Chapter – 2

REVIEW OF LITERATURE

A review of the literature is a review of what has already been published on a topic by accredited researchers and academics. The purpose of the literature review is to convey to the reader what knowledge and ideas have already been established on a given topic. In reality it is a guiding concept.

It is a presentation of the basic knowledge relevant to advance research.

**Meaning and Definition of Review of Literature**

According to the definition given by University of Wisconsin Writing Center, Review of Literature is a “critical analysis of a segment of a published body of knowledge through summary, classification, and comparison of prior research studies, reviews of literature, and theoretical activities”.

“A literature review is an account of what has been already established or published on a particular research topic by accredited scholars and researchers.”

(University of Toronto, 2001)

“A literature review is a body of text that aims to review the critical points of knowledge on a particular topic of research.”

(ANM, 2000)

**Source of Related Literature**

There are mainly two sources on the basis of which we can gather relevant information –

1. **Primary source** – It includes the original text written by the author which theorises some concepts.
2. **Secondary sources** – Reference books, journals, newspaper articles, books on historical essays, annual magazines etc. are included.
3. **Electric source** – Electronic literature search through web also proves very helpful. It includes online journals.

**Importance of Review Literature**
• It serves as foundation of the proposed study.
• Helps the researcher to understand his topic for research better and also clarifies vague points about his problem.
• Helps and guides the researcher in finding out more sources of related information through the bibliography of a study already conducted.
• Helps the researcher in developing his research plan, formulation of assumptions and concept.
• Helps the researcher in drawing a comparison between his findings and of other researchers, studying on somewhat similar points.

1. The Article “Social realism in the novels of Kamala Markandaya with special reference to Nectar in a Sieve, Possession and a Handful of Rice” by Banumath Balan deals with different type of realism classified as social realism and cultural realism in all the above mentioned novels of Kamala Markandaya. The basic theme that has been dial in all these novels is hunger and starvation. In Nectar in a sieve Kamala Markandaya portrays the struggle of Nathan for survival from beginning till end. He loses his life in the joint of earning the bread. In Possession Valmiki is forced to leave the country along with carline Bell because of is poor parents. Anaruya, the narrator of the novel very well portrays the unfavorable circumstances which make Valmiki, a puppet in the hands of an English lady. In Handful of a rice”, Rani has to adopt illegal profession in order to fulfill the basic family needs much as food and clothing. Kamala Markandaya also presents the conflict between eastern and western ideologies in almost all her novels. In spite of all this, the article does not highlights man-women relationship.

2. The article entitled “Themes of man-women relationship in Contemporary Fiction: A study of Women Novelists in Indian Fiction” by Sella Kumar S is dealing with the substantial contribution by the woman novelists of India. They enrich the Indian novel in English through their concern with the issues related to women in poem of gender discrimination. They try to expose the ill treatment faced by the woman on both physical and psychological level in the male dominated Indian society. They analyse the character and inner mind of women from the point of view of feminine sensibility and depict the struggle of women against aggressive male domination. Indian women to face discrimination at
every level whether it is social, cultural or religious. Through the present paper Sella Kumars tries to compare the works of few Indian novelists, Kamala Markandayas, Ruth Raner Jhabnal, Nayantars Sehal, Santha Ram Rao, Anita Desai, Shashi Daspande, shoba are etc on the light of man, woman relationship. No doubt, the article deals with man-woman relationship but it is not an indepth study of Kamala Markandaya’s novels.

3. The article “The Sylvan Rural and Struggle Urban – A comparative study on the changing Scenario in Kamala Markandaya’s Novel Nectar in a sieve” by C. Ramkumar presents the Indian rural society after independence when industry is effecting the life of villagers in general. Through this paper C. Ramkumar highlight Kamala Markandaya’s thematic complexity. In Nectar in a sieve. He describes the significance of the title of the novel through the effects made by Nathan and Rukmani in their struggle for survival. The flight of rural dwellers in the poem of poverty, hunger, starvation has been depicted in the novel. Besides introduction of Industrialization and urbanization makes their life worse. Their peaceful life has been snatched away by ecological devastation as a result of the establishment of tannery familial bonds has been shattered which are considered to be strength of Indian society. Industry is responsible for social and novel degradation in the life of the poor. The focus of article is on the changing scenario at social and political level but it remains silent about to impact on man-woman relation.

4. The article “Man-woman relationship in the select Novels of Anita Desai and Kamala Markandaya” by S. Lalitha and Dr. R.Gauri Shanker deals with the comparative study on man woman relationship depicted in Anita Desai and Kamala Markandaya’s selected novels. They analyze the attempts of the protagonists to solve the problems of their lives. The article highlights the attempts of married Indian woman who embodies sacrifice in their life. Their journey from self-denial to self-assertion and from self negation to self affirmation has been interpreted in varied ways. The study presents the varied ways. The study presents the various aspects of woman’s life. Marriage, migration, motherhood ad midlife.

5. The article entitled “Portrayed of womanhood in Kamala Markandaya’s Nectar in a sieve and Shashi Deshpande’s the Dark Holds No Terrors” by P. Arockia Raja
Kumari is dealing with the theme of gender bias in the novels of Kamala Markandaya and Shashi Despande. As both the novelists are feminist writers so they present the psychological crisis in the lives of Indian women. Gender issues in Indian society are very common. They are responsible for the deplorable condition of women in the forms of exploitation ad gender violence. Kamala Markandaya’s Nectar in a Sieve, Rukmani the protagonist of the novel is presented as an epitome of Indian wives as she is tolerant and her nature is submissive while Shashi Despande’s Saritha in the Dark Holds to Terror is dogmatic. He rebels against the imposed norms of society culture and nature. She seeks self quest and self exploration. But both Rukmani and Saritha are exploited by their male counterparts. Inspite of their different natures, women enshrines an ideal image of women in India society.

6. The article entitled “Human Bonds and Bondages. A Thematic study of Kamala Markandaya’s Novels” by Dhannya Purushotham highlights the dicture “Man is born free and every where he is in chains” by Russian in the novels of Kamala Markandaya. He lays emphasis on the chain of connection that affects relations. According to pursue between. This chain can be seen in social problems of the society for eg. Exploitation leads to poverty to hunger and hunger to former and from the two degradation. These social problems break the back bone of Indian society. UN newly Independent India as depicted in Nectar in a sieve. Plunger and degradation lead to fatalism and realism in the life of poor tenant formers. The paper seeks to expand the thematic as put of Kamala Markandaya’s novel. It is fails to present the in depth analysis of man woman relationships.

7. The article “Filial relationship in Kamala Markandaya’s A Handful of Rice” by Dr.Nidhi Upadhya emphasizes on the role of family in the life of human beings. Lanced familial bonds always from the strength to bear the onslaughts of cruel nature in urban society. The novel it’s with urban economics; Rani the protagonist of the novel leaves village to settle in city which he has to face hunger. A poverty which affects the emotional bonds that exist between family relations. Markandaya successfully portrays the impact of diverse contemporary problems that affects human relationships.

8. The article “Clash between Traditional Values and Modern Beliefs: A study of Kamala Markandaya’s A Silence of Desire by Kuldeep Singh Duhan highlights
the conflict between eastern and Western outlook in Kamala Markandaya’s A Silence of Desire. The novel dramatizes the psychological melodrama in the relationship of a middle class husband and wife. Dandekar represents western modernism whereas his wife represents eastern spiritualism. The conflict occurs between science and superstition, faith and reason and between a husband and wife. These differences of outlook affect their relationship. Dandekar fears that he will lose his wife but compromise succeed the conflict.

9. “Portrayal of Women’s psychic’s in a Silence of Dense” by Vijay Mehta and Denre” by Vijay Mehta and Bilal Ahmad Ganaie explores the psychological relationship between husband and wife. In the noel tragedy occurs due to suspension, silence and misunderstanding. The protagonist Dandekar is representative of western culture by education or thought though he is an eastern by birth. His wife Sarojini is an Indian with the core of her heart. The relationship of Dandekar and Sarojini is of between science and religion, western and eastern culture, rationality and spirituality. Both husband and wife are pole apart their relationship. In such cases compromise works as a bridge in to make conjugal relationship happy.

10. The Article “Predominance of Allegiance in the creations of Kamala Markandaya by Dr. Priyanka Chanda explores the predominance of allegiance in Kamala Markandaya’s Novels. In Nectar in a Sieve, Rukmani and Nathan presents their allegiance to G for them the highest goal of soul is liberation and truth transcends all rural values. Ravi the protagonist of A Handful of Rice burst out in anger seeing the inequality and unfairness of the city. Valmiki in possession tries to adapt western ways in the beginning through unorthodox methods of Caroline Bell. But his link with part equally remains with the Swamy. In the end he leaves modernity for spirituality Kamala Markandaya explores the bond between the benefactor and the artist master and disciple and saves Val from being possessed by Caroline Bell his patronage. In Silence of Desire, Dandekar and his wife’s relationship has been shown. Their conjugal life is restored by mutual understanding compromising abilities and exercise of the patience from both sides.

11. The article “Feminine Awakening in the Novels of Kamala Markandaya” by Seema Dhillon is dealing with the struggle of a woman to find out her identity in
the male dominated world in Kamala Markandaya’s novels. Kamala Markandaya portrays a realistic picture of struggling woman of contemporary society through her characters ie, Rukmani, Nalini, Ira Mirr, Roshan, Melen, Lalitah Mohini Usha etc. the presents her woman in constant search for meaning and value of life. Their journey and value of life. Their journey from self-denial to self affirmation is presented. As her novels are often known for feminist voice, her female protagonists are struggling to get recognition throughself-expression without losing their basic personality. Though the critic tries to explore the women who are struggling to find out their identity, she fail to provide in-depth analysis of man-women relationship in the novel.

12. The article “Women craning Self: A Comparative Appraisal of Kamala Markandaya’s Nectar in a Sieve and Shashi Deshpande’s That Long Silence” by Dr. Nidhi Bhatt is dealing with the ultimate sufferings of woman in male-dominated society. Society levels them as ideally warm, gentle, dependent and submissive, woman is treated subordinate and dependent on man by their familial life and working pattern her Nidhi Bhatt in the paper presents the pathetic condition of women and their unending struggle for gaining the identity in triarchal order of the society.

13. The article “Thematic study of Similar limitation can be observed in the Nectar in a sieve by R. Mahalakshmi explores the desperate life of the farmers. These tenant farmers find in their lot varies of natural calamities, constant hunger, poverty, ruthless machine and heartless men. The advent of industrialization is rafted as cause of physical and mental torture in the peasant communities. Nathan and Rukmani in Nectar in a Sieve are representative of rural dwellers all over the country. The novel records the heart breaking existence of the people living in the villages after industrialization and urbanization. Besides there is depiction of woman consciousness and poverty, dislocation and dislocation and disintegration of family member money minded capitalistic theory and social degradation have been presented. The critic tells us the story of rural dwellers and their sufferings but this study is limited to the thematic study of Markandaya’s Nectar in a Sieve rather than exploring man-woman relationship in detail. The paper is a good attempt in bringing out women position in male dominated society.
14. The article “The Image of Women in *Nectar in a Sieve*” by Rajesh Vinayakrao Dandge deals with the position of a woman in Indian society. In patriarchal order of Indian society the right to property and the right to make important decisions goes to the male members of the family. Will of malas dominates over women. This gives rise to social problems like dowry and fortitude where a woman is considered as liability. Even the national construct of India made herself sacrificial denoted and religious. Thus a woman’s identity in India is defined with the parameters of her social relationship to men. In *Nectar in a Sieve* Kamala Markandaya’s Rukmani struggles all her life fights with adverse situations but she does not surrender herself to them. She always maintains faith in divine and hopes for better. Rukmani stands undefeated in Markandaya’s quality of keeping into woman psyche and depicting her suffering, aloofness and humiliation. Rukmani is an ideal image of Indian woman.

15. The article “Probing Identities Amid Racial and Cultural Conflicts: Kamala Markandaya’s *The Nowhere Man and Some Inner Fury*” by Sunita Rani is dealing with cross-cultural and racial conflicts that emerged in the life of expatriates. She deals with identity crises in two of the above mentioned novel. These novel stand as testimony to the traumas, problems and paradness of the life in exile. Kamala Markandaya explores the conflict between the western and the native values of life and its impacts on the life of immigrants. In her novels she presents the clash between the eastern and western culture that hampers the people to assimilate with the new one. In *The Nowhere Man* Vasantha a typical Indian traditional wife dies in her proves of assimilation at the alien land. She fails completely in detaching herself from the native culture. On the other hand Srinivas is a little bit different from his wie, adopts the alien culture as it is. He feels at home in this culture and simultaneously wants to remain intact with his native culture but time forces him to realize that he is an alien on western soil. Ultimately he finds himself rootless and a nowhere man looking for a nowhere city. In *Some Inner Fury* Kamala Markandaya dramatizes the lives of young people lost in the political confusion of the freedom struggle. Kamala Markandaya brings out the fact that the Indian and the English may be friend but the gap between the two cultures can’t be bridged. The protagonist Meera rejects her boy friend Richard in the end of the novel because she apprehends that she will lose her identity. Mira’s brother kit though seems happy with his
western ways of life is discarded by his own people. His alien behaviour creates a gulf in her married life. His wife Premala embodiment of Indian culture is split between ‘primitive’ and civilized. She finds her identity lost in the so called civilized world. On the other hand Kamala Markandaya presents Roshan in the same novel as a liberated woman of modern India and gets an example of the fusion of the culture. The character of Roshan has perfect bleaching of alien and native.

16. The article “Frank and Realistic Portrayal of Characters in the work of Kamala Markanadaya” by Parminder Kaur and Dr. Sheetal Bajaj deals with the realistic portrayal of characters in Kamala Markandaya in her ten novels. Kamala Markanadaya presents all the follies and hypocrisies of her characters. They are strong and courageous and fights with courage the oddity v/s life. They are not ideals but possess the general weaknesses of mortals. They are trained to face the realities of life. In Nectar in a Sieve, Rukmani faces many life difficulties in the form of starvation, adultery, death and prostitution, but fights to the end. In A Handful of Rice, Ravi represents a real and vivid account of the degradation and immortality. In some Nner Fury, Mira prefers nationalism to her individualism. In Silence of Desire, Dandekar and Sarojini exhibits the relationship of husband and wife with natural and real favour. In Possession Anasuya makes Caroline realize of the Indian culture and traditions. In The Golden Honey Comb Manjula and Mohini instill patriartic feelings in Rabindranath against British Raj. In two Virgins Lalitha and Saroja presents the clash between modern and tradition. Kamala Markandaya’s characters though seems changed in the changing circle of time through their activities but this basic traditional mental vision remains unchanged.

17. The voices of the Dispossessed in Kamala Markandaya’s The Coffer Dams by Dr. Ashok Kumar Chaturvedi deals with the life of tribals who are dommed to remain marginalized and lead their life with in its periphery. The novel Coffer Dams also presents the discourses of marginality, east-west conflict, class consciousness and cultural paradigms like all other novels of Kamala Markandaya. The dam construction in the novel draws a line of demarcation between the privileged and the underprivileged, the exploiters and the exploited, the rich masters and their poor workers, the primitive and the modern. Clinton’s
and his men capture the rite and ask the tribals to vacate the place. They not only displace the tribals but also encroaches upon the natural surroundings of the tribal area. The novel realistically express the policy of the powerful to exploit the powerless in the name of development.

TAPFUMANEYI, KEITHY DANMORE KUDAKWASHE AND RUPANDE, GIFT (2013)

The paper also shows that media texts are replete with gender biases, leading to the symbolic annihilation of women. The paper argues that the media is a powerful ideological tool which can be modeled in ways that can address gender imbalances in society.

GUPTA, AKANKSHA AND KAILASH (2013)

At present, she is a freelance writer and columnist for several newspapers and magazines. She lives in Mumbai with her second husband, Dilip De and their six children. She writes racy thrillers which are set in urban India which are invariably bestsellers. The erotic content of her novels has been somewhat controversial, with some reviewers being contemptuous of her work while others suggest that she is countering the taboos held by many women writers. She has also written the script for several successful television soaps such as Swabhimaan. She wrote a column called "The Sexes" in the Indian magazine called The Week where she wrote about women, social taboos, social and media's mediocrity, and regularly flays men for being sexist and chauvinist. Although she initially gained recognition for her status as a rebel her writings currently sound matronly and even somewhat prudish.

PATTERSON, NATASHA (2012)

This paper critically explores the links between Women's Studies and distance education and questions whether this style of learning is compatible with feminist pedagogical goals. A review of the literature was conducted, primarily from a US and Canadian perspective and the following are highlighted as key concerns to feminist educators: gender, technology, curriculum, and pedagogy. Significantly, the research suggests that distance make up the majority of distance education users.

AZHAR, SHEEBA AND ALI, ABID SYED (2012)

In the first phase, the women's question emerged essentially in the context of the identity crisis of the new educated middle class. Manju Kapur's female protagonists are mostly educated, aspiring individual caged within the confines of a conservative society. Their education leads them to independent thinking for which their family and society become intolerant of them. They struggle between tradition
and modernity. It is their individual struggle with family and society through which they plunged into a dedicated effort to carve an identity for themselves as qualified women with faultless backgrounds. The novelist has portrayed her protagonists as a woman caught in the conflict between the passions of the flesh and a yearning to be a part of the political and intellectual movements of the day.

ASHFAQ, SAMAN MS. (2014)

Communal discourse in present-day India has had a momentous impact on women belonging to minority ethno-religious communities. Either as victims of rape, mutilation and murder whose bodies and identities emerge as sites of revenge, or as pawns in the hands of a patriarchal and opportunistic state, identitarian politics and violence has diversely affected the social, political, economic and psychological status of minority women in the present milieu.

BASU, ANINDYA AND BHADURI, SUKLA (2015)

In a real democracy equal rights of men and women are imperative both in terms of electorates and representatives. In case of India, world's largest democracy a three-tier electoral system is in operation- constituting of Members of Parliament, Members of Assembly and Members of Urban Local Body or Panchayat depending on the level of urbanization. But the representation of women in the seats of power has been abysmally low all through, for which 33 percent reservation in the lowest tier has been constitutionally approved. In the megacity of Kolkata, which is said to be the intellectual capital of the country, the situation is no different.

SINDHU, D. SINDHU (2015)

Narayan presents lively middle class mannerism and their tension between tradition and modernity of the urban middle class. He exposes the vanity, snobbery, sentimentality, pretentiousness, hypocrisy, corruption and evils of the middle class society. Thus in spite of diversity in themes and techniques, Narayan's fiction has some common features, namely the presentation of a personal narrative against the back ground of modern Indian history, the conflict of values between the family and the individual and the awareness of social change. By his choice of themes and a unique style of presentation, he has carved a niche for himself in the crowded literary scene. His protagonists are all ordinary middle class people and the family constitutes the hub of preoccupations.

KARIM, SANAUL MOHAMMAD SHAH ET AL (2015)
This paper makes an attempt to throw light on the man-woman relationship in Henric Ibsen's "A Doll's House". The Ibsenian man and woman are the representatives having origins in every locale and every time. Nora and Helmer of Ibsen are every time's and place's Nora and Helmer with different colors and shades. The way they act and react is meted out of time's constructed and modified selves across the globe. They do and undo everything according to the made selves. The manhood and womanhood, the masculinity and femininity are naturally unnatural as well as unnaturally natural.

JOHNSON, AMBER & BOYLORN, M. ROBIN (2015)

A critical examination of the web series shows contradictions and missed opportunities to humanize rather than stereotype the characters. In this essay, we examine the first season of Between Women's depictions of intersectional identities, and the ways in which those depictions both perpetuate and challenge racial, sexual, gendered, and class based representations. We begin our analysis with a discussion of performing possibility, hyper/in/visibility, and Black sexual politics, including Black feminism and quire theory. We then offer a brief episode analysis to further familiarize our readers with the show. FmaHy, we analyze themes of Black sexuality, masculinity, and intersectional as depicted through the narratives.

PONNACHAN, SOPHIYA KEERTHY (2016)

This paper deals with how the director Padmarajan portrays a gay relationship, way ahead of its times in a conservative society like Kerala. The core feelings of the major women characters in the movie shall also be examined in this paper. Towards the end of the movie the girls fall in to a huge misery and they commit suicide. Being first of its kind the movie is a humble attempt of the maker to bring out shades of lesbian love in a complicated relationship between two school girls. The film is an exploration of a world of freedom and independence through the love they feel for each other, the hindrances they come across and the final choice to surrender to love that they make.

BUBERWA, DEODATUS KATABARO (2016)

Different scholars have successfully indicated the way women have been excluded in migration studies. It is so evident that both empirical and theoretical reviews show the magnitude of women exclusion in migration studies. The fact that women are excluded in migration studies does not explicitly show the need for their
inclusion. One would ask a question: Is it necessary that women should be included in migration studies? This paper answers this question with a big ‘YES’. It does so by reviewing literature through which it serves to show that there is necessity to include women in migration studies. The need for inclusion of women in migration studies is empirically verified basing on the fact that women do migrate and are affected by migration whether they migrate or not.

**PATIL, B.D. AND R.C. (2016)**

Present research paper deal with correlation study between Urban- Rural and urban - rural male - female literacy. Study area, is predominantly is tribal area. Most of people lived in the remote areas and hilly region. As per census 2011, In Maharashtra has about 55% population lived in rural areas and 45 % being lived in urban centers. Nan durbar district had a population of 111037 and a 15.45% population lived in urban areas. Dhulia district has a population of 376093 about 23% population are urban. Data on population characteristic surmised and calculated with the help of Carl Spearman's rank order.

**WALIA, PUSHPINDER (2015)**

The present paper is an attempt to bring forth a historical paradigm of feminism as well as the theoretical bases that form the context of the feminist perspective. Therefore,, the two major schools of feminism—American and French—are being taken up as formulating the framework of feminist ideology, followed by the concerns of Indian feminism and its differences from its Western counterpart. Feminist analysis is based on the assumption that gender is a crucial factor in the organization of our personal lives as well as our social institutions. Hence, it is imperative to understand feminist perspectives so as to re-interpret and reevaluate the studies of cultures, individuals, policy and other areas of scholarly inquiry.

**PARMAR, BIPIN (2011)**

He as a Researcher tried to cover all the plays and movies of Mahesh Dattani. He represents different themes and social aspects in Indian Drama in English. He tried to show condition of Indian middle class family with their living style with full of struggle and situation of women in India. How people of India are struggling throughout the life is shown by the researcher.

**BHATT, DR. NIDHI (2012)**
Women are the ultimate sufferers in this male dominated-society. Infect, society also characterizes them as ideally warm, gentle, dependent and submissive. Family life and the work patterns convey the idea that woman should be subordinate to and dependent on man. Being female, women writers have a different vision to analyze their position as they can see and understand them accordingly. Their own experience about women can be beautifully highlighted on paper. In the present paper the pathetic condition of women, the taboos laid on them by the society and their unending struggle for their identity is presented through the rural and middle-class female protagonist of Markandaya’s Nectar in a Sieve.

ANAND, BHANDARI SUDHA (2007)

The role of women in Indian society and the iconic image of the female in India have continuously passed through an evolutionary process and Literature has always been the principal medium to create and articulate this feminine image. It would, therefore, be wrong historically to consider that the great part the women of India played in the non-cooperation movement and the position they have achieved for themselves in modern Indian life was the result of a sudden transformation.


A Comparative Study of Selected Novels of Anita Desai and Kamala Markandaya endeavours to examine the man-woman relationship as depicted in the selected novels and also analyzes the ways the protagonists have adopted to overcome the problems of their lives. A comparative study of the two novelists provides a fascinating and rewarding experience. Anita Desai and Kamala Markandaya are the two great artists in the realm of English fiction. However, except for an article or two, not many studies have attempted a comparative analysis of married Indian women in the novels of these two writers. They are ready for sacrificing themselves. They move for self-denial to self-assertion and from self-negation to self-affirmation. A large number of critical articles and some full length studies with regard to the two writers have appeared individually. This study is an attempt to analyze various women characters against the background of important aspects of woman's life-marriage, migration, motherhood and midlife. Hence, this paper seeks to examine the portrayal of women by these two contemporary Indian women novelists.

Rancher Ann (2008) feminism Today- the Personal is Political’, Published in Perspectives, Volume 17, Number 1, late spring 2008. The Fictions of A.d, A study in
character & Conflict, Prestige Publisher, New Delhi pg.15 Feminism Today- the Personal is Political by Ann Farmer states that the women's activist development is more politically slanted than implied for self-awareness. All the improvements and the progressions in laws are still settled in second or the third wave of the women's activist development. We are presently holding up for the fourth development to achieve correspondence of the genders in true terms.

Tandon Neeru, (2008) Feminine Psyche, a Post Modern Critique, Atlantic Publishers & Distributors 2008, pg 70, Present paper dissects the sorts of viciousness against ladies group and its reasons. It analyzes measurable figures on the unlawful acts and savagery states how government and deliberate associations are endeavoring exertions towards finishing/ minimizing brutality against ladies. Article states that number of arguments against different sorts of women's brutality enlisted in police headquarters in the year 2010 are 2, 13585.

Neeru Tandon, (2008) Today, Anita Desai is recognized for her originality, versatility and the indigenous flavour of her character-portrayal that she brings to her work. Her women characters are real flesh and blood protagonists, who make you look at them with awe and with their relationships to their surroundings, their society, their men, their children, their families, their mental and psychological make-ups and themselves.

Mani Meitei M (2008) "In her fourth fiction, "Anita's vision" Rajeev book distribution, (2008) New Delhi page no-111-112 Where Shall We Go This Summer (1975), Anita Desai presents an exceptional personality emergency of the focal character Sita, a touchy lady in her initial forties. Not able to live in the strife-torn present, she is in the throes of recognizing herself with the past, spoke to by her adolescence on Manori Island twenty years prior. The past turns into a psychic buildup in her 'particular oblivious', the scenery of her life and her fanatical distraction with it provides for her the quality to abandon her home, spouse, two kids and the urbanized life of Bombay for Manori island, where she supposes she would have the capacity to live under an enchantment spell": "She saw that island figment as an asylum, an insurance. It would hold her child securely unborn, by enchantment".

Hardesty Nancy A (2009) Anita Desai, Vision and Techniques In Her Novels, B.R Publishing Corporation, Delhi, p 3, Two Tributes to the Strength of Women's Friendships- Reviewed by Nancy A. Hardesty- review about importance of female
bonding and relationships based on frequent communication, shared passions, and life-times spent together.

Budholia O.p, (2010), Anita Desai, Vision and Techniques In Her Fictions, B.r Publishing Corporation, Delhi, p 3, This paper endeavors to study Rama Mehtas “Inside the Haveli” from women's activist point of view and investigates how Rama Mehta, through the hero of fiction, Gaeta, presents the picture of current, instructed young person who is pulverized under the weight of male overwhelmed and custom bound India society. Paper uncovers that after marriage a ladies in Indian culture misfortunes her character and battles for survival. Paper investigates the investigation of woman's rights and its different definitions. It clarifies that Feminism battles against male haughtiness and requests equivalent rights and treatment of ladies as person. It requests enthusiastic and mental change regarding one another. Woman's rights are not affront of accomplice yet is a development of social reproduction. It is not against man yet it difficulties to patriarchal musings.

Budholia O.P, (2010), Anita Desai, Vision and Techniques In Her Novels, B.R Publishing Corporation, Delhi, p 3, This paper attempts to study Rama Mehtas “Inside the Haveli” from feminist perspective and explores how Rama Mehta, through the protagonist of novel, Gaeta, presents the picture of modern, educated young woman who is crushed under the weight of male dominated and tradition bound India society. Paper reveals that after marriage a women in Indian society losses her identity and struggles for survival.

Chhikara, (2010), in the article, 'Manju Kapur's Difficult Daughters: A Saga of Feminist Autonomy furthermore, Separate Identity' basically investigations women's liberation in Kapur's books. The author imagines that Manju Kapur presents the longing for self-sufficiency and separate personality in her ladies heroes. In Difficult Girls in the chain development of the occasions, Virmati turns into the troublesome little girl for her mom as well as Ida for her.

Marx,(2010), in the article, 'The Changing Image of Women in Indian English : A Study of Arundhati Roy's ' The God of Small Things' remarks that through novel Arundhati Roy uncovers the changing part of ladies in Indian Post provincial writing. The essayist examinations the character advancement of Rahel and Ammu. A talk of arrangement of dissatisfaction in affection which goes through the novel is sought after to demonstrate that the disservices and abuse of ladies go through age also, this has its impact on all, including individual, family, and society.
O.P.Budholia, (2010) In Voices in the City Anita Desai reveals Nirodes constant struggle towards his search for existence. The novelist succeeds in combining the past with the present through the successive events and happening stored in the unconscious mind of the protagonist. Nirode with his two sisters Monisha and Amla wages a war against the adverse social forces. Kolkata, which shelters them, is one of the factors, which deter their future progression.

These characters strive continuously to exist in this metropolitan city, but the cruel and suppressive role of the city baffles them. Finally, they meet their defeat. Nirode losses his identity as a man in the whirlpool of social forces: he goes into oblivion. Even in the beginning of the novel, Nirode feels nightmarish by the cruel rebuffs of the city:

Striding off the bridge into the coagulated blaze of light and sound and odour, that was the city of Calcutta. Nirode cried: Unfaire, life is unfair and how faint and senseless it sounded in all that tumult of traffic and commerce about him. This light was crass, it stung his eyes, and what he wanted was shadowy silence, stillness.

Sethi Deepa (2010) A Critical Review on Cry the Peacock, Rama Brothers India PVT.Ltd. New Delhi. Most delicate to the soul of a spot and the method for Anita Desai work which influences the individual sensibility, ethically and profoundly. Desai characters show the topic of estrangement and absence of correspondence in wedded life, Sita, a center matured lady alongside her two kids, Maneka and Karan, lands to live in her father's island house. She is in a mind-set of urgency and uncertainty. Not able to shoulder the anguish of her fifth pregnancy, she flees in an attack of fear and gloom from Bombay "keeping in mind the end goal to attain the supernatural occurrence of not conceiving an offspring."

The effect of the expansive change on the Indian social and political scene could be seen in the books of Mulk Raj Anand's Untouchables (1935), R.k Narayan's Swami And Friends (1935), and The Serpent And The Rope (1960) of Raja Rao. Khushwant Singh came into the spotlight as an unrefined realist in the current times with the distribution of his Train to Pakistan (1956).

An essential gimmick of this period was the development of Indian ladies authors composing in English. Their appearance added another measurement to Indian English fiction. The overwhelming figures were Ruth Prawer Jhabvala, Kamala Markandaya, Nayantara Sahgal and Anita Desai. Anita Desai, one of the artistic illuminators of cotemporary Indian fiction, written work in English, is the most
noticeable among the Indian English authors, who have attempted to depict the awfulness of human souls, trapped in the circumstances of life. In her books, Indian English fiction obtained a profundity, which, it occasional had some time recently. She is more intrigued of the inner part scene of the human personality than in delineating the reasonable and social substances of life.

Anita Desai is primarily known for her investigation of sensibility. The amazingness of male in varying backgrounds has made ladies most helpless in the public arena. Anita Desai is known to have spearheaded the methodology of social change, through her exploratory writing. This considerable undertaking could be achieved, since she could draw a flawless harmony in the middle of East and West. The development of women's activist artistic feedback is one of the real advancements in abstract studies in the previous thirty years or thereabouts. Women's activist researchers separate sex from sex and perspective the last as socially or socially developed class. Sex is learned and performed; it includes the heap and frequently regulating implications are given to sexual distinction by different societies. Women's activists may contrast in the significance, they allot to sex, which is a biotically based class. However the thought that sexual orientation standards could be changed is fundamental to women's activist hypothesis.

The impact of the far-reaching change on the Indian social and political scene can be seen in the novels of Mulk Raj Anand’s Untouchables (1935), R.K Narayan’s Swami and Friends (1935), and The Serpent and the Rope (1960) of Raja Rao. Khushwant Singh came into the limelight as a crude realist in the modern times with the publication of his Train to Pakistan (1956). An important feature of this period was the growth of Indian women novelists writing in English. Their appearance added a new dimension to Indian English novel.

The dominant figures were Ruth Prawer Jhabvala, Kamala Markandaya, Nayantara Sahgal and Anita Desai. Anita Desai, one of the literary luminaries of cotemporary Indian fiction, writing in English, is the most prominent among the Indian English novelists, who have tried to portray the tragedy of human souls, trapped in the circumstances of life. In her novels, Indian English fiction acquired a depth, which, it seldom had before. She is more interested of the interior landscape of the human mind than in depicting the practical and social realities of life.

English has attained widespread recognition and many novelists added to its escalation. Bankim Chandra Chatterjee’s Raj Mohan’s Wife pioneered the literary

**Iphigenia , (2011)**  “Iphigenia on March 31, 2011 in Blog Events, PoC Reading Challenge 2011, South Asian Challenge. Sandwiched between these two is “Translator Translated,” an example of another of Ms. Desai’s preferred topics: literary and academic politics, which were also the subject of “In Custody,” a 1984 novel later made into a Merchant-Ivory film. Prema Joshi is a “prematurely aged” instructor of English literature at a girls’ college, “a tired woman going home from work with nothing to look forward to, nothing to smile about,” who sees a way out of her malaise when she unexpectedly gets a chance to translate into English a set of short stories written in one of India’s many regional languages. The focus here is the hierarchy that separates writer and translator, with the latter clearly in an inferior position and frustrated by it, and what happens when a translator violates that order.”

**Reddy K Suneetha & P Madhurima, (2011)**  “Indo English Fiction, New Perspectives: Anita Desai’s literary career began with her novel Cry the Peacock, in which she reveals the grim psychological battle fought in the mind of Maya. A study of her novel reveals that she uses fiction as a site for studying the role of women in society and thereby indirectly offers a critique of the existential social set up that marginalizes women”.

**Bittner Terrie.(2011)** The Novels of A.D, A study in character & Conflict, Prestige Publisher, New Delhi pg.15 1990 Women’s Voice in Indian Fiction, Adhyayan Publishers &Distributors, New Delhi, forward (v) A Tempest: A Brief History of Woman’s Suffrage’ A Tempest: A Brief History of Woman’s Suffrage by Terrie Bittner- the writer speaks of lack of voting privileges, divorce laws which gave women no protection, even over their own children, barriers to education and little protection from husbands. They based their document on The Declaration of Independence itself, a document that had already changed history once. The woman’s suffrage creating laws that brought change.

**Singh Kanwar D, (2011) ** Indo English Fiction, New Perspectives: Belonging Nowhere: Uproot/Exile and Identity CrisisIn Anita Desai’s Baumgartner’s Bombay,
Aadi Publications Jaipur. Pg. 9, 10 through this research article, an attempt is made to compare the feminism present in the Works of Anita Nair and Shashi Deshpande. Both the novelists have presented the plight of Indian middle-class women who face conflict of tradition and modernity. The paper reveals how Shashi Deshpande and Anita Nair depict the misery of Indian girl-child who suffers from gender discrimination and feels herself inferior. They express how women are exploited within the marital frame.

Both the authors have exhibited the predicament of Indian working class ladies who face clash of convention and innovation. The paper uncovers how Shashi Deshpande and Anita Nair portray the wretchedness of Indian young lady kid who experiences sex segregation and feels herself mediocre. They express how ladies are abused inside the conjugal casing.

Kanwar D. Singh (2011) "Budholia O.p, 2010, Anita Desai, Vision and Techniques In Her Fictions, B.r Publishing Corporation, Delhi, p 3, Anita Desai’s fiction Baumgartner Bombay (1988) concentrates on the changes, separation and mistreatment endured by an individual who is evacuated and supplanted far from one’s roots, accordingly losing stay and neglecting to get distinction and sociability anyplace else. Hugo Baumgartner, the hero of the fiction is perpetually estranged abroad once he leaves his home/arrive. The ideas of race and local area turn out determinedly in the outline of Hugo."

Sreenathachary V(2011) "In His books "Like Virgina" Indo English Fiction, New Perspectives: Techniques and Symbols Used in Anita Desai’s Journey to Ithaca, Aadi Publications Jaipur, pg 57 Woolf, Ania Desai’s distraction is with the inward universe of sensibility instead of the external universe of activity. She follows the effect of the external occasions on the inward cognizance of the character. The stress is on the effect of sights and sounds and physical developments on the awareness of her characters. To pass on this stream of cognizance, she utilizes a style that is supple and suggestive and a dialect that is graceful. The utilization of images, hence, gets to be inexorable."

Reddy K Suneetha & P Madhurima, (2011) "Indo English Fiction, New Perspectives: Anita Desai’s artistic profession started with her fiction Cry the Peacock, in which she uncovers the bleak mental fight battled in the psyche of Maya. An investigation of her fiction uncovers that she utilizes fiction as a site for
considering the part of ladies in the public arena and in this manner in a roundabout way offers an investigate of the existential social set up that minimizes ladies

Iphigenia, (2011) "Iphigenia on March 31, (2011) in Blog Events, Poc Reading Challenge (2011), South Asian Challenge. Sandwiched between these two is "Interpreter Translated," an illustration of an alternate of Ms. Desai's favored themes: artistic and scholastic legislative issues, which were additionally the subject of "In Custody," a 1984 fiction later made into a Merchant-Ivory film. Prema Joshi is a "rashly matured" educator of English writing at a young ladies' school, "a tired lady running home from work with nothing to anticipate, nothing to grin about," who sees a way out of her disquietude when she suddenly gets an opportunity to decipher into English a set of short stories composed in one of India's numerous local dialects. The center here is the chain of importance that differentiates author and interpreter, with the last plainly in a substandard position and baffled by it, and what happens when an interpreter disregards that request."

A Review on investigation of sensibility and brain research of female hero of the Anita Desai's fiction "Yell, the Peacock". It uncovers how Anita Desai portrays the inclination perception, separation and anomalous conduct of hero, Maya. Paper uncovers how Anita Desai has depicted Indian ladies' reasons for alarm, shakiness, depression and sufferings through Maya. Scholar finds that underlying drivers of conjugal dissension and dejection of Indian ladies lie in age contrast, distinction in development, Indian rationality of separation and correspondence hole in the middle of spouse and wife.

Dr. D.R Mane (2011) Anita Desai displays a unique blending of her experience through her effective use of symbols. In her novels the inanimate forces in nature change into a living-breathing reality. Nature plays a significant role. In the stark, barren and lifeless lives of the protagonists, Nature acts both, as an embodiment of hope and life and as an ironical presence that sharpens the awareness of grim existence in the hollow metropolis. In Anita Desai’s novels, the trees, birds, season, hills and gardens symbolize hope, regeneration and freshness as well as the grim reality of existence.

A sense of insecurity, horror and barrenness pervades in the landscape of Delhi, in the novel- In Custody. In Cry, The Peacock, the dance of the peacocks is symbolic of the typical feminine emotion. Apart from this the novel Fire on the Mountain is unique in its symbolism; particularly the symbol of fire is worth of a special notice.
Dr. V Sreenathachary, (2011) Like Virginia Woolf, Anita Desai’s preoccupation is with the inner world of sensibility rather than the outer world of action. She traces the impact of the outer events on the inner consciousness of the characters. The emphasis is on the impact of sights and sounds and physical movements on the consciousness of her characters. To convey this stream of consciousness, she uses a style that is supple and suggestive and a language that is poetic. The use of symbols, therefore, becomes inevitable.

The journey itself is a symbol that refers to the pursuit of spiritual realization. It is a quest for spiritual transcendence. Having married, Matteo and Sophie set out for India, dressed in identical blue jeans and T-shirts and sports shoes. But there is one important difference in respect of the hair. Sophie’s hair was very short while Matteo’s hair was growing long. The contrast in appearance is suggestive of the contrast in their temperament. Matteo’s long hair is suggestive of his spiritual inclination. The short hair of Sophie probably suggests her preoccupation with the mundane. This difference in temperament leads to clashes, conflicts and incompatibility.

Sophy S Pereppadan (2011) presents Anita Desai’s Women’s Voice in Indian Fiction, Adhyayan Publishers & Distributors, New Delhi, forward (v) Concept of forlornness and aloneness with two contrastive human encounters whose result is the individual removing from the typical and expected conditions in the article She had been Alone: A Moment of Private Triumphs: Alienation in Anita Desai’s Fire on the Mountain.

Ashok Kumar, (2011) According to Ashok Kumar there is a fascinating myth about the creation of the woman by Brahma who, in his generosity, wished to give man a companion. Since he had exhausted all the material in the creation of man, be borrowed several components from his bountiful creation, Nature, and made woman out of them.

Olsson,(2011), in the proposition 'Arundhati Roy: Reclaiming Voices on the Margin in The God of Small Things' fundamentally considers Arundhati Roy's novel The God of Small Things from the post frontier women's activist viewpoint, with an uncommon spotlight on how she displays distinctive portrayal of ladies, taking as a foundation the discourses inside postcolonial woman's rights about subaltern and the portrayal of ladies from the purported Third World in principle and writing, and also the idea of organization from social investigations. The reason for existing is come to by
examining and looking at three fundamental female characters in the novel: Mammachi, Baby Kochamma and Ammu, focusing on their distinctive methods for identifying with the male saint of the novel, Velutha, an untouchable in the waiting station arrangement of India.

**Indu Swami, (2011)** Indian English fiction constitutes an important part of the world literature today, and women novelists have made significant contributions to it. The post-colonial women writers interpreted and rewrote issues related to pre and post-colonial experiences, as they appeared on the stage of Indian English literature. They started portraying emotional and psychological themes on par with the partition, experience in general and by referring them to women's experience, thereby adding a gender perspective to the issues related to partition and exhibiting true values of female's position in today's society encompassing many other aspects of domestic life and related hurdles.

Works focusing on aspects related to partition, exposed the critical, differential dimension and the impact of partition on men and women, with substantial light being focused on the reality of the relation between gender and socio-historical processes. The life, women lived and struggled under the oppressive mechanism of a closed society was reflected in the writings of women writers in the post-colonial India. In the patriarchal Indian society, marriage is a means of deliverance from being socially condemned, and it relieves a woman from the sense of insecurity and uncertainty. To the older generation, marriage is no reason to rebel; it was always accepted as a part of life's pleasure, and was a phase of initiating certain Dharmas associated with social and religious institutions.

**Chicago Review, Vol. 33, No. 1, (1982)** Anita Desai's novel brings to mind not the Forster's A Passage to India but the Forster of Howard's End. In broad conception, the similarities between the two novels are obvious: the atmosphere of both novels is built around a house; both might have been titled Two Sisters. Indian novelist and short story writer especially noted for her sensitive portrayal of the inner life of her female characters. Several of Desai's novels explore tensions between family members and the alienation of middle-class women.

**Nirmal Sharma, (2011)** Anita Desai depicts the Indian woman as a fighter, a victim, a heroine and ultimately a winner because of her indomitable spirit and attitude of compromise. She has portrayed both kinds of women- those who are symbols of growth and change and those who are symbols of powerful means of withdrawal,
regression, decay, death and destruction. A woman is a giver of life, a means of moving forward and perpetuating the human race; at the same time the cruel slaughters of fate lead to her despondency withdrawal. Anita Desai designs the exploration of the disturbed psyche of the Indian woman laying emphasis on the factors of loneliness and alienation. Women are suddenly confronted with the enigma of survival. However, the women in her novels do not give up the strife so easily. They indulge in self-analysis, self-discovery and ultimately compromise with the situation to live life stoically and becoming assets to the family developing the power of substance.

**Chandana John, (2011)** Anita Desai’s novels are all presented in three parts and display deft imagery and linguistic devices like the use of poems and stream of consciousness, methodology. Desai’s women show a heightened awareness of life in all its sordidness. Desai’s characters can rebel and rebel again but her quest for life on her own terms leads more often than not, in failure or extracts, such a heavy price from her that her identity is lost. In Cry, The Peacock, the lead heroine-May, is extremely sensitive and intensely sensuous person. She does not find anybody who can understand her morbid fears and her unique way of looking at life and this alienation pushes her into a state of insanity. Her tendency to give in to her fate is the direct effect of her feelings of being unimportant and marginalized existence. As her name suggests, she creates an illusory world around her and trying to come to terms with her marginalized status, she assumes that for Gautama, her husband, life is not of much value and pushes him off the roof.

**Kalpana Purohit and Sunidhi Bissa, (2011)** Most of Desai’s novels deal with symbols and images, suggesting the identification of human beings with the forces of isolation and alienation. This sense of exile and alienation is a complex issue in her novels. The novel, Fire on the Mountain first connects, then procures, engulfs and envelops to form a personal universe for each individual, making every individual's world a psychological manifestation of the individual's mind. It arouses the sense of being, an outsider, despite living within a milieu in which one is born and bred. As Salman Rushdie, once aptly described Desai’s work as solitude, her characters as isolators and outsiders - her fictions probe the tensions between their desired privacy and detachment, and the powerful family and social lies that both stifle and sustain.

**Shresh,(2011)**, in his examination article, 'Different Types of Narrator in the Selected Novels of Anita Desai' presents that how an essayist's decision of storyteller is
significant for the way a fiction work is anticipated by the peruser. Pundits have for a
since quite a while ago recognized creator and the storyteller. It is additionally seen
that the storyteller does not generally address the peruser but rather may address
individual or people in the novel itself. The present article attempts to center upon
the way that in the works of Anita Desai there is a blend of every one of the three
sorts of portrayal. What's more, to legitimize this point, the article examines the
diverse techniques for portrayal in the chose works of Anita Desai. In the meantime,
we have additionally investigated different sorts of storytellers and their suggestions
in different sorts of abstract works.

Sreenathachary. V (2011), Indo English Fiction, New Perspectives: Techniques and
Symbols Used in Anita Desai's Journey to Ithaca, Aadi Publications Jaipur, pg 57. In
this paper journalist investigates how Shashi Deshpande depicts the picture of
present day Women who face void and feel vacuum in their life. The paper looks at
how patriarchal set up, where man is given complete opportunity and
purposelessness of life constrains the ladies characters for self-reflection and to
figure out their own particular personality in the general public.
It expounds how the hero Jaya endures because of absence of correspondence with
her spouse. It investigates how her spouse, her youngsters, her siblings and her
mother frustrate her. This makes her to revolt and requirement for the personality
and at last her journey ranges to trade off.

Banerjee, (2012), in her article, "The Different Models of Rebellion and its Effect on
Society through an investigation of Small Remedies and Difficult Daughters"
demonstrates that the issue of scan for character is inseparably identified with the
issue of presence. It has been mainstream subject with ladies essayists of Indian
English fiction in English. They have attempted to delineate this subject in their
works in a single manner or then again the other. On the other hand we have early
writers like Kamala Markandaya, Anita Desai, Shashi Deshpande and Nayantara
Sahgal managing the subject of emergency of character, while on the other we have
writers like Manju Kapur, Bharati Mukherjee, Shoba De, Arundhati Roy, Anita Nair
attesting their privileges of being a lady. R.K.Srivastava has appropriately said that:
"The man-lady relationship moves toward becoming more critical because of quick
industrialization, developing mindfulness among of their rights and independences,
and westernization of states of mind and lives of the general population.
Singh and Singh, (2012), in their article, „Feminism Voice in Anita Desai and Other Indian Writer says that Anita Desai does not manage such an issue which absolutely the review of a women’s activist mastermind. There lies a more profound refinement between ladylike sensibility does not waver to stick point the equivalent obligation of female character. While a women’s activist attempts to see just the concealment, abuse savageries and shameful acts did to the lady kind before and he connects these wonders with the present. Desai does not take after this sort of philosophy in her anecdotal word. Through books, Anita Desai and other Indian essayists attempt to delineate female sensibility.

Malathi and Prema, in the article, Portrayal of Women in The Selected Novels of Amitav Ghosh, talk about the ladies characters of Amitav Ghosh. This article managed the depiction of ladies characters in the chose books of the Amitav Ghosh’s the Glass Palace, The Hungry Tide and Sea of Poppies. Through the depiction of ladies he means to conceive a fore. Amitav Ghosh depicts his ladies delicately and infract, they are the main spirits in his fiction. They are unmistakable depiction of a social development. He never exhibits his ladies as clear radical women's activists nor as the cliché pictures of Sita and Savithri. They are the characters of reality and in his books; he depicts the ladies characters in a reasonable way.

Devi, and Mahalakshmi, (2012), in the article, „Depiction of Women in Shashi Deshpande and Shobha De’s Works: “A Contrastive Study”, says that, Shashi Deshpande portrays her lady of the cutting edge modern age, who needs to accomplish individuation and valid self-identity without changing the way of life and custom of society. Shobha De has effectively portrayed her lady characters as a person with flexibility of decisions. She has anticipated the inclinations and wants of the high society house spouses who decline to be choked by their situations. This paper has made an endeavor to delineate how the states of mind and conduct of ladies varies as indicated by the general public, she has a place with; by featuring crafted by Shashi Deshpande and Shobha De. Ladies journalists in English present knowledge and comprehend the quandary which present day ladies are looking in a customary society, where double profound quality is acknowledged standard.

Dr. Rathee, (2012), in the article, “Image of Woman in Media and Literature : Journey from Difficult Daughters to Desirable Daughters” analyzes the picture of lady in Manju Kapur’s novel Difficult Daughters and Bharti Mukherjee novel Desirable
Daughters and furthermore the part of media in showing the picture of ladies before society and carries the peruser (reader) into contact with a wide and different range of another ladies rising amidst complexities and inconsistency of neo progression period. In Difficult Daughter and Desirable Daughters, the peruser can investigate and translate the particular excursion of ladies characters with regards to more extensive frontier, man centric and neo imperialistic mistreatment and concealment. Dr. John et al, (2012) in the book, ' A Critical view on Manju Kapur's Difficult Daughters' is a basic investigation of the novel Difficult Daughters by Manju Kapur. It is an account of two little girls, Virmati and Ida. Through the story Kapur scrutinizes on mindset of society. Society acknowledges man's blame and furthermore pardon him however that not occur about lady. Manju Kapur needs to tell how Virmati and Ida both turn out to be such a troublesome little girls with no error to their folks. Gopal and Virmati both fall in cherish however the discipline bears just Virmati. They center on characters, Aptness of title, Tradition and change and in addition ponders a novel in women's activist approach.

Dubey (2012), in the article, Identity Crisis in Kiran Desai's Inheritance of Loss "gives a citation from the Sudhir Kaker's cited see in Modern Indian Novel in English"-at a few places character is alluded to as a cognizant feeling of individual uniqueness, … ..And at yet other puts as a feeling of solidarity with a group's perfect" is by all accounts most important with the present discourse. Inquiry of personality experiences two perspectives; the portrayal of distinction and the articulation of a specific network Thus, one's character is an amalgam of both the social distinction and ID with the social convention and absence of either for the most part brings about a „state of loss", and it was Macaulay who made a feeling of misfortune in the psyches of numerous Indian.

Rana and Beniwal, (2012), in the article, 'Contemporary Women Writers and the Problematic of the Nation' properly remark that the scholarly direction of female feel has proceeded, from a fixation on ladies' scholarly subordination and avoidance to ladies' different artistic convention. The essayists imagine that a more intensive look is required at the arrangements of ladies authors with greater subjects like country and its governmental issues in the imaginative and basic field of English writing in India.

Varthini, (2013), in the article, Family, A Manacle Of Female: An Appraisal" goes for conveying self-assurance to female from the accountabilities given to them or
constrained on them indeed, even by ladies. Shashi deshpande, a clear writer to manage familial life and women’s situation is taken for this appraisal. The books of Shashi Deshpande enlighten disharmony in man-lady relationship. Indian lady worried about the concern of family, without disapproving regardless of whether the family is broadened or atomic.

Shashi deshpandes picked novel for this assessment is a Matter of Time, a three age story in which Kalyani is a standout amongst the most essential characters in her books. In this paper feministic approach is connected to bring out female’s regrettable condition in the specific culture. Indeed, even in however in this twenty first century it appears that female are offered opportunity to get more space in every one of the fields like space traveler, legislative issues and so on, they are not viewed as people.

Jadhav and Deshmukh,(2013), in the article, 'Component of Modernity in Shashi Deshpande's The Dim Holds No Terrors' say that Shashi Deshpande holds incredible worth as an Indian English Woman Writer and the main Indian writer to have made striking endeavors at giving at a voice to the dissatisfaction and disappointment of ladies. The novel The Dark Hold No Terrors extends the post – present day issue of a lady who unequivocally dislikes the attack on her singularity and character. Sarita in the novel delineates the excursion of present day lady towards monetary autonomy, passionate equalization and social acknowledgment As K.R.S. Iyengar calls attention to, "She is a cutting edge stickler who resists her own particular mother to wind up a specialist, opposes her standing to wed outside, and challenges social traditions— to propel her profession.

Kadam Sachinkumar, Lomte Prameshwar N. (2013) - Historically women have been suppressed in past and literature. In the ethnical area they have represented "adjured"-burdened, indented and silenced. Now in the recent days, women started to grab spaces for themselves. In India with the battle from colonialism one more soundless battle carried on at the same time that followed by women to impart themselves equality with men. This was obvious as well in the literary domain.

Susikaran, (2013), in the article, “A Cry for Social Consciousnesses in Mulk Raj Anand’s “The Old Woman And The Cow delineates that the most recognized humanist of today is Mulk Raj Anand , a universally presumed Indo-Anglican authors , short story essayist ,writer , craftsmanship faultfinder and artist . From his novel „The Old Woman and Cow one can locate the entire procedure of making a
cutting edge lady from being a manikin in man’s hands to the condition of a free lady who states her equivalent rights with man and requests acknowledgment accordingly.

Usha, (2013), in her article, "The of Hope and Development in Shashi Deshpande’s A Matter of Time", center on topic of marriage. In the present novel, Deshpande portrays the unpretentious procedure of abuse at work in marriage. While the heroes of her prior books can not consider themselves outside marriage. Sumi, the hero of the present novel, finds herself unperturbed in such an emergency. She oversees herself commendably and progresses toward becoming self-dependent. A penetrative investigation of the novel uncovers that it raises numerous issues relating to marriage. The topic of the marriage is investigated in its distinctive structures and complexities along with the progressions which are coming in this foundation with the evolving socio-social milieu. One critical viewpoint managed in the novel is the investigation of male mind.

Bhasha Shukla Sharma (2013) writes that she portrays the society minutely with its suffering, anxiety, and misery. “What is the Indian way?” An American scholar, John Koller, writes that “its central idea is the possibility of human liberation from our fragmented, finite and suffering existence.” She presents her protagonists in an emotional crisis struggling in search of self-identity in the chaotic society.

The book Kamala Markandaya: A Thematic Studyby Anil Kumar Bhatnagar is dealing with the themes of hunger and degradation, east-west encounter, fatalism politics, rootlessness and human relationship with variety and vividness. The book evaluates Markandaya’s position among post colonial writers like R.K. Narayan, Raja Rao, Bhabani Bhattacharya, Mulla Raj Anand. All these postcolonial uses fiction to reform the society through Gandhiji’s ideals but Kamala Markanadaya sets her characters free to follow their minds with the weaknesses of a natural man. She starts writing fiction just after India got independence and frankly portrays the society and its problem. She uses the fiction as a vehicle to convey her vision of life. In Nectar in a Sieve she deals with the theme of hunger and degradation in rural life. At the same time industrialization and urbanization is breaking the very basis of rural life. The sufferers are the peasants of Indian villages. In a Handful of Rice, Markanadaya realistically portrays the life of big cities where unemployment due to mechanization and frustration out of failure misleads young and innocent persons like Ravi to accept illegal methods of earning. Through the character of Ravi,
Markandaya has revealed several perversion of human caused by the adverse effects of poverty. Ravi could not lead a life full of honesty though he craves for it. In *Some Inner Fury* Markandaya presents the political turmoil. She presents the conflict between the ruler and the ruled. The novel is full of patriotic feelings of Indians and their hatred for the Britishers. Mira the protagonist of the novel leaves her English boyfriend for her patriotic zeal. In *Silence of Divine* Markandaya depicts the theme of clash between traditional and modern, faith and reason, earlier and western ideals gives through the relationship of husband and wife. Possession deals with the theme of exploitations of mainly man Caroline Bill on English lady tries to possess the simple boy Vallnike who is an natural artist but he not only leaves her but also the luxuries provided by her. He finds shelter in Swami with whom he is attached. Dal's decision to return India again symbolizes the east-west encounter and craning for freedom from the clutches of Britishers. *The Coffer Dams* presents the discourse of centre-margin politics, East-west conflict and class consciousness. Clinton represents the ruling class of tribal exploiters whereas tribal are exploited. Clinton's wife Helen advocates human relationship above all. Markandaya's another novel *The Nowhere Man* deals with the life of Indian immigrants VASantha and Saroja who leaves this country to avoid the racial differences but they have to face the same in England and ultimately they are forced to feel that they are outsiders in England. *Two Virgins* deals with the theme of conflict between East and west as there is a contrast between traditionalism and modernism. Lalitha is mad with his modern notions of life and pays for it whereas Saroja remains silent to the modern ways of life under the guidance of her aunt Alamelu and sanes herself from the exploitation of man by man for selfish purposes. *The Golden Honey Comb* is a historic novel that highlights India’s struggle for freedom. Her last novel of life pleasure city depicts the haunting story of development crushing the land and its people. In this novel Kamala Markandaya with her mature vision of life projects the view that inspite of cultural differences between east and west, they an unit. It explores the theme of universal brotherhood.

In her life time Kamala Markandaya wrote novels. All except *Bombay Tiger* has been dealt in the book as it was published posthumously.

In another book “Indian English Literature” edited by Basavaraj Naiker comprises various essays on Indian English authors. An essay entitled Man woman relationship: a common theme in the novels of Ruth Browar Jhabvala and Kamal
Markandaya by Kunjo Singh discusses that novels of both the novelists having similar pattern of their stories and dealing with man-woman relationship. In order to explore the treatment of this common theme, Mr. Kunjo Singh picks up Jhabvala’s *Heat and Dust* and Markandaya’s *The Coffer Dams* in this essay. The edited book has been published in a number of volumes and the only article touches the theme of man-woman relationship.

“Major Trends in the Post-independence Indian English Fiction” by B.R. Agarwal and M.P. Sinha presents a reasonable comprehensive account of the development of the Indian English novel since independence. The book discusses different aspects such as social, economic, religious and familial problems, the communal riots after partition, the problem of casteism, the subjugation of women and poverty in the post independence English Indian fiction. The book also discusses major writers R.K. Narayan, Raja Rao, Mulk Raj Anand Bhabani Bhattacharya, Nayantara Sahgal, Ruth Rawar Jhabwala, Anita Desai and Kamal Markandaya. The book suitably highlight Kamala Markandaya's position in the galaxy of Indian English fiction writers. Though we get a general perspective of Kamla Markanadaya's fictional world yet it could not give deep insight into all major novels of Kamala Markandaya.

“Feminism in Indian writing in English” edited by Dr. Amar Nath Prasad and Dr. S.K. Paul consists of various essays writer by eminent critics and scholars. The book comprises of essays on R.K. Narayan, Raja Rao, Kamala Markandaya, Anita Desai, Shashi Deshpande and Muhhaswita Devi. In this book one eminent critic L. Sasibala in her essay “Gender consciousness in Kamal Markandaya *Nectar in Sieve* discusses the lower and sub-ordinate position assigned for women. She offers an insight study of woman caught in the conflict between tradition and modernity. The book is useful in establishing the feminist outlook of Kamala Markandaya. It also helps in making the concept of feminism clear in its general sense.

The book “Indian women writer: Critical perspective” edited by Jayadisinh K. Dodiya. The book contains essays on various women writers. The collection of essays which covers a wide range of themes on different women writers. The book comprises different scholarly papers on outstanding women writers provide varied and analytic interpretation of their fiction.

The book “Indian English women’s fiction” written by Dr. Murali Manohar deals with almost all the 20th century major works of leading women writers such as
Kamala Markandaya, Nayantara Sahgal, Anita Desai, Kamala Das, Shashi Deshpande etc. In depth study of the work of these writers has been done to discuss the issue of marriage, career and divorce. Other feministic issues also have been dealt analytically and realistically with special reference to several literary works.

The book “Indian Women Writing in English: New Perspectives” edited by Dr. S. Prasanna Sree from Sarup and sons publishers is also an important work highlighting criticism in women writing in Indian English. The topics identity crisis, modern women, psychological exploration of inner mind, quest for identity and self, gender consciousness, conflict and morality etc. have been dealt in different articles on the major women novelists including Kamala Markandaya. The different angles projected in the book prove helpful in broadening the outlook while studying any novel of Kamala Markandaya.

Another book “Critical Response to Indian Fiction in English” edited by Amar Nath Prasad comprises essays on almost all the prominent novelists in Indian writing in English. The book contains critical article on major novelists. The novelists’ discussed in this anthology are Mulk Raj Anand, R.N. Tagore, Kamala Markandaya, Bhabani Bhattacharya, R.P. Jhabvala, Nayantara Sahgal Shashi Deshpande and Anita Desai etc. Though the book highlights the overall scenario of Indian English fiction yet it does not throws much light on Kamal Makandaya’s work specifically.

“Indian writing in English: A Critical Study” edited by K.A. Agarwal presents a collection of essays and research papers on Indian English poetry and fiction. The book is divided into two sections, section A comprises essays on poets and section B contains essays on Indian English novelists like R.K. Narayan, Raja Rao, Kamala Markandaya etc. The research papers also covers a brief critical survey of Indian English poetry and novel since their birth up to the present day. The book also includes different humanistic trends in contemporary Indo-English fiction. Again, the book is a general survey of the gradual development of Indian English fiction and poetry but as far as the Kamala Markanadaya’s fictional work is concerned, it would not be called its indepth study.

“Postnational Feminism: Post Colonial identifies and cosmopolitanism in the works of Kamala Markandaya Tsitsi Dangarambga, Ama Ata Siddo and Anita Desai” written by Hena Ahmad offers a significant contribution to the field of post-colonial and third world feminist studies. It reevaluates the ways in which third world women writers interrogate the relationship between women and nation in the post-colonial
context. The author brings forth the concept of post-colonial feminism, which she deploys to show how these writers challenge in rule of women as signifiers of national cultures in their works. The writers brilliantly explores the connection between post-nationalism and third world feminism. The book beautifully captures the evolution of feminism in the author belonging to different countries of third world but the major thrust is feminism and deals a little with the concept of man-woman relationship.

Another book “Indian fiction in English” edited Pramod Kumar Singh brings together a collection of scholarly papers on different issues of Indian fiction in English. It makes an intensive study of the works of the novelists such as Raja Rao, R.K. Narayan, Kamala Markandaya, Anita Desai, R.P. Phabvala, Salman Rushdie, Anita Ghosh, B. Rajan etc. The research papers by eminent scholars explores different aspects in the novels of their writers. The book fulfills its purpose by highlighting the major authors, their thematic concerns along with the technical aspects, but again the overall presentation merely give a comprehensive view of Indian English fiction.

The book “Kamala Markandaya: A Critical Spectrum” edited by Manmohan Krishna Bhatnagar scrutinizes Kamala Markandaya’s corpus. The book comprises scholarly studies of Nectar in a Sieve, Possession, A Handful of Rice, A Silence of Desire and Pleasure City by different writers. The book has total 18 scholarly articles, out of which 8 articles are completely devoted to the study of Nectar in a Sieve while others are of general nature. Though the book is a comprehensive study of Kamala Markanadaya yet it does not highlight the complex terror of man-woman relationship.

The book “Man Women Bonding in Socio-Cultural Indian Concept” by Dr. Kajal Thakur is dealing with the themes of relationship in the novels of Anita Desai, Kamala Markandaya, Arun Joshi and Shoba Be. The book deals with the theme of man-woman bonding of specifically in the novels of the above mentioned novelists. Attempts have been made to depict the human relationship under the stress of social, economic, political as well as psychological factors. The book also highlights the pressing need of focusing on the factors that can help improve relationships and resolve the labyrinth of relationships. The book also highlights the importance of different relations in human life.

The book “A study of Kamala Markandaya’s women” by Sudhir Kumar Arora centers on the women characters of Kamala Markandaya’s novels. The book seeks
to explore the unexplored aspects of her women to present the change in their identity. The book highlights the new image through a probe into her novels and it also gives the indepth analysis of sexual and familial relationship. Being a woman novelist Kamala Markandaya has created a number of women characters as woman consciousness is central to her world. The selection of articles in the book is basically from feminist perspective. Therefore the articles also hint at the man-woman relationship in the changing social, political and economic scenario. Obviously it is not a full length study of her novels from the perspective of human relationship.

Another book “Class Consciousness in the novel of Kamala Markandaya” by Pravati Misra explores the impact of class consciousness. The book aims at an evaluation of the novels of Kamala Markandaya in the perspective of class consciousness embedded in her fictional narrative. It seeks to explore Markandaya’s concern with the predicament of the individual in a class ridden society subjected to a process of radical change. Though it is a full length study of Kamala Markandaya’s major novels yet the novels are discussed from the ample of class division in Indian society and reveals a little about complexities of man-woman relationship.