Feminism as a conceptual notion, since its emergence has validated, interrogated and challenged the notion of dominance of the patriarchal classification, categorisation, and subjugation of women. Feminism enquires the fabricated notion of the social construction of gender which is perceived as a root cause of women subjugation and marginalization. Feminism postulates a non-sexist society which is possible only if women’s experiential knowledge is assimilated in the existing philosophical cognizance. This surmise advances the itinerary of feminism to critique and assail the gender stereotypes to establish an equal society which demands for depiction of women who are venturing out of stereotypical assigned roles and characters. Taking this axial preposition of formation of an equal society, further, the present dissertation attempts to examine the characters of Manju Kapur and in doing so, it foregrounds the poetics and politics involved in the depiction of women.

In this study, I examine the women characters who are interwoven around the issues those were raised during the women’s movement in the world and India especially, by following feminist criticism that comprises both literary theories like Second wave feminism, Marxist/ Socialist, Psychoanalytic, Third world feminisms and reading practices such as sexuality and their intersectionality with race, class, languages, bodies and other materialities, maternal subjectivities and creativities, institutions and their practices, power and resistance, gap and silences. Though, these theories and reading practices have certain differences in their approaches, I take only those theoretical formulations and issues that have been formative in interpretation of the characters.

Chapter 1 discusses an extensive survey of contemporary women writers’ characters, objective of study, the theoretical approach and an outline of succeeding chapters. Chapter 2 comprises the study of the first novel *Difficult Daughters* in the
light of the issues like a questioning of patriarchal authority, political engagement of women and an attention to marginalised groups which was raised during the second wave of feminism on which women characters are evolved and developed.

Chapter 3 examines, in the novel *A Married Woman*, the formation of or an attempt to create new concepts and vocabularies to share and express the experiences of women and to address absences in the existing knowledge by highlighting language, knowledge system and discourses that are patriarchal in nature and practice. The chapter examines the experiences of woman to woman relationship who do not share the blood bond, although bounded and shared a special bond. Chapter 4 examines the issues of reproduction, representation and the sexual division of labour. These issues were raised and were prominent during the first wave of feminism.

Chapter 5 scrutinises the issue of identity crisis faced by immigrants. It examines how a woman confined to an ascribed identity struggled to ventured out of that to construct her own identity in the western world. Along with this, it studies the issues and events that have been formative in the construction of her new identity.

Chapter 6 deals with the impact of globalization on women and their relationship with men within an entirely new perspective. The character of the protagonist is examined through the lance of development feminism because the western ideas of individualism and economic independence are double-faced. Chapter 7 sums up the findings with open-ended possibilities. After highlighting the contradictions and limits of the issues based study of characters. I conclude that issues raised during women’s movement could be a medium that could equip us with better understanding of women’s writing.