living in common and rural life and she also tries to discover generous space in her novels. Her fictional works are concern with a vast diversity of themes like, hunger and degradation, rootlessness, man-woman relationship, cross- culture interaction, politics and fatalism. A part of that She has renovated conventional and tradition women into modern woman in her literary fictions.

*Some Inner Fury*, is the novel about cross cultural encounter and description of human life which has been caught into cultural conflicts of eastern and western. The portrayal of political views through spraining human relationship has clashed in betwixt of Indian and Britishers in awaken of Quit India Movement by Markandaya in this novel. She has divulges through her characters three different outlooks of human prospective- fundamentalist, anglicized and broader international stance of life towards the Western culture. *A Silence of Desire* explores the divergence between the Indian Spiritual belief and Western modernism. This issue has been well depicted by Markandya in the relationship of husband and wife Dandekar and Sarojini. Dandekar has been bent towards his western approach of life that set against the spiritual wits Sarojini. She has projected in her women protagonists through women empowered who search for accomplishment through self-expression.

Kamala Markandya’s themes have been presented with a rare realistic touch. Whether it is Hunger and Degradation or the East-West encounter, the natural feelings of hunger and starvation and the real feelings of East towards
the West and vice versa have been boldly depicted with an indelible mark on readers conscience. (Kumar 119)

**Nayantara Sahgal**

Nayantara Sahgal, daughter of Mrs. Vijayalakshmi Pandita and niece of Jawahar Lal Nehru, is another high flier amid figures of Indian women novelists in English. Nayantra Sahgal's accomplished as a female novelist for remarkable position in Indian English Fiction. She has published four novels after 1980, *Rich Like Us* (1985), *Plans for Departure* (1986), *Mistaken Identity* (1988) and *Lesser Breeds* (2003). In all these novels she described "has captured the political scene from the 40s to the 70s with an uncanny understanding of the undercurrents, of the processes at work and of the men and women who have been at the helm of affairs" (Jain, 2004). She has achieved utmost rank with craftsmen like Raja Rao, R. K. Narayan and Mulk Raj Anand with her earlier and present fictions. She has harmonious relation with Nehru Family so she was conscious about the social and political circumstances that existed in India. In her works she has projected insight of obsession with politics beside with unvarying assessment of marital problems between men and women in Indian society. Her novel, *Rich Like Us* which dealing with revolt against declaration of emergency in a satiric tone and crafted study of Indian people's repercussion after the Independence and situations laid in India. She has received the Commonwealth Prize (Eurasian) for her novel, *Plans for Departure*. She has become noteworthy voice in the realm of Indian English fiction by presenting themes like male- female relationship, their marital troubles and depiction of women search for liberty in the Indian society.
The big change in women's writing came with the 1970s when women writers started to transform their own experiences as women as well as their femininity into literary expression. The generation of women writers from the 1970s broke with the past literary tradition. These women writers were more concerned with the individual rather than social or collective issues. In the 1970s, with the emergence of the new woman, there was a shift from the collective to the personal, from the communal to the individual. This shift is clearly expressed by the quest for identity and by the questing female protagonist which characterizes the urban middle class writing of the 1970s and the 1980s.

**Anita Desai**

Anita Desai is major voices of female Indian novelists in 1960s era of Indian English novelists. Her fictions works include *Cry, The Peacock* (1963), *Voices in the City* (1965), *Where Shall We Go this Summer* (1975), *Fire on the Mountain* (1977), *Clear Light of Day* (1980), *In Custody* (1984), *Fasting, Feasting* (1999), and *The Zig Zag way* (2004). In her earlier novels she has depicted such theme as domestic disharmony in conventional Indian society and the image of women who is suffering in patriarchal Indian society and her lasts novels described themes of inner psyche of women, illustration of trauma, and suffering of Indians who are settled in abroad, self- expel and gender inequality etc. K. R. Shrinivasa Iyengar stated : "The first two novels of Anita Desai *Cry, The Peacock* and *Voices in the City* have added a new dimension to the achievement of Indian women writers in India."(qtd. in Shree: 68). Her first novel *Cry, The Peacock* anxious in the between conflict and disharmonies in martial relationship between couple Maya and Gautam.
Maya the narrator's probing inner psyche has discovered to us her relationship with her husband Gautam. Maya is sensitive, poignant and wistful while Gautam is practical, realistic and tactless person. They are different companion with their diversify thoughts as Maya seeks for husband's love and care while her husband Gautam has no concerned in things in which Maya has taking interest. For, her Gautam's appearances or nonexistence is like similar thing and she kills Gautam in a agitation then kills herself also. In the novel, *Voices in the City*, Desai has explores conflict between two contradictory persons. Monika and her husband Nirode have no indulgent between them. So, she is feeling isolated, mislaid and ensnared at her in-low's home. In her life there are two options has left, either to live a futile life or to commit suicide. And in her futile continuation obliges her to commit suicide.

In her novel, *Clear Light Day* descries the human's beliefs and existence through the central character Bim. Bim has recognizes that life's meaning lies not in loneliness but in belongingness. Bim has represented different from other protagonists instead of exile and escaped from circumstance she has faces and congregates challenges with her immense qualities of independce, bravery and service. *Fasting Feasting* reveals cross culture interactions and peep into the status of woman who caught in to conventional Indian family structure. Anita Desai has portrayed protagonists in her novels which explores women's psychological conditions through Maya in *Cry, The Peacock*, causes of marital unhappiness through her narrator and woman who dare to divorce her husband leads to individual life through her narrator Nila which first time conferred in novel of Indian female writer.
which symbolizes begging of fight against inequality and rights towards Indian woman's status and position in Indian tradition society.

**Kamla Das**

Kamla Das is one of the dynamic contemporary Indian women writers who have projected in her pen in all genres like poetry, short-story, drama, fiction and essay. She has written in both languages, English and Malayalam, Das has instigator in her autobiography and in several novels which are dealing with extensive continuum of subjects in Indian society. Kamla Das was born in an aristocratic Nair Hindu family in Malabar, India in March 31, 1934. Das has projects in her poetry and novels her own inner psyche without reticence and vacillation. She has expressed feelings of revolt against male dominated Indian society in her works. Her novels *Alphabet of Lust* (1980) and *A Doll for the Child Prostitute* (1977) are satire on physical and psychological nuisance to married women in Indian society. In her autobiographical novel *My Story* (1976) she explored her support towards Indian woman and appalled against male as a class or people.

These three novels depicted inner psyche of Indian women in society. *A Doll for the Child Prostitute* (1977) is an exploration of mental tortures imposed on woman. This novel is about search for identity and liberation of married woman. Mirathai who known as Mira furtively married her student client for achieving liberty and freedom in her life but her martial happiness was destroyed when she was cheated by her husband. This tragical episode in her life draw back her to her past profession of prostitute. The same search for identity divulges in the character Rukmni child prostitute. Her mother instead of giving a doll in her hand she sells her to Laxmibai the custodian of
the brothel who forced her to involve in the profession of prostitute. In the fiction Alphabet of Lust (1980) Manish the central protagonist divulges tones the retort and feelings of author. She is unhappy wife of Amol Mitra a government officer who old enough as her father age. Her husband always busy with her official works and neglects his young wife that result in consequently marital quarrels and she coerces towards search for her own identity. Mansi utters as Das herself in the ledge of her own status of structured mind. In these novels Kamla Das has presented conditions of helplessness of Indian women and apathy towards them in Indian society for their scrapes. These novels are ironic satire on effigy of women in Indian society. Kamla Das has projected in her protagonists, women's quandary which gives novelty in elements and directions to Indian English novels.

**Bharti Mukherjee**

Bharti Mukherjee, an Indian born American novelist has given her larger contribution in Indian English literary ballot with her novels like *The Tiger's Daughter* (1972), *Wife* (1975), *Jasmine* (1989), *The Holder of the World* (1993), and *Leave it to Me* (1997) and apart of novels she has also written two short stories *Darkness* (1985) and *The Middleman and Other Stories* (1988). Her early novels *Tiger's Daughter* and *Wife* reflected on circumstances faced by being an emigrant but her subsequently others novels explores the immigrant sensibility. In the novel *The Tiger's Daughter* (1972) Mukherjee has projected cross cultural issues through the narrator Tara who goes to America for higher education. In America she tries to maladjustment by marrying an American person. When she returned to India after seven
years she felt total like stranger. She recognized that her own identity is being lost as she is now neither Indian nor America.

In her second novel *Wife* (1975), Mukherjee illustrates the tribulations of middle-class Bengali young women who married Amit Basu a consult engineer and migrate to New York from Calcutta. Dimple's dreams were traumatized when she eventually faced quarrel with her mother in law and sister in law. She failed to survive with challenging circumstances and consequently falls into astonishing viciousness. *Jasmine* (1989) reveals issues of cross culture encounters through eventually take place in the life of the protagonist Jasmine."Jasmine is a complex blend of the "silent woman", "the speaking person" and "the teller of tales""(Myles 113-14). Jasmine's life journey from Hasanpur to America explores her widowhood, murder, rape, illegal documents issues and difficulties faced by her at every stage in to fight against these circumstantial which transformers her identity into- Jyoti, Jasmine, Jase and Jane. In every stage of life Jasmine countenanced with a loss of identity at other side she supervises to intermigration with her new identity. "Bharti Mukharjee has not re-created "Post Modern Titanic Woman" but she has also experimented dauntlessly with language and technique which secures her position as a leading post-modern novelist of ideas" (Myles 122).

**Shashi Despande**

Terrors reveals the life of the protagonist doctor Sarita who is cruelly indulgenced by her husband. She recognized her own identity as a working wife and mother and abrupt cataclysm of marital rape at her father's residence. She determined to perceive her husband at the end but she is living a life with her new consciousness. As Rajani Priya states in her article about Shashi Despande's women protagonists "Shashi Despande clearly describes the state of women- who are preferred to be submissive, sober and silent than speak out their mind frankly" (Priya 178).

The Binding Vine reveals the phycolgocigcal conditions of suffering of women characters Urmi, Mira and Kalpna. Meera's life exposes how married woman a wife or mother of child mislays her own identity. Mira's dairy reflects her suffering and tortures. This novel shows how women's virtue can see the suffering and crisis of women's life by women that cannot see by male because of male dominance and conventional ego. Kalpna victim of sexual assaulted by her own sister Sulu's husband Prabhakar. Sulu committed suicides after knowing that her husband pesters Kalpna. Likewise Urmi, Mira, Kalpna and Sulu are victims of male dominate society. Shashi Despande has projected in this novel woman's characters as women's point of view. That Long Silence disclosed desire of protagonists Jaya. Jaya has recognized on her identity as woman in her new house. She was for seventeen years of her marital life obeyed her husband and received everything happened to her mutely. She apprehended that there is no meaning to live like mythical women Sita and Savitri in her life and so she decides to leads as an individual woman. Shashi Despande discovers in her novels women protagonists not like Toru Dutt's Bianca or Sorabji’s Dwarki or inspired by
Geeta Mehta's Geeta but they are the facsimiles of modern city - breed women of metropolis.

The 1990s era is glowing period for Indian women novelists, women writers like, Arudhnati Roy, Shobha De, Anita Nair, diasporic writer Jhumpa Lahri and Manju Kapur have focused on various aspect of women's characters in their novels. The woman novelists were liable for the new picture of woman besieged against the repressive social customs of the male governed society.

**Arudhanti Roy**

Arudhanti Roy is luminous writer of Indian English fiction who achieved Booker Prize for her debut novel *The God of Small Things* (1997). After this fiction she wrote two long and powerful articles named *The End of Imagination* and *The Greater Common Good* which later turned into the shape of books. *The End of Imagination* is a concise squabble in opposition to the nuclear weapons programme of the Indian government and *The Greater Common Good* is about beseeches against the construction of big dams which effected on the people to endure by depriving them of their houses as well as means of employment. Her novel *The God of Small Things* (1997) projected realistic picture of existing situations in Indian society.

**Shobha De**

Shobha De, has depicted in her novels reflections of upper-class background of Indian women. She says, "The women in my novels are not difienilty doormats. They are not willing to be kick around." (qtd. in Myles: 86). In her almost all novels center of attention is her artistic camera on the internal variance experienced by women in the conventional Indian society.
Shobha De's Socialite Evenings is a semi-autobiographical novel which explores the wrestle of the protagonist, Karuna which tries to achieve selfhood. Karuna fight against the social customs which tries to stifles her individuality and existence and finally she emerges as victorious. In her second novel Starry Nights De exposes Indian film industry and realistic picture of glamorous world. Her novel Second Thoughts is about young Indian girl Maya who married through arranged marriage a person named Ranjan who lives in Bombay. Her husband has restricted her freedom that result in she enhances illegitimate relationship with Nikhil to make herself free from repression. But at the end like others characters in Shobha De's fictions Maya reveals she has no other option but to contrive living in conditions of her arranged marriage. Snapshots Unveils is about the life of six girls who were friends in a school. In these novel Shobha De tries to produce privilege milieu of urban Indian society and living status of Indian women of urban class. Shobha De has presented women in her novels who are valiant, inventive and ready to accept any challenges.

Anita Nair

Anita Nair is the sparking star among the emerging contemporary Indian English fiction women novelists. Her five novels deals with indulgent the psyche of man and woman as well as her profoundly knowledge of Indian mythology is reflected in her works. Her novel Ladies Coupe (2001) is a sturdy supporter of feminism views, her protagonist Ahkila is in quest of search for her identity. Her novel Mistress (2005) realistic pen picture of Kathakali dancers and advocates their life in inside as well as outside. Her latest novel, Lessons In Forgetting (2010) is about optimism and amnesty of a
new life after catastrophes, and giving a second chance to establish life and move ahead. Anita Nair has immense knowledge of South Indian culture that realistic social background reflected in her novels. Her capacity of robbing yawning into human psyche helps her in creating that concentration which holds the readers enthralled. M. Shobha has observes, "Anita Nair writes with the urge to reconstruct and reexamine the depiction of body from different angles and to render fresh articulations of the female body"(Shobha 130).

Indian women novelists have raised their voice against old patriarchal dominated Indian society. Indian women are not marionette in the hands of male dominated society. Indian women novelists have illustrated their marginal to enormous contribution in the field of literature from 1970s to till date. In modern Indian fiction written by women is largely dealing with feminism or women centre approach that explained and illustrated experience from the view point of a feminine perception and propensity. Indian women novelists depicted fused, double and ambivalent identity of women produced with conflict betwixt tradition and modernity in their protagonists as well as in women characters. They have presented in their work not subtle, silent or muted women who suffered in their life but their women having liberty and they are bold and strong enough who brawl in opposite to conventional Indian society which is bound with old customs and traditions.

In Indian patriarchy system women are spurred and governed by Indian traditions and customs. Marriage is the subject of social pattern which were only conduct within cast and love marriage are viewed as a social crime and owed as reprehensible offense. The marriages are subject of paying dowry to groom's family. India is a country in which most of people are living in joint
family in which married woman always suffers with viciousness and totalitarian from her in-laws side. In conventional authentic Hindu society still discards divorce. Manju Kapur is an eminent Indian English women novelist who has depicted on issues like man-woman relationship, material relationship, woman desire, body, gender indifferences, and revolt. She also explores socio-culture life in modern and semi- urban and urban Indian society. Manju Kapur’s views of women’s freedom and sovereignty are deeply ingrained in the Indian women’s conditions within the socio-cultural and economic spaces and paradigms of the country. The protagonists in Manju Kapur’s novels are trapped in the incessant dichotomy among the personal desires and the institutional and social responsibilities. The women characters produced by Manju Kapur are exemplify by the implementation of a critical and impulsive outlook which raised question of their status and as a consequence effort to revolute cultural and social perceptions and stereotypes and ethics in order to construct a space of their own which conveys a redefinition of their identity as well as debate and conflict into social milieu, and patriarchy creed. Kapur has focused on the elements which curbs for liberty of women to live, cultivate and actualize herself the way men do. The comportment in which religion, customs and myth are exploitation to positions women into a reception of their minor position affecting them to lead claustrophobic and confined lives. Female protagonists in her novels defy and triumph over the ideological subjugation and redefine ethics and presented value systems to replicate themselves in a significant way.
Women writers in post-colonial India have shaped a literature of their own, so to say introduction women in the milieu of the changing era, specially absorbed upon the consciousness of such women. Indian women have consciously received the ascendancy of the patriarchal value structure by conceding silently to their dispensed roles and allocating themselves to be subjugated. In the modern scenario with developing in education, better job chances and the consciousness of rights and privileges of women have enforced her to consider. Today Indian women are exposed to new parameters of values with education and economic autonomy and placing them in a rather contradictory state where they desire for freedom while they fear their conventional role but they are still not having enough daring in give away from the circumstances. In this situation woman has to reshape her position, undoubtedly not an effortless victim of circumantances. Women writers have portrayed Indian women in this wavering, and explored them pragmatically both psychologically as well as physically in their fictions. This kind of literature has given to new projection of the role and position of women in contemporary Indian society.

In the past era, Indian women authors' works and novels underestimated because they largely dealing with patriarchal conjectures. In the decade of 1980s female novelist expanded with their worldwide gratitude. They shifted their thoughts from traditional stereotypes figures of women characters to women characters probing for identity, no longer characterized and defined in stipulations of their victim status in male dominated society. In contrary to previously novels, female characters from the 1980s elapsed affirm themselves and disobey marriage and motherhood. Indian women
novelists in English of 1990s decade resembling as Manju Kapur, Shashi Deshpande, Kamala Markandaya, Gita Hariharan and Shobha De describe intricate, double and ambivalent identity of women produced by a conflict betwixt in tradition and modernity in their women protagonists. Their works no longer represent woman as a silent victim but they are defender of conventional ideals but an individual who struggle firm to liberal herself from cages of traditional society.

Indian women Novelists in English are proving to be a singular phenomenon in today’s modern times. Their unique genius, as reflected in their novels, has provided insightful understanding of women’s psyche. The reader is kept abreast of all the intricate thoughts and views of today’s women. Thus the writing of these novelists enjoy a significant and central place in women’s lives. (Dhawan 11)

The latter part of the last decade of the twentieth century's period observed a significant escalation of Indian English novels by a number of novelists which has enhanced the Indian English literature. These novelists set in motion to write like their Indian antecedents in 1950s, 1960s, 1970s and 1980s resolutely about the multifaceted Indian experience, on rural life in colonial and post-colonial time, holocaust of partition, Indian expatriate, modern and post-modern and pragmatic troubles particularly dealing with women. In the year 1999 is well renowned of victories for Indian fictions in English as Manju Kapur, a Delhi base Miranda House teacher has successfully exposed the tribulations of Indian women in a joint family in patriarchal Indian society like her predecessors- Kamala Markandaya, Anita Desai, Sobha De, Shashi Despande, Arundhati Roy and Anita Nair. Manju
Kapur shaped female protagonists in her novels which are characterized by the espousal of a decisive and impulsive stance who raised the question on their positions and endeavor to reshape cultural and social stereotypes and ideals in order to produce a space of their own which convey a redefinition of their identity as well as debate and altercation to the social milieu and a established and potent patriarchal creed.

It is in this context that the role of women is discussed in the novels of Manju Kapur. We can observed in her novels depicted the notion that just marriage and women are subdue under her husband control were a second perception when we read the novels of Manju Kapur. Her debuted novel Difficult Daughters has eminences success and won the Commonwealth Writers' best first book prize in 1999. Kapur being a post-colonial writer deals with the problem of Virmati, an educated daughter in a colonial Indian family, the novels seems as Kapur's accolade to her country's carnival of 50 years of independece in which she makes her protagonist Virmati, a cult stature to flight against outlawed, social and family bondage and patriarchy rules for women in Indian society. Dora Sales Salvador in her notes to her Spanish Translation of this novel points out, “Kapur emphasizes the efforts made at that time by numerous women who, while demanding equal opportunities, equal access to education and life opportunities going beyond convention were a visible force in the nonviolent resistance to the British” (qtd. in Rollason: 3).

Manju Kapur’s Difficult Daughters (1999) presents Virmati and her intellectual thirsts. Virmati acts and behaves like a difficult daughter for her mother and also for her daughter Ida in due course of time, and she becomes a
difficult daughter for Virmati. Both Virmati and Ida eventually end up bearing a disproportionate burden of compulsion and exploitation. In the very first line, the exploitation of Virmati is seen and this thing not is occurred again next time, where Ida bursts out, “The one thing I had wanted was not to be like my mother.” (Difficult 1) In the post colonial era, the partition has been the most prolific and prominent area for creative writers. Kapur projects the image of the rebellious but stoic women ultimately breaking traditional confines in the backdrop of a conventional narrative thread Virmati seeks human relations that will permit her to practice the degree of control over her life which, as an educated woman, she deserves. Her second novel A Married Woman is a work of exploratory treatment on the most controversial and political issue of the demolition of Babri Masjid and a woman's fixation with love and lesbianism. The novel is a kind of description on a woman's irreconcilable marriage and which consequential turn in frustration and also explored the existing political havoc in its historical perspective. There are many emblems which provided enough backdrops of women are submissive under patriarchal Hindu culture. In Ramayana Sita and in Mahabharata Draupadi are great figures, who also became victims of male subjugated society. The backdrop of these perceptions derived from Indian history. Sita the women who is a symbol of purity and pious has to give evidence of her purity. Draupadi, who is never asked by their husbands before putting her on stake in gambling match, so we see history of our Indian culture it, is doomed with patriarchal hegemony

Manju Kapur represents the craving for self-sufficiently and separate identity in her woman protagonists in this post modern novel in a traditional
thread. The man-woman differences lead feminism as a social movement sought to redress this imbalance in society by providing female stage with the same rights, regulations and opportunities as men in order to be able to take their rightful place in this world. In an interview with Jai Arjun Manju Kapur says:

Literature by women, about families, always has these larger considerations, with years of studying texts, it becomes almost second nature to look beneath the surface at social and economic forces, gender relationships and how they are played out in an arena that, in my writing happens to be the home. But then, all sort of things happening outside do affect what is happening inside the home. (Singh 179)

In her first novel the central protagonist Virmati’s life has vowed with suffering and protestation voice against family institution, marriage, and traditions of Indian society. With her protagonists Virmati Manju Kapur has covenant with theme of travails in self-identity versus socio-cultural identity. Manju Kapur's second novel *A Married Woman* is seeing the sights of protagonist Astha a married woman of a middle class family. Her husband finds no situate in her life. Manju Kapur has well depicted the frustration, suffering and travails of middle class woman who are at a loss to slam social traditions. Astha strive her best between family and society but she accomplishes at elsewhere of immoral steadiness and aberrant desire within company of Pipee, the widow of Aijaz Khan. Kapur looks into pip of women liberalization from family bondage and conventional role of woman through Astha. Manju Kapur's fourth novel *Immigrant* is outcrop protagonist Nina
who caught in-between east-west culture. Kapur projects in Nina bold affirmative character who dares to fight against patircharay Indian culture and conventions. Nina leaves her husband to lead an individual and liberal life. Nina has committing infidelity with the fact that she is not taking anything away from her husband. Kapur in this novel looks into the problem and perplexity of person as what hierarchy should be allocated to the West and India and the mental liberation and internal expansion attached with physical console and opportunities certainly entice the Eastern world to the West. Inspite of silent and mimic women of Indian women who suffer under the male dominance, Kapur represents new woman who cultivate the wish of being independent and lead their own life. They wish to carry all the responsibilities of gloving away from a husband and children.

Women writes in post-colonial India have shaped a literature of their own, thus to articulates, preamble women in the perspective of the changing social milieu, specially focusing upon the psyche of such women. It is true the Indian women knowingly accepted the dominance of the patriarchal tradition structure by conceding mutely their conventional dispensed responsibility and subsequent themselves to be subjugated. But in escalating education, enhanced job opportunities and consciousness of rights and privileges of women have obligatory her to ponder. Indian women today are bared to a new set of ethics with education and economic liberty putting them in a rather contradictory condition where they craving freedom while they anxiety for their conventional responsibility but they are still not dare to enough stand out from the circumstances. At this stage the woman has to redefine her position, definitely not an easy endeavor. Women writers have trapped the
Indian women in this fluctuation and have portrayed them realistically both psychologically as well as physically in their novels. Such literature has definitely give to a new depiction of the stature and position of women in the contemporary Indian society.

Women as a focus issue in Indian fiction in English are not something current matter but the approach of the novelists is certainly different in past era. In the novels of 1960s women in Indian novel were explored as ideal figures having different merits with no notion of rebellion while the late novels depicted women as educated and aware of their rights and privileges demanding suitable situate in the society. Definitely, last two decades’ women writers have fruitfully attempted to sever the literary and social rules of past. They produce cavernous into psyche of their women characters and also indication a new perception of morality. The new generation of Indian women novelists such as Gita Hariharan, Namita Gokhale, Anita Nair, Shobha De and Manju Kapur have provoked much critical consideration. They have composed in their novels which focusing on the dilemma of contemporary women especially in their venture for emancipation and liberation from the matrilineal social system.

Literature is the medium of highlighting any issue or restating any situation prevailing in society. Though dynamic involvement of women in post-independent Indian specially in the past two or three decades has been undeniably immense and constantly rising, yet male-subjugated Indian literature deliberately overlooked their prolong position and portrayed them perpetually as a subaltern. In the first decade of new millennium Kamla Markandaya who inauguration witnessed of a snub women writers who have
spurned all reticence and accommodating bravely dare to projecting, describing, evaluating and conferring the existent status and realistic roles of existing Indian women. As research has discussed in this chapter Gita Hariharan, Namita Gokhale, Anita Nair, Shobha De and Manju Kapur female novelists represent and established in constructing in successful way potent description depiction of women figures which give new re-orientation to Indian English fiction in literature. These writers have focused with women concern but they are not prejudiced. On the other part they drawn women characters in their works from broad assortment of women population placing them in their proper framework and milieu reveling how they experience or flourish, succeed or lose get mentally perplexed or overwhelm their obsession but in each and every in their novels women protagonists never sacrifice the repression and rules of society, no matter how progressive they may be.

In traditional societies such as India, for woman to free herself from the domineering patriarchy and to place her own voice to express her views, to concoct her own ways to mange herself is beside and exhausting passage against female- subservience, self-sacrifice and self denial. Manju Kapur has not only focused with social and psychological troubles affecting middle-class Indian women, but convey about the convolution of their situations and their changing approaches to and their capabilities in deal with those situations. Her novels reveals the appearance of woman's subtle ways of negotiating with her life in order to gain independence over her body and psyche and to have liberty to reconcile on her own identity released from all habituation, liberal herself from sex- dogged duties and concerts inconotrody of what she has to several epoch face as consequences. Manju Kapur's novels are observe of that
men domination means the ability to compel one's self on another, for the female characters it is competence to protect one's self from such annoyance. The protagonists of Manju Kapur's novels consider incredible approaches and positions to execute conclusion, to fight the master-culture. Silence, deception, acceptance, obedience, amusement, squabble, brutality, madness and sometimes even coquetry in some unusual illustrations in her novels, have been the subtle and flourishing means for woman to highlight herself and to adeptly authority and covenant with the presented circumstances to her support. The ‘self’ here, is not a consistent, universal self of ‘woman’, but women’s mixed selves overwhelmed in a world that imprison them to certain matrimonial and social milieu. Although the women here are married and are living with their husbands, they basically lead a life without companionship from the husbands. Rather, they achieve their boredom and disregarded that finally induced them to demonstrate courage to stand out, to be diverse, too suitable their enunciation and will to execution. Declining the man-decreed awkwardness and the voicelessness kept for women, they construct forward. Manju Kapur shows an insight into women's statures who are self-questioning and alone in patriarchal Indian society and her fictions set in diversity milieu, yet divulge pragmatic representation of women's situation in the patriarchy society. Her women's protagonists are caught betwixt the domain situation and modernity and strive for a quest of identity goes within them. They are conscious of their own existence along with problems in the changing scenario. They are not fragile and obedient but rather blunt and bold enough to countenance circumstantial circumstances around them and lead their life according to their own ways.
We have assessment from historical view to present era we have encounter with several personalities of women figures in diverse fields and areas. But still undoubtedly status of woman that does her in real sense elevated from conventional Indian culture to modern Indian culture? But still women have the question about women’s existence and treatment in the family domestic Indian society. Is there any amend in women stature from Sita to Shagun in contemporary Indian society? Indian English literature in fiction writing has increasing its volume from Indo-English period to post modern English period. The post colonial scenario's fiction writers and especially women fiction writers have dealt with various theme and portrayed socio-culture issues along with nuances faced by women in modern cultured oriented Indian society. Indian English fiction women writers of ninth century such as Nayantara Sahgal, Kamala Markandaya, Anita Desai, Ruth Prawer Jhabvala, Arundhati Roy Shobha De, Kiran Desai, Shashi Deshpande, Jhumpa Lahiri and Anita Nair have achieved immense popularity in India as well as in abroad. Arundhati Roy has remarked her name with first Indian female writer who awarded with Booker prize in 1997 for her diligent novel God of Small Things. Kiran Desai has added glory in Indian English fiction literature by her erudite novel Inheritance Loss which awarded with Booker Prize in 2006. Jhumpa Lahri a credible Indian diasporic writer achieved flourishing success with Pulitzer for her largely victorious fiction work of Namesake. In today’s world women’s population are about half and above and India also has about half population of women. Women in all around the world and even in India achieved large success and established themselves at highest position in
various fields. Women played her ideal role as a daughter, sister, wife, mother, grandmother and what not! Women accomplished at various field such as writer, dancer, politicians, sport players in various field such as tennis, badminton, cricket, boxing, hockey, sharp shooting etc., doctors, engineers, teachers, professors, ceo and director in successful company. Forbes magazine’s list of 100 most powerful women in the world includes Congress president and successful politician Sonia Gandhi, chief executive designate of Pepsico Indra Nooyi and ICICI Bank’s Lalita Gupte and Kalpana Morparia. In the sport area Sania Nehval in badminton, Sania Mirza in tennis, Mari Kom in boxing, Lazza Goswami in sharp shooting achieved immense succeed at world level ranking. In the business field Indria Nui has achieved honorable position of chief executive in PepsiCo Company. Indian women contributed their progressive achievements in various fields not only India but all around the world which add glory and honored in the name of India.

In patriarchy Indian society women are silent and mimic under the male dominance family and society. Manju Kapur makes an effort in her novels by projecting bold, revolutionary women characters which are not surrender under supremacy of male society and raised their voice for their rights and privileges in Indian society. Manju Kapur moved away from conventional, age old depiction of self- scarifying women towards differing female protagonists searching for identity and self respect. Manju Kapur has enlightening facets, confusions, anguish and nuisances of modern Indian women in her women characters. Kapur has explored various issues such as socio-cultural, man-woman relationship, marital issues, family relationship, and traditional and modern society's dilemma in her fictions. Manju Kapur
has depicted new woman who is self esteem, self-independent, who is capable enough to bare responsibilities of her life and stand affirm against patriarchy Indian society. Kapur's message is loud and clear that "society would be better off if its females were effective and capable" (Difficult 163). Her women protagonists achieved their special position in each field.

**Rationale of the Study:**

The researcher has made an attempt in her doctoral research work to study all the novels of Manju Kapur, published so far, namely *Difficult Daughters* (1998), *A Married Woman* (2003), *Home* (2006), *The Immigrant* (2008) and *The Custody* (2011) with a view to studying the Indian Middle Class Women in the novel of Manju Kapur and has made an attempt to search how Manju Kapur explores the complex terrain of the Indian family and reveals many issues that are deeply rooted within the family, the revolt against the age-old traditions, quest for identity, the problems of marriage, the search for self and lastly the women’s struggle for her survival, and her aspirations.

Thus, the basic rationale of this proposed doctoral research work is to study how Manju Kapur depicts and portrays Indian Middle Class Women in her novels and how her novels reveal the life of the Indian Middle Class Women, their struggle for basic rights, quest for identity and survival. Thus, the researcher in her present research work has studied the feminist perspective in the novels of Manju Kapur.
**Research Questions:**

More than half of the population of the world is made of woman but the woman is not treated on par with man despite innumerable evolutions and revolutions. She has the same mental and moral power, yet she is not recognized as His equal. In such conditions, the question of searching her identity is justified. Actually, in this male dominated society, she is wife, mother, sister and home maker. She is expected to serve, sacrifice, submit and tolerate each ill against her peacefully. Her individual self has very little recognition in the patriarchal society and so self-effacement is her normal way of life. The illustration of Sita, Savitri and Gandhari are always expected to be followed by her. But the noticeable point is that these ideal women existed only in epics, they were princesses and queens much far from the pains and sufferings in modern world in which modern woman has no identity of her own. She lives for others and breathe for others.

**In this context, the researcher, her doctoral research work, has tried to find the following research question:**

- How do the Indian Middle Class Women by defying patriarchal notions that enforce women towards domesticity, assert their individuality and aspire self-reliance through education?
- How do the Indian Middle Class Women nurture the desire of being independent and also want to shoulder responsibilities that go beyond a husband and children?
- Why the Women in the novels of Manju Kapur who cannot depend on others to sort out the domestic situation and proceed to tackle it on their
own, are not silent rebels but are bold, outspoken, determined and action-oriented?

- However, do these heroines blossom into new women in the real sense? Though they dare to cross one patriarchal threshold, are they not caught into another, where their free spirits are curbed and all they do is ‘adjust, compromise and adapt’?

**Objectives of the Study:**

The women’s question today is no longer an issue confined to the position of women within the family or their rights to equality with men in different aspects of social life. It is part of the total, far broader question regarding the direction of change that our society is taking, economic, social, political, and the intellectual perception and analysis of that process. It is in this context that the researcher has critically studied the women as discussed in the novels of Manju Kapur.

An age-old idea that all women were meant to get married and be submissive to their husbands was given a second look when one reads the novels of Manju Kapur. Manju Kapur, in her novels presents women who try to establish their own identity. The women of India have indeed achieved their success in half a century of Independence, but if there is to be a true female, independence, much remains to be done.

- Thus, the main objective of this doctoral research work is to study and to analyze issues related to the middle class women in the novels of Manju Kapur, published so far, namely *Difficult Daughters* (1998), *A Married Woman* (2003), *Home* (2006), *The Immigrant* (2008) and *The Custody* (2011).
In the light of the above mentioned main objective, the researcher has the following objectives in the mind for her doctoral research work.

- To study the new women in the novel of Manju Kapur so taking into account the complexity of life, different histories, cultures and different structures of values, the woman’s question, in other words, aspirations and realities of the Middle Class Women as portrayed in the novels of Manju Kapur.
- To study why the women are under the patriarchal pressure and control and are discriminated and biased in lieu of their sex.
- To study what kind of the lives of women and struggle under the oppressive mechanism of a closed society are reflected in the writings of Manju Kapur.

**Limitations of the study:**

In this doctoral research work, the researcher has studied only how Manju Kapur’s middle class women negotiate for independence and a respectable place in society. How Manju Kapur’s women in *Difficult Daughters* (1998), *A Married Woman* (2003), *Home* (2006) *The Immigrant* (2008), *Custody* (2011), understands the significance of adjustments and compromises and create their own self and fulfill their aspirations along with their loved ones? Thus, the main limitation of the study is that it does not take into account the portrayal of middle class woman as portrayed by the other contemporary women writers and has not studied other issues which might have depicted in the novels of Manju Kapur and other women writers.
Another limitation of this study is that the researcher has not studied Manju Kapur’s short stories and the portrayal the Indian Middle Class Women in the short story of Manju Kapur as this doctoral research work focuses only on the five novels she has written so far.

**Significance of the Study:**

This research work entitled as “*Crossing Patriarchal Threshold: Portrayal of the Incipient Indian Middle Class Women in Manju Kapur’s Novels*” is very significant as it is the first of doctoral research work focusing all the novels of Manju Kapur including her last published novel *Custody* (2011). With the best of my knowledge and the data which I have found from [http://www.inflibnet.ac.in/](http://www.inflibnet.ac.in/) and [http://shodhganga.inflibnet.ac.in/](http://shodhganga.inflibnet.ac.in/), it is very apparent that not a single researcher has completed PhD focusing on all the novels of Manju Kapur, however there three/four PhD thesis where Manju Kapur’s work has been researched on other themes and that too 4/5 years back even before her last novel *Custody* which was published in 2011.

Thus, the researcher believes that her study provides a new outlook and will pave a different way to look at Manju Kapur’s middle class women who negotiate for independence and a respectable place in society.
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