CHAPTER I: INTRODUCTION

1.1 Introduction:

The portrayal of woman in Indian English fiction, as the silent sufferer and upholder of the customs and traditional values of family and society, has undergone a tremendous change and is no longer presented as a passive character. Kamala Markandaya, Nayantara Sehgal, Jai Nimbkar, Shobha De, Anita Desai, Shashi Deshpande, Arundhati Roy, Manju Kapur and many other women novelists have individuals rebelling against the traditional role, breaking the silence of suffering, trying to move out of the caged existence and asserting the individual self. The woman is trying to be herself and however, does not wish to break up the family ties.

The novelists of the Post-independent era have very skillfully and effectively presented the predicaments of women which are imposed upon them and while fighting against these predicaments, how they come out of their traditional roles as a mother, daughter, sister and above all as a wife or a home-maker and acquire many unimagined and novel roles like teacher, social worker, social activist, businesswoman or corporate personality and many more. The present research is completely based on the study of the female protagonists in the novels of these women novelists. In fact, these novelists are regarded as the feminist writers and their writing is supposed to be feminist. The prime objective with which the feminist movement was started was to change the destiny of the women who have no rights, freedom, no honour and no social importance in such a social structure where the men are supreme.

India is one of the traditional countries with male dominated society. In our Indian traditional male dominated society, the condition of the women is the same as that of the women who live in other male dominated societies in other countries. What the feminist movement did in the western countries, the same is done by the feminist movement in India. The feminist movement has done a great job by helping women to come out of the slavery of the male dominated society and made them what they wanted to be. The movement changed the very plight of
the Indian woman who thought that her world is within the four walls of the house.

Indo-Anglian female writers are taking place onward through their muscular as well as certain tread, corresponding the rapidity of the further female writers every above the globe. The researcher comes across them satisfied within filled flower dispersal their human being heady scent. They are documented for their innovation, adaptability and the aboriginal essence of the loam that they convey to their effort. Various well-familiar Indian female writers write in English are Kamala Das, Shashi Deshpande, Arundhati Roy, Anita Desai and Shobha De. They clutch their individual within the female author’s globe of original refusal, sadness, family connections, domesticity etc.

Indian English fiction is one of the important forms of Indian English literature. It has achieved, equally fruitfulness as well as superiority of irritated fiscal. It also symbolizes different phase’s growth of our innumerable enlightening and general life precise from the commencing of the 19th to the mid-nineties of the 20th century. It deals with the following three phases of development.

First phase; in the first phase, there is a number of advancement which is answerable for making Indian English literature. The beginning exponents are like Henry Derozio (poet) for, That Make You Cry, Michael Madusudan Dutt is translated three plays Bengali into English; Ratnavali (1858), Sanskrit play, Sermista (1859), and Is This Called Civilization? (1871), Toru Dutt’s A Sheaf Gleaned in French Fields (1876), B. M. Malabari’s The Indian Muse in English Grab (1876), and R. C. Dutt’s Lays of Ancient India (1894). They are developed setters who commence to literary in the Indian replicate in an unfamiliar and foreign language. Although, their hard works are commonplace and lacking in originality of English fiction. They productively provide a new trend to Indian literature in English by writing on Indian olden times, mythology as well as legends. This phase is also called derivative phase. The writers of 1850 to1900 are trying how to found this element of literature. The first four women novelists like Cornelia Sorabjee for Short Story, Love and Life behind the Purdah (1902), Sun-Babies (1904), Novel Between the Twilights (1908), The Purdahnashin (1917) and a play, Gold Mohur: Time to Remember (1930) Sathiananadan, Ghoshal etc.
they also attempted to write in the tradition of Victorian work of fiction. These women writers paved the way for Indian English creative writing. Although, these writers followed the narrative technique of Victorian novelists, they also challenge to portrayal the authentic situation of female within the gentleman subjugated civilization.

**Second phase**, of writers is the assimilative. This period starts from 1947. They were compulsive nationalist seeking to project the renascent consciousness of India caught in the maelstrom of historical conflict and turmoil and change, and culminating in the attainment of political freedom in 1947, self-expression was all important to the writers of imitation self-definition, accompanied by heart-searching probing into the cultural inheritance became the genuine concern of the writers of assimilation. The early writers were projecting landscapes, moods, fancies and dreams, while their followers sought a more radical assurance of their sense of origins and their sense of destiny. Toru Dutt and Sarojini Naidu constitute a kind of watershed between these two phases, in that they share their predecessor’s individual nostalgia as well as their successor’s sense of crisis and quest of identity. Toru Dutt is the inheritor of unfulfilled renown and the saint poets. Swami Vivekananda, Swami Ramtirtha, Swami Yogananda, Sri Aurbindo and Rabindranath Tagore left a body of writings which is glorious summation of Indian’s hoary cultural spiritual and methodological heritage which dates back to the Vedas, the Upanishads and the Gita. In their writings, they endeavored to natives English language in order to make it a befitting instrument for the expression of Indian sensibility. During this period we have novelists like R. K. Narayan, Raja Rao, Muk Raj Anand etc. who have presented the various images of women in their own way.

Therefore, it is during this high opinion, Shobha De is different significantly from further Indian female writers in English. While, the researcher requests to discover as well as clarify in general descriptions of female come into view in her narratives, it is a charming revise from the Indian spot of vision.

**Third Phase** is the experimental phase, which begins after the Independence. There has been a conspicuous outbreak of literary activity
demanding the urgency of national self-definition and reflecting a painful heart-searching. Rajyalaxmi said:

“Our models have been neither exclusively Indian nor British, but cosmopolitan. Europe, Africa, America and Asia have all become a part of our cultural consciousness, offering impetus and stimulation. Our writers have been suddenly lifted from an exclusive to an extensive range of creative experience. They have been raised from a conservative to a cosmopolitan culture, to confront the new shape of things and acquire a new view of human destiny. The age has changed and requires a new image. This has been largely met by the writer.”

Indian Women writing in English is being recognized as major contemporary current in English language-Literature. The likes of Salman Rushdie, Amitav Gosh and Anita Desai, Arundhati Roy, Kiran Desai, Shobha De, etc. have won worldwide acclaim for the quality of their writing and their imaginative use of English. These include the role of English as global lingua franca: the position of English in India. The Indian writers in English are writing, not in their native language but in a second language, and the resultant transcultural character of their texts.

1.2 Traditional and Modern Indian English writing:

Traditionally, the work of Indian Women Writers has been undervalued due to patriarchal assumptions about the superior worth of male experience. The factors contributing to this prejudice is the fact that most of these women writers have observed no domestic space. The Indian women's perceptions of their aspirations and expectations are within the framework of Indian social and moral commitments. Indian Women Writers in English are victims of a second prejudice vis-a-vis their regional counterpart’s. Proficiency in English is available only to writers of the intelligent, affluent and educated classes. Writer’s works are often therefore, belong to high social strata and cut off from the reality of Indian life. As, Chaman Nahal writes about feminism in India:
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“Equally the awareness of female’s situation in civilization like one of weakness or in simplification compared with that of male and also a longing to take away those is compensation.”

The majority of novels written by Indian women writers depict the psychological sufferings of the frustrated homemakers. This subject matters often considered superficial compared to the depiction of the replaced and oppressed lives of women.

Indian writing in English is now gaining ground rapidly. In the realm of fiction, it has heralded a new era and has earned many laurels both at home and abroad. Indian women writers have started questioning the prominent old patriarchal domination. They are no longer puppets in the hands of man. They have shown their worth in the field of literature both qualitatively and quantitatively and are showing it even today without any hurdle. Today, the works of Kamla Markandaya, Nayantara Sehgal, Anita Desai, Geetha Hariharan, Shashi Deshpande, Kiran Desai and Manju Kapur, Shobha De and many more have left an indelible imprint on the readers of Indian fiction in English.

The most important expansion with contemporary Indian fiction is the enlargement of the feminine or female centered point of views, that looks for to mission as well as understand practice, since the position of a womanly perception as well as deep feeling. Therefore, one more feminist, Meyer Patricia says that:

“Here, it appears to be amazing that they describe a female’s perspectives on the viewpoint adequately dissimilar to be identifiable throughout the nations.”

Many Indian women novelists have explored female subjectivity in order to establish an identity. The theme is from childhood to womanhood-developed society respecting women in general. Santha Rama Rau’s Remember for the House, (1956), Ruth Prawar Jhabvala’s first novel To whom she will, 1955 and her later novel Heat and Dust (1975), Kamla Markandya’s Two Virgins (1994), Rama Mehta’s Inside the Haveli (1977), and Gaeta Hariharan The Thousand Faces of Night (1992).
The image of women in fiction has undergone a change during the last four decades. Women writers have moved away from traditional portrayals of enduring self-sacrificing women, towards conflicts, female characters searching for identity; no longer characterized and defined simply in terms of their victim status. A major preoccupation in recent Indian women’s writing has been a delineation of inner life and subtle interpersonal relationships. In a culture where individualism and protest have often remained alien ideas and marital bliss and the woman’s role at home is a central focus. It is interesting to note the emergence of not just an essential. Indian sensibility is but an expression of cultural displacement. The women’s presentation is more assertive, more liberated in their view and more articulate in their expression than the woman of the past is.

1.3 Thematic Approach:

The thematic approach includes some definitions of ‘theme’ as an aspect of novel; themes handled by Shobha De in her novels. Along with the thematic discussions, it also includes Shobha De’s inspiration and literary and philosophical influences on her; and any biographical or autobiographical relation in her handling of the themes.

1.3.1 Theme as an Aspect:

As the study relates to the thematic analysis of Shobha De’s novels, ‘theme’ and ‘thematic’ should be defined to know the basis of interpretation. At the outset, researcher will deal with the etymology of the terms ‘theme’, ‘motif’ etc.

The etymology of theme and the definition of motif in Oxford English Dictionary as stated in *The Return of Thematic Criticism* edited by Werner Sollors (1993: Harvard University Press, p.1) is as follows:

**Etymology of Theme:** Greek *thema* proposition, from *tithenai*, put, set, place, lay down. “The subject of discourse, discussion, conversation, meditation, or composition; a topic.”

**Motif:** Low Latin *motivus*, from *movere, motum*, to move; sb. Old French *motif*, Spanish, Portuguese, Italian *motivo*. “In literary composition: a type of incident, a particular situation, an ethical problem, or the like, which may be
treated in a work of imagination; also in Folklore, a recurrent character, event, situation or theme”.

Theme and motif are changed into literary treatment of a great variety of themes. **Thematic** is simply considered ‘old’ and hopelessly outmoded so discussions of literary ‘treatments of’ themes tend to call themselves by other names. Few Americanists seem to understand or define their work in the context of thematic. Literary texts may be asked questions relating to historical, social, or cultural themes.

After having stated the etymology of ‘theme’ and ‘motif’ now it becomes necessary to refer to the definitions of the given concepts from various dictionaries to understand its aspects. Most of the definitions given in various dictionaries and opinions given by some critics and scholars emphasize theme as the subject; or main or important idea that appears several times in the work or works along with other secondary ideas.

Some of them are the definitions as follows: *Oxford Advanced Learner’s Dictionary of Current English* (Hornby A.S. ed. 1989(4th Ed.) OUP, Calcutta, p. 1329) defines ‘theme’ as “subject of a talk or a piece of writing or a person’s thought or topic”; and ‘thematic’ as ‘of or related to a theme’.

5 *The New International Webster’s Pocket Dictionary* (2001: CBS Publishers and Distributors, New Delhi, India) defines ‘theme’ as ‘a main subject or topic, as of a poem, novel, play, speech etc.’ 6 (p.583) *Compact Oxford Reference Dictionary* edited by Catherine Soanes (2001: OUP, p.868) defines ‘theme’ as ‘a subject on which a person speaks, writes or thinks’ and ‘an idea that is often repeated in a work of art or literature’. 7 *The New Oxford Dictionary of English* (Judy Pearsall ed. 1998: Clarendon Press, Oxford, p.1921) defines ‘theme’ as ‘the subject of a talk, a piece of writing, a person’s thoughts or an exhibition’ and ‘an idea that recurs in or pervades a work of art or literature’. 8 It defines ‘thematic’ as ‘having or relating to subjects or a particular subject’. In the dictionary, we also come across the words ‘thematize’ and ‘thematics’ which are defined as ‘present or select (a subject) as a theme’ and ‘a body of topics for study or discussion’ respectively.
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Chris Baldick in his *Oxford Dictionary of Literary Terms* (2008: 3rd ed., OUP, pp.333-4) defines ‘theme’ as:

“A salient abstract idea that emerge from a literary work’s treatment of its subject-matter; or a topic recurring in a number of literary works. While the subject of a work is described concretely in terms of its action – (e.g. ‘the adventures of a newcomer in the big city’), its theme or themes will be described in more abstract terms (e.g. love, war, revenge, betrayal, fate etc.). The theme of a work may be announced explicitly, but more often it emerges indirectly through the recurrence of ‘motifs’.”

The definition focuses the abstract ideas and recurrence of motifs. The ‘motif’ has been defined in the same dictionary as:

“A situation, incident, idea, image, or character-type that is found in many different literary works, folktales, or myths; or any element of a work that is elaborated into a general theme. The fever that purges away a character’s false identity is a recurrent motif in Victorian fiction; and in European lyric poetry the *ubi sunt* motif and the *carpe diem* motif are commonly found. Where an image, incident, or other element is repeated significantly within a single work, it is more commonly referred to as a ‘leitmotif’.”

‘Leitmotif’ is defined as ‘a frequently repeated phrase, image, symbol or situation in a literary work, the recurrence of which usually indicates or supports a ‘theme’.”

The definition by Baldick mentions the term ‘theme’ with ‘motif’ and ‘leitmotif’. There also appear the terms like *ubi sunt* (Latin, meaning: Where are ----?); and *carpe diem* (meaning: seize the day) as the most frequent themes of literary works.

Theme has been defined in *Handbook of Literary Terms, Literature, Language, Theory* by X. J. Kennedy et.al. (2005: Pearson, Longman Inc., p.153) “as The prevailing topic or issue conspicuously
running through a literary work. A short didactic work like a fable may have a single obvious theme, but longer works can contain multiple themes. The theme is an abstraction from the work.”

Ashok Thorat et.al. in *A Sprectum of Literary Criticism* (2001F.P., repr.2008: Frank Bros. & Co., New Delhi, p.273) “define ‘motif’ as a ‘basic, recurring idea or theme, in a work of art’; and ‘theme of a work of art is a longer idea or concept dealt with’.

A.J. Sebastian and N.D.R. Chandra define ‘theme’ in *Literary Terms in Fiction and Prose* (Delhi: Authorpress, 2004, pp.231-2) as:

“The central idea of a literary work with its subject matter, concerns and pre-occupations. It unifies and controls the whole work. Through it the author commends on the subject matter and the various issues and shares his ideas with the readers. A theme is related to the organic unity of the whole work. In some works meant for pure entertainment like adventure stories or detective novels, the theme may not be so clearly defined. Sometimes theme presented by the writer may not be in accordance with the beliefs of the reader. However, it presents another point of view to the reader in a world of free ideas. The reader should be careful to avoid confusing the theme of the work with its subject matter. At times the title of a work can be indicative of its theme.”

The definition given by Sebastian and Chandra speaks about the central idea as a controlling and uniting power for the whole work; they also speak of other points of idea i.e. sub themes or multiplicity of themes but advise not to confuse the subject matter with that of ideas.

Jacob Abraham in his *A Handbook of Literary Terms* (1998: Kalyani Publishers, Ludhiana) states ‘theme’ as “the term applied to a thesis or doctrine which and imaginative work is supposed to convey to the reader”.

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Twin Hag in his *Dictionary of Literary Terms* (2003: Rajat Publications, New Delhi) states ‘theme’ as

“A common thread or repeated idea that is incorporated throughout a literary work. A theme is a thought or idea the author presents to the reader that may be deep, difficult to understand, or even moralistic. Generally, a theme has to be extracted as the reader explores the passages of work. The author utilizes the characters, plot and other literary devices to assist the reader in this endeavor. In truly great works of literature the author intertwines the theme throughout the work and the full impact is slowly realized as the reader processes the text. The ability to recognize a theme is important because it allows the reader to understand part of author’s purpose in writing the book.”

Dianne Doubtfire in the first chapter ‘Theme’ of her book, *The Craft of Novel Writing* (1981) states some of her views and states some aspects of themes and thematics. The chapter starts with Lawrence Durrell’s epigrammatic statement: “The theme of art is the theme of life itself”. The statement indicates how inseparable life from art and theme of life that from theme of art. She calls ‘theme’ as the basis of the book; and the subject of the novel and can be expressed in one word, or at least in one sentence. Further she says that due to the constant change of scene and atmosphere it becomes difficult to formulate a theme. The writers should search for the quality of ‘eternal truth’ that underlies every contemporary situation. According to her the strongest themes are ageless, classless and universal.

Roy Johnson in *Studying Fiction* (1992: Manchester University Press, Manchester) states theme as ‘the underlying topic or issue, as distinct from the overt subject, with which a work deals’ further he discusses it as ‘a theme is the central, or underlying, or dominating idea in a literary work” And in glossary he calls the idea ‘often abstract concept which is made concrete through characters and action’.
Tomashevsky (Sollors, p.11) “defines ‘theme’ (what is talked about) as the unity of the meanings of the separate elements of the work. One may speak of the theme of the whole work and of the themes of its separate parts. Every work written in a meaningful language has a theme.”

(Boris Tomashevsky, “Thematics” (1925), trans. Lee T. Lemon and Marion J. Reis) Mikhail Bakhtin (Sollors, p.11) “thinks that the forms of the whole, i.e., the genre forms, essentially determine the theme.”

Cleanth Brooks et. al. (Sollors, p.16) in An Approach to Literature (1975) states that “the story is theme, and the theme, story”.

‘Theme’ as stated in Great Soviet Encyclopedia (1976) is as follows:

“An artistic theme does not exist outside of an artistic image or, in particular, outside of a plot structure, even though it is more accessible than other components of an artistic work. Therefore, the theme cannot be treated as if it were circumscribed by a single meaning. Every work tends to have a multiplicity of themes. A theme exists in images, causing different works on one common theme.”

(Murray Krieger in his The Thematic underside of Recent Theory (1983) states:

“Thematizing is not bad, that it is inevitable ... it is better confronted than denied in one’s own work and attacked in others”. (Sollors, p.18)

According to Menachem Brinker, (Sollors, p.22 & 37) “theme is the principle (or locus) of a possible grouping of texts and its most common function is to aid in describing and interpreting the work or a group of works. He feels it difficult to set up a definite criterion for identification of all the themes of a fictional work.”

Claude Bremond in his article “Concept and Theme” (Sollors pp.46-59) speaks of thematization of a concept. According to him “thematization consists of an indefinite series of variations on a theme by organizing into a hierarchy of meta themes (most abstract and general wording), themes and subthemes” (several more concrete and particular wordings).
George Steiner (Sollors pp.299-300) ‘thinks that literature is by essence thematic and it can only operate in an echo chamber of motifs. He further states that the theme and motif are the weave of intertextuality and exist only by recognition these days. He regrets that the allusions and implicit motifs are inaccessible. He calls the thematic presences as the instrument of economy.’

Most of the definitions of ‘theme’ given above focus the main subject or idea of a book etc. But along with the main subject or idea, there are some subjects those are of equal importance. Consequently, a literary work may have one main or central theme and many sub-themes. The definition also refers to speech, art exhibition or discussion but neglects the secondary themes. Some of the definitions treat theme and motif as complementary. The definitions given relate it to literary works stating it a subject matter or a unifying idea. It also refers to musical ideas or an essay and linguistically the root word after removing all affixes. The views above mentioned state in one way or other the importance of the thematization of the concepts, implicit in a literary work that helps interpreting and analyzing the works of literature.

The above definitions include the overall themes in the novels of Shobha De. Some novels show characters with supernatural powers; some have existence of ghosts and some settings are haunted. Therefore, supernaturalness is one of the themes of Shobha De’s novels. Mostly, her works highlight on the one of the major theme like cosmopolitanism which is commonly reflected. It also shows the image of female-protagonists.

1.4 Well-known Female Writers in India:

The previous three decade has observed the coming out of well-known female writers in Indian Writing to initiate among Shashi Deshpande.

1.4.1 Shashi Deshpande:

Shashi Deshpande is one of the well-known Indian English writers. She is the next spawn of the renowned playwright, named Shriranga who is well-famous Sanskrit writer in Karnataka. She has done her graduation in television journalism at the Bharatiya Vidya Bhawan, Mumbai and worked for a two of months as a reporter for the journal ‘On Looker’. Her primary work of fiction is The Dark
Holds No Terror. It is published in 1999. She is received Sahitya Akadami Award for her famous novel, That long silence. Her next well-known work of fiction is Roots and Shadows. She has anticipated impartially a new-fangled feminine face with prejudiced understandings through a geocentric hallucination. She imitates on the troubles as well as anxiety of the middle class metropolitan and Indian females. Her writings are entrenched during the civilization into which she lives. Her observations are responsive to the widespread each day an action as well as understandings. It also presents an imaginative appearance to incredible that is uncomplicated as well as commonplace. Her feminine is chiefly Indian. During the wisdom that it is stand out of the dilemma of Indian feminine located connecting conflicting individuality. The female characters are among the conventional which moves toward and annoying to bind relatives as well as line of work to preserve the qualities of Indian civilization.

Her next work of fiction, A Matter of Time is a continuance of her examination into the various particulars of the womanly understanding into the text. During this narrative, she has demonstrated the subjects like stillness, femininity dissimilarity, unreceptive distress as well as recognizable associations into deeper dominion. It is a narrative surrounding three age group of female impending to conditions among their living-life within and every feminine globe. The family member, female characters split with their gentlemen is homered with stillness, deficiency or unresponsiveness. The hurting of breakdown of the relatives’ is difficulty Aru, who believe herself for her father’s achievement, furthermore, she locates to unfasten it. It is during this roasting ambiance the typescripts develop as well as move toward to a newer sympathetic of their life. The responsibilities of anger as well as fortune are playing as major subjects just about which novelist interlaces her fiction. She gives details about the responsibility of ferocity into her expressions:

“I am thinking of Puradars’s procession, the hour smacks as well as I am frightened. I stopped up thinking in the living-life, I am leading unexpectedly it appears dreamlike to me, furthermore, I be acquainted with I may not go away on.”  

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However, her trouble-free and authoritative writing style understands similar to a grandmother’s story that perforates the unfathomable into sympathy as well as reconcile. Next to one spot, the utilize of omniscient recitation taunt mostly the booklover like the presenter services actions, on the other hand, it is not to divide pending moment as well as scheme opens out it. Her *A Matter of Time* as well as Salman Rushdie’s *Fury* equally turns just about subject of existential ferocity. Shashi Deshpande conveys Salman Rushdie’s work of fiction not in from lamentation in New York City to a peaceful as well as reconcile Karnataka, in India, moreover, his knolls within the breaks a booklover may have missing desire intended for

The fundamental subject within her writings, it is individual relations specially the ones that survive connecting father and offspring, male-female, husband and wife, connecting nurse and descendant. Within every relation, the female engages the middle phase as well as considerably, the recitation shifts throughout her female realization.

Within her work of fiction, the writer, Shashi Deshpande has given three categories of misery of female characters and re-occurs with delicate modifies.

- The initial category feels right to the central characters and their nurse or mother stature, the conventional female, who thinks that her position is among her male-companion as well as relations.

- The next kind of female is bolder further person-dependent as well as disobedient. She may not corroborate to fabulous, subservient as well as submit dream of adulthood. Like deep-seated feminine, philosophy uttered, for instance, Sarah’s comrade, Nathan in the *Dark Holds No Terror*.

- The final and third, category of female personalities, are the female within connecting neither conventional nor fundamental in their ideas as well as perform. For instance, one of the major character, Indu in the *Roots and Shadows*, vegetation her male-companion to hunt for place of safety during her familial residence. Human being a female herself, she commiserates through female. The Indian female writer, Shashi
Deshpande makes it clear during one of the meetings regarding feminine move toward within her characters:

“However, others observe a little feminine writer within my writings; I should declare that is not intentionally finished. This is because the globe for feminine is similar to that as well as I reflect the humanity.”

1.4.2 Manju Kapur:

Manju Kapur is also one of the outstanding Indian English female novelists. She is famous for her novel, *Difficult Daughters* and she got Common Wealth Award for it. Her next novel is *A Married Woman* which is about love at a moment of political as well as spiritual disturbance. It also deals with understanding as well as astuteness. *A Married Woman* is tale about a one of the performer whose image confronts the limitations about the middle rank living-life. The novelist Manju Kapur portrays during her central character, named Astha:

“A female ought to be conscious of reasonable physically powerful resolve, self-sufficient as well as balanced, encompass confidence within the internal effectiveness of adulthood A significant revolutionize may convey simply from inside by human being liberated within the deeper telepathic wisdom.”

The female protagonist, Astha similar to, encompass a fracture from the confidence on others. She also profits on the pathway of complete human being standing that facades a hazard to Hemant as well as his gentleman dominance. On the other hand, she comes across herself fascinated connecting the force of the contemporary increasing civilization as well as manacles of the antique unfairness. She puts out on her search for a new significant existence within her lesbian association. She consecrates as well as observes her affronted womanly deep feeling elevating the gentleman outburst to communal revolution within the civilization.

Her one of the famous novel, *Difficult Daughters* also highlights on the true picture of misery female. During the postcolonial time, the separation has
always been the mainly creative as well as well-known region for imaginative novelists. Throughout this stage, numeral of work of fiction is written on the idea of the devastation. It conveys the dilemma as well as gives miserable influential observations on the stop working on human being and their standards.

The novelist, Manju Kapur also highlights on the problems major during the circumstance of the patriarchal society; bury-sacred wedding ceremony, relations link, man-woman attachment, co-existence of history as well as current. She describes her female central character like a sufferer of environmental science, masculinity, familial hostility, along with state of affairs. Therefore, the writer believes to:

“Here is a gentleman inside all female as well as a female in all gentlemen. At what time, gentleman hood is difficulty adulthood is disjointed.”

A most important anxiety during current Indian female’s writings has been a description of internal existence as well as delicate relations. During a civilization anywhere, uniqueness objection have frequently stayed behind unfamiliar thoughts along with wedded heaven as well as the female’s responsibility at residence is the inner meeting point. It is motivating to observe the coming out of not presently a necessary Indian emotional response, other than, an appearance of enlightening entertainment.

1.4.3 Arundhati Roy:

Born in 1961, in Bengal, Arundhati Roy is well-known as well as prominent writer beneath the Indian English literature. She grows up in to the Kerala; she qualified herself as a draftswoman from the Delhi School of Architecture, however, it is discarded within connecting. She considers to:

“A feminine is a female who discuss to herself into a location where the writer has alternatives.”

Her one of the famous novel, The God of Small Things, she got Britain’s premier Booker Prize in 1997. She is the primary non-emigrant Indian novelist as
well as the initial Indian female to have been successful this award. She has not at all confessed that she is a feminine one, other than, her work of fiction, *The God of Small Things*; makes known at various spaces of her feminine deportment. Her central character symbolizes womanly emotional response. Her mother declares that:

“My daughter, Arundhati is born talkative and also a writer. At what time, she was studying in school and college; it was a major difficulty to come across a trainer, who would deal with her insatiable hunger for writings as well as understanding. A good number of the moment, she is well-informed herself on her individual. I may keep in mind our vice-principal, named Sneha Zaharias is resorting a one of the famous play, *The Tempest* which is written by William Shakespeare. It is like a text for the small fourth ranking.”

Her secure remarks as well as the microscopic features within the making of her fictional proficiency are examines during her further works. Her two significant piece of writing on the network are, *The End of Imagination*, one more is *The Greater Common Good*. Into her *The End of Imagination*, the writer condemns nuclear strategies of the administration of India. The novelist predicts the injurious penalty of nuclear armaments on creature beings as well as environmental science during it:

“Our metropolis as well as wooded area, our grassland as well as rural community will be on fire for existence. Waterway will revolve to poisonous. The atmosphere will turn into bonfire. The wind speed will increase the bonfire when the whole thing there is to smolder has be ablaze furthermore, the flames pass away, burn will increase as well as fasten out the sun. Here will be on daylight as well as simply never-ending hours of darkness. High temperature will plummet to far below sub-zero as well as nuclear wintry weather will locate within hose down will revolve into poisonous hoarfrost. Radioactive come to blows will trickle during the globe as well as infected groundwater. Nearly all living wage equipment, flora and fauna and vegetables, angle as well as chicken, will pass away. Simply cockroaches as well as pests will variety, develop, as well as
1.4.4 Anita Desai:

One more well-known feminist writer is Anita Desai. She is born in 1937. She grasps an inimitable position between the modern female writers in India. There are 10 novels in her credits and some other literary work which has huge significance in Indian English literature. Her female protagonists within her work of fiction go against male-domination society to investigate their individual probable or to survive on their personal conditions, not considering of the penalty like, uprising might have on their survives. They receive the situation of unknowns to struggle as well as disparage those enlightening philosophies that move toward into their technique of flattering liberated persons, identity selected taking out, for these female, takes on the variety a bludgeon for continued existence within a patriarchal group of people. Her females are, as a result, desired for self-determination inside the population of gentleman as well as females, like it is the merely technique that will do well in satisfying them. Within the reality, her replica of a liberated female like Bimala in *Clear Light of Day*, it is about unattached female. Her matrimonial major female characters are Maya in *Cry, a Peacock*, one more, Monisha in *The City*, next, Nanda in *Fire on the Mountain* and finally, Sita in *Where Shall We Go This Summer?* They turn into miserable, aggressive or self-disparaging.

They misplace their own wisdom as well as destroy others, other than, they murder or demolish themselves. The vengeance of these females is not a confidential individual, other than, a consequence of the multifaceted communal circumstance, instantaneous family members, surroundings as well as the dealings among their gentleman. A lot of her female major characters are described as particular female. The writer never tries to neglect the organization of wedding ceremony or maintain unfriendliness from civilization.

A number of her female protagonists, similar to the, Tara, in *Clear Light of Day*, realize their realization within their wedding ceremony. In its place, throughout, the Bimala, the writer, Anita Desai highlights to a variety of feminine
liberation which dishonesty within not warning female to their conventional responsibilities, on the other hand, within increasing as well as beginning them to quite a few other potential. Their variety of existence, separately from individual stimulating, as well liberated them from confidence on gentlemen. The female protagonist, Bimala, during her human being liberty, demonstrates, one of the feminist writers, Simon De Beauvoir’s explanation of a self-determining female within her volume. In her notable book, The Second Sex, Simon De Beauvoir states that:

“
Comes to an end to be a scrounger, the classification pedestal on her confidence disintegrate; among her as well as the cosmos here is no longer at all requiring for a mannish intermediary.”

The same as, the female novelist, Anita Desai declares that:

“I may not believe somebody banish from civilization may explain a few difficulty. I imagine that the difficulty is how to survive within the civilization as well as, thus far, preserve individual’s independence quite than distress from a require of humanity as well as a not have of feel right.”

In her initial work of fiction, Cry, The Peacock, Anita Desai is worried about her major character, Maya and Maya’s psychosomatic troubles. Like a youthful responsive female, Maya’s desires are to sex, love as well as survive. She creates up the intellect of her priest, named Gautama; he is more aged than Maya. She also is preoccupied continuously through the rationalistic move toward of her male-companion to the relationships of existence. She loves much to her husband overenthusiastically furthermore; she requests to be appreciated in go back; on the other hand, her husband’s chilliness dissatisfies her.

The starting place of the complete work of fiction reclines within the foretelling of albino clairvoyant, who generates a dread hang-up within her intellect:

“The clairvoyant, which move stealthily crafty conjurer of my vision, no of itinerary they are not illusion. Arjun encompasses to demonstrate them to
me with yet supposed they live genuine? Have by no means whispered something to put forward that it is, I who has to pass away, perverted as well as sadistically for existence later than my wedding ceremony, not anything to put forward that he yet consideration that.”

The prediction turns into difficult to her insensible intelligence. The novelist is workings on informative the untrustworthy psychological situation, supernatural explanation, internal motivation as well as existential tracking down of gentleman. She achieves something completely in contravention non-grounds for her imaginary fine art along with her modern although commerce with the quandary of gentleman as well as his community along with ethical predicament. She is similar to Kafka opens out the existential qualities of gentleman within the civilization. Her psychoanalysis is a gentleman during achievement in regulates to reveal his concealed objects at the back the facial authenticity of cognizant intelligence.

1.4.5 Ashapurna Devi:

At the present, the researcher talks about one more well-liked feminist novelist, named Ashapurna Devi. Mostly, her works highlights on the revitalization of a transformed conventional maturity which could contain females require for lucidity. It is similar to other female writers like Anita Desai and Bhandari, she believes schooling of female to be of greatest significance. She carries out, as a result, this is because, and the novelist observes a real lady, not now like a gentleman, like mediator of feminine domination. For that reason, she is more significant of female than she is of gentleman, her experiences are talented to dictate female. This is because needy as well as self-doubting elder female similar to mother in-law and her own mother facilitate them to carry out accordingly.

Within her well-known Trilogy are Pratham Pratishruti, Subarnalata as well as Bakul Katha. The novelist, Ashapurna Devi outlines that the development of the feminine association from the colonial to postcolonial stage within India. She discovers that the present-day, knowledgeable as well as cost-effectively self-determining female, similar to Bakul in Bakul Katha, the most recent element of
her trilogy, have developed into further self-absorbed than, the female of previous age group, similar to Satyvati and Subarnalata within Pratham Pratishruti as well as Subarnalata correspondingly. Further prominently as well as paradoxically, the writer comes across that their autonomy has not transport them earlier to further female. She sponsors a reconsideration of conventional group of people where the family members connecting gentlemen along with female with connecting elder as well as youthful female are not stand on the subservience of individual to the additional, other than, anywhere female like the identical civil rights as well as human rights as gentleman within a confirmation of human being standards. To acquire stillness at residence, the novelist desires female to fracture the ramparts of psychosomatic incarceration situated surrounded by them. The group of people, intended for the Indian English writer, ought to turn into the establishment that could liberate female by as long as them the concrete argument to situate resolutely.

The novelist also illustrates that how the human being or minor identity comes across freedom from throbbing as well as loneliness.

1.4.6 Ismat Chugatai:

One more important feminist writer is Ismat Chaugatai. She magnetizes reader’s concentration towards her major work of fiction, named *The Hearts Breaks Free*. The novel carries out the tale about the subjugated citizens similar to the Bau. At this time, she explains the young-looking, very important, laid-back as well as enthusiastic one. The major character, Bau is within difficulty, actually as well as within strength, at what time, the writer presents to the supposed restructuring organize of the conventional relations. Within the dissimilarity, disobedient Qudsia as well as Shabir, through dividing themselves from the conventional group of people, are capable to come across a new-fangled, satisfying existence. She has dream towards the feminine utopia that conserves the individuality as well as pleasure of the browbeaten themes. It is not noticeably transformative like far as the patriarchal arrangement is afraid. What Shabir as well as Qudsia are capable to realize is a wonderful nationalist move away from the globe, an idiosyncratic as well as prejudiced feminine utopia, it is not
presented any mixture of sociality as well as independence inside the normative group of people.

Her work of fiction honestly discloses as well as emphasizes the world-shattering as well as reconstructive facial appearance of their utopian group of people to the civilization. As a result, that it may observe how the stranger society function like relatives in a comprehensive brainpower, on the other hand, it is dissimilar from the conventional Indian relations where the gentleman’s as well as senior’s influence speedily receives more than more over, female are required to receive good point through surrender. A number of detractors have elevated to distress concerning the practicality of such feminine utopias. Within her piece of writing:

“The perfect group of people as well as the political affairs of Difference’, one of the writer, Iris Young disputes that the utopian civilization through antithetical the obtainable communal configuration work against the idea of communal modify or development as well as in that way turn into motionless, carrying out exterior moment or olden times.”

1.4.7 Chhaya Dattar:

Both, Chaya Dattar and Popati Hiranandani, are struggled to generate self-substantiate thoughtful seats that release through separate their female major characters from their patriarchal create communal secure. The present feminist writer, Chhaya Dattar, within her biographical narrative, named In Search of Me; she portrays her familiarity like a communal employee during the ethnic globe. Although soundtrack, the unionized behavior of the ranch workers, who are typically, female. These female are engraving rancid provisionally from her individual feminine troubles. She also practices a mysterious satisfaction that moves toward during the relation through individual’s identity, signify inside the tale through the novelist’s undesirable spiritual union through ethnic countryside that without charges her, intended for those not many existence, from her communal doubts as well as reservations.

Her reply to her environment enjoy a elegiac as well as spectacular concentration that coherent her recently found power along with originality,
furthermore, the writer instigates to re-comprise her-identity through come across at what has composed her. The perform of examine this finding; initial element make stronger her to put forth her individual society more than her calculating relations element. Separately from the meditative chairs, she also comes across with empowerment from examination the ancestral female disclose their independence, through exercising their influence to emphasize their distress. Their personality starts to destroy as they attempt to create noticeable communal commonality. The malformed manifestation, of the or else springy ancestral female into noisy tone of voice undoubtedly coherent their true to well-mannered as well as deferential human being covering, authorize the novelist to diagram her individual get away from the imprisonment of objectification.

As a result, Chhaya Dattar demonstrates that the human being seats of feminine discharge are turning point on the inter-reliance of female. The communal commonality of female, within the writer’s mental picture, interrupts the increase. It is exceptional as well as individual this is because influence is resulting from the communal verbal as well as energetic nonconformity. Therefore, she states that:

“It is one of the female’s groups of people that may facilitate every female to maintain through ability the single individuality as well as autonomy that has been without to her through the patriarchal group of people.”

Her hallucination of feminine freedom Supply Boulevard of flattering within the globe as the records of female’s understandings, within her narrative, is enclosed through an appointment through their refutation of confidence as well as unselfishness. Liberty, within their task of equally the novelists, is chiefly a psychological observable fact, wherever females believe to get ready for an alteration of realization. She presents imagery of feminine issues, vigorously generate their individual fates as well as these descriptions situate in difference to the iconic outline of the feminine as inactive, ethnically unchanging in an purpose association within that she is forever the substandard.
1.4.8 Bharti Mukherjee:

Bharti Mukherjee is one of prominent Indian English female writer. She is born in Calcutta, India in 1940. She has done her Master of Arts in English from the Baroda University and also completed her Ph. D. in English from Lowa University, US.

Her novels and other writings highlights on the observable fact of immigration, the position of new-fangled colonizer as well as the sensitivity of unfriendliness frequently knowledgeable by probability an Indian female as well as their fight. Her individual fight among individuality, initial as an migrant from India after that an Indian emigrant into the Canada, furthermore, lastly as an refugee within the US guides to her recent gratification of human being an colonizer in a realm of colonizers.

The First Stage: in this stage, Bharti Mukherjee’s famous works are The Tiger's Daughter, published in 1972 and one more well-known work is Days and Nights. Her major work of fiction, The Tiger’s Daughter deals with females’ problems. The major character, named Tara who is very young girl, and she endeavors reverse to India later than various days of human being missing to come back to deficiency as well as disorder.

The Next Phase or the Second Stage: Her major works includes Wife, (it is published in 1975), An Invisible Woman (famous Essay), and The Sorrow and The Terror. Into the Wife, the novelist states about the woman, simple who is most important character. Simple has been censored through such gentleman; moreover, she challenges to be the supreme Bengali female-partner. Away from terror as well as individual incapability, she kills her male-companion, furthermore, finally, she entrusts suicide.

The Final Phase or Third Stage: In this stage, the novelist published her famous novel, named Leave It to Me, in 1997. In this novel, Bharti Mukherjee informs that the tale is about a youthful lady, Debby Di Martino, who plays major role. Debby also searches for retribution on blood relation. The narrative makes known her unappreciative interface among variety adoptive father and mother. She is an unforgiving explore for her authentic close relatives. The work of fiction
also comes across at the disagreement connecting with Western and Eastern globe moreover, about her relation with her mother is like political affairs as well as touching subjects by the most important character within her citation for the retribution.

1.4.9 Kamala Markandaya:

Next, Kamala Markandaya is distinguished writer of the contemporary Indian creative writing who is born in 1924. But she states her work with false-name, Purnaiya Taylor. She has done her graduation from the University of Madras. Later on she turns to U.K. after the India’s Independence. She is recognized for writing regarding enlightening conflicts among Indian metropolitan as well as rustic civilization. Her major works are:

- *Nectar in a Sieve* (1955)
- *Possession* (1963)
- *Some Inner Fun* (1965)
- *A Handful of Rice* (1966)
- *The Nowhere Man* (1972)
- *The Rising* (1973)
- *The Golden Honey Comb* (1977)
- *Pleasure City* (1982)

Her famous work of fiction, *Nectar in a Sieve*, is regarding a physically powerful, major character, named Rukmani. Like, she describes her legends; the booklovers are concerned within her soreness. Missing her sons as well as considering her descendant turns into a prostitute, on the other hand Rukmani yet represents physically powerful. Rukmani the most important character as well as her daughter Ira put on illustrate distress during the work of fiction. She is
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working very solid; furthermore, she is dedicated to her moderate male-companion. She also has struggled with deficiency, starvation, as well as separation of her unproductive descendant, the passing away of her sons, her daughter’s bad manner as well as lastly her male-companion passing away.

1.4.10 Kiran Desai:

Kiran Desai is one of the outstanding female writers in Indian English literature. She is born in 1971; she is resident of India and an enduring dweller of the America. She got Booker Prize Award and National Book Critics Circle Fiction Award in 2006, for her famous novel, The Inheritance of Loss. Her primary work of fiction, Hullabaloo, also received Betty Trask Award in 1998. It is a reward specified by the civilization of novelists for the new-fangled work of fiction by general public to the Common Wealth of country less than thirty-five years old.

Her well-known novel, The Inheritance of Loss, highlights and starts with the story of the Indian young woman, named Sai. She is living along with her grandfather who is retired Judge in India. She is passionately mixed up with her math teacher, named Gyan. On the other hand, Gyan ultimately brings to mind from her understandable opportunity as well as he descends into among a crowd of cultural Nepalese dissatisfied.

The novelist, Kiran Desai grips quite a few most important problems of contemporary development within her next work of fiction. The perception of globalization is multi-sided. It has financial, supporting, communal, enriching as well as enlightening features. It might generate a chance or a hazard. This is because of Globalization, states of affairs have misrepresented, new-fangled thoughts have come out, and furthermore, the citizens have stride out their neighborhood of imprisonment to come across companionship as well as capability along with their oppose elements. One of the well-known scholars, Dr. Shubha Mukherjee states that:

“The novelist, Kiran Desai’s famous novel, The Inheritance of Loss, gives the true picture of globalized India. The major female characters like Jamubai Patel, Mr. and Mrs. Mistry, central character, Sai, Biju Nomita
and Lolita are exaggerated through Globalization. Like intellectual novelist as well as cautious spectator of individual performance, the writer observes the accountability of script regarding present astounding problems.”

Her writings are similar to other writers like Zadie Smith and Hari Kudzu, their creative writing acquires a normally confident outlook about what one Indian writer, Salman Rushdie remarks that:

“Hybridity, uncleanness, bury-come together, the alteration that moves toward of new-fangled as well as unanticipated amalgamation of individual, human being, traditions, thoughts, political affairs, movie theater, as well as songs.”

1.4.11 Nayantara Sehgal:


1.5 Shobha De:

Shobha Rajadhyasha is known as a Shobha De. She is born in Girgoan, Mumbai, India in 1948. She is from Goud Saraswat Brahmin Family. She has also done her schooling from the Queen Mary School, Mumbai, and completed her graduation from St. Xavier’s college at Mumbai, in Psychology. After that, she is also worked as a model for few years. Today, she is famous for an Indian columnist as well as novelist. Mostly her novels deal with the sex and socialites. She successfully exploits the popular image of social people and cosmopolitan life in the minds of ordinary people. Therefore, she is come to identify like Jackie Collins of Indian Society.
The novels of Shobha De also have variety of themes and need thematization for its better understanding. Most of her critical assessment states the difficulty in classification her writing in a literary tradition but grouping her works using the thematic basis will make it easier. Her novels depict mental and physical sufferings of female-protagonists and other women characters. She concerns with sufferings of women that finds a central place in the novels. She also mocks on cosmopolitanism society and women which marks her ironical attitude towards serious issues. Her autobiographical elements and biographical details also will provide an aid for the study of her novels.

As the study is thematic and every novel reflects multiple themes, the researcher thinks of stating the themes in every novel sequentially as prominent and secondary while analyzing the novel after giving a synopsis of the novel in brief. As the theme is the essence of the story, it emerges out of the main character, plot, setting, moral and such elements.

Shobha De has dealt with a variety of themes through her novels that makes difficult to defining or pigeonholing her. Her fiction has not been paid much attention to till she received the prestigious various awards. These novels, though, won several prizes and awards; Shobha De has not been included among the prominent contemporary women writers. Her behaviour of multiplicity of themes and the study of it poses a real challenge. The thematic study of all her novels might help to the booklovers to understand her handling of themes in the form of the prominent and subsidiary themes to interpret Shobha De as a contemporary woman novelist and her place among the contemporary novelists.

1.5.1 Shobha De: Biographical details

As it has been mentioned by many reviewers and critics that there is great variety with regard to themes in the writings of Shobha De and it is quite difficult pigeonholing her in one of the traditions of Indian literature. Moreover, she displays her varied interests through her writings. Thus, there is only one thing that can relate all her works that is her handling of various themes. Therefore it is an interesting and challenging task to examining her works thematically. But the researcher is aware of the limitations. The writer in question is a living and
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prolific writer. The works of hers and the criticism in relation to the works might pour in abundantly. So the researcher wants to delimit the study to her five novels

However, it may not be an exaggeration to claim that the time has come to study her novels at doctoral level. It is necessary to have a critical, analytical and interpretative study of all her novels. Her skillful handling of variety of themes also necessitates the thematic study of her novels. It might prove useful for the students, researchers and also to the readers of literary works as a comprehensive study of her novels.

Shobha De’s biographical details include her life; her literary output; and the honours and awards she received for her works.

1.5.2 Her Works:

- *Small Betrayals*, published in 2014
- *Shobhaa: Never a Dull De*, published in 2013
- *shethji*, published in 2012
- *Shobhaa at Sixty*, published in 2010
- *Sandhya’s secret*, published in 2009
- *Superstar India – From Incredible to Unstoppable*, published in
- *Strange Obsession*, published in
- *Snapshots*, published in
- *Spouse: The truth about marriage*, published in
- *Surviving Men*, published in 1998
- *Small betrayals*, published in 1995
- *Starry Nights*, published in 1989
5.3 The Honours and Awards:

Shobha De with her diversified themes in her novels including her recently published novel, she has received many prestigious awards. In her literary career, she had won various awards: she got ‘Hallo Hall of Fame’ award in 2011, in Mumbai. She also received ‘Business of the Year’ award in 2012.

1.5.4 Selected Novels:

For the present study, the researcher has selected the following Shobha De Indian English Woman Novelists and her novels:

1.5.4.1 Socialite Evening:

*Socialite Evening* well-famous novel be Shobha de. It focuses on the image of the colonization of Indian females at the offers of their male-companion. The central character, Karuna’s wedding ceremony is a breakdown, as it is sexless, delight-less as well as viaduct-less. There is no sympathetic connecting the male and female. She has immediately a official affiliation among her male-companion. Familiarity in male-female is missing for Karuna who not at all calls her male-companion by his given name. This novel is a whole realization in that high opinion. Karuna is an extremely know-how youthful female. She is, if something also Europeans. It demonstrates that wealthy, well knowledgeable Indians are not in the slightest tad timid regarding touching just about within western subjugated civilization as well as sophisticated relationships.

1.5.4.2 Sisters:

*Sisters* is one of the famous novel by Indian English women novelist, Shobha de. It is a tale of dishonest cosmopolitan civilization, where person and their associations have misplaced its every standard. At the same time, it is a fiction regarding distressing link among the two sisters like Mallika and Asisha. They are the daughters, one lawful as well as the other illegal, of huge moment trade gentleman, named Hiralal, who passes away at the opening. The legend revolves just about the dishonest cosmopolitan globe of trade into the Mumbai. It
is occupied with masculinity, disloyalty, abhorrence, conspiracy sex, as well as dishonesty.

The novel also highlights on the various realistic problems regarding cosmopolitan females through the development of trade realm. Gender and sex, both are trailing speedy its holiness. During this division of the globe, mostly females are in use as masculinity-doll. Unfaithfulness of the gentlemen, female, sex and wedding ceremony are their major difficulties. It also illustrates that how females are sufferer from men-excitement. It also stands for a true reflection of the confused existence as well as ethical disorder of the cosmopolitan females. Considerably, the writer, Shobha De applies descriptions like vultures as well as sharks for the dishonest trade, business person as well as mouse and angle for their female victims.

Therefore, the novelist, Shobha De effectively portrays the major problems like dishonest, cosmopolitan culture and civilization with deliverance of major characters outlines to these troubles. In the end, it is not deliverance or a get away, but it stands for an approval of realism.

1.5.4.3 Strange Obsession:

*Strange Obsession* is also one of the major works of Shobha De. It informs regarding the fascination of a psychotic female through a good-looking youthful. It also focuses on the anxious character of Minx, the simply as well as blemished teenager of the IGP (Inspector General of Police), who tops up into a fanatic as well as lesbian. She has an unhappy babyhood as an effect of her father’s relocate as well as her mother’s communal work. The novelist, Shobha De is paying attention to further on the emotional feature of Minx’s behavior which is prohibited the impartial expansion of her personality. Her bright treatment of her environment as well as her cruel behaviour imagines illegal proportions.

After that, next daytime, she draws the concentration of an unexplained female named, Amrita or Minx. When the months go by as well as the order of her undesirable suitor cultivate, Minx’s living life rotates into frightening. The unhappiness tops within a year’s moment in which Amrita brings a pan bellied
tummy. She is getting doubles, furthermore, she comes about to interpret Minx’s obituary which is joyful conclusion to the booklover’s suffering as well as sadness including understand the grime. It is memorable work of fiction about the sexual fascination along with its disasters penalty. The novel also compacts through the lesbian connection among Amrita Aggarwal as well as Meenakshi Iyengar, named Minx. At this time, lesbianism itself is a hazard to heterosexuality.

Similar to her further works, within the Strange Obsessions, the novelist carries out the illogicality of existence in the upper classes of Mumbai. She delights the theme of love and sex ornately; the aggressive homosexual propensity of Minx gives the altitude of substitute love and sex.

1.5.4.4 Snapshots:

Snapshots is unstable innovative narrative of Shobha De. It also encloses bereavement, unfaithfulness, dishonesty, rape, incest as well as the wickedness that skulk under the each day life of citizens. While, the mauve as well as discussion start on to flow at a meeting among six females were associates at discipline, recollections initiates to outside; several joyful, others bittersweet as well as a not many that are unqualified venomous. It is required to tackle the shadowy undisclosed that, they deliberation, they put down covered bottomless within the ancient times. The females start to revolve next to one another as well as the atmosphere of the social gathering rotates terrifying.

Therefore, the above discussed novels of Shobha De are analyzed in this research work, which are thematically organized. Mostly her novels deal with the themes such as family unit, wedding ceremony, patriarchy, search for love, move violently for endurance as well as eccentricity, and several novels move about the life in movie business, Bollywood as well as deliberate fundamentally on desire as well as masculinity. To end with, the novels present the liberation of females and development the cosmopolitan way of life of neo-rich citizens.

1.6 Feminism: Shobha De

The term feminism is an ideology which denotes female. According to the Oxford English Dictionary, the term ‘Feminism’ was first used in the latter part of
nineteenth century and it was defined as having the qualities of females. In general, feminism is the ideology of women’s liberation in all its approaches as a woman who recognizes herself and is recognized by others as feminist. The feminist consciousness is the consciousness of victimization. As a philosophy of life, it opposes women’s subordination to men in the family and society, along with men’s claims to define what is best for women. Feminism is defined as a mode of existence in which the woman is free of the dependence syndrome whether it is the husband or the father or the community or religious and ethnic group. Even today an average woman feels uncertain about his identity as a social being.

Feminism is to state that a female is a human being, not an attachment, other than, she is an independent human being, competent of discovery her individual identity. During its untimely period’s feminism thinking of Amazon–Utopias, every-feminine globe, however, the current inclinations are a suggestion that it is achievable for a female to survive within the globe where gentleman also survive. The deeper, the majority distress of the writer during the India has been the human being and their relations, particularly male-female relation, as well as the carrying out of feminine consciousness. The modern-day writers are tangled into the difficulty about male-female relations as well as refinement of womanly realization.

The untimely picture of female in Indian English work of fiction as a quiet victim, an embodiment of endurance as well as staying power has steadily been battered. The female is described by the Indian female novelists is a depiction about a self-determining, open-minded human being. The female novelist like Shobha De is also mindful about the insignificant position of female in civilization. At this time, the revise is included includes key work of fiction of Shobha De. The attempt, at this point, assumes is a study of her work of fiction from feminine point of outlook.

Shobha De’s works and their headings have starting from the letter, ‘S’. Positively, it is not her luck. One of the Indian writers, Pushpinder Syal remarks that:
“The sis stands for right mind, gender, love identity and sex. Furthermore these, it appears, are the principal anxiety of Shobha De’s characters.”

Her primary fiction, *Socialite Evenings* is a tale about middle class young woman, named, Karuna. Her living-life starts in Mumbai, along with her guide, Anjali, who is visioning of a profession in reproduction as well as movies. The major character, Karuna hatred her middle rank derivation; moreover, to come out of it, she ignores her boy-friend also gets married “the incorrect gentleman for the incorrect motives at the incorrect moment.” Anjali recommends Karuna a remedy of the extramarital concern that demonstrates incurable to her matrimonial living-life. She is unconnected with no the allowance.

She discards the gentleman standards for the confirmation of her womanly identity. One of famous researcher, Pramod Nayar comes across that:

“The initial authentic appearance of her sexual category constructs her experience undeserving of high opinion. This is because that she has drunk the phallocentric philosophy of sexual characteristics.”

Into the reality, to be open-minded is not a wicked do something at the entire. It is attempted to accomplish her touching require, moreover, to go to the completeness of individuality. Unhappily, she acquires terminate not at all to be a nurse once more. At most recent, she proceeds to her close relative refuse an present from a male, she imagines to be particular. She takes home on her individual which is satisfied. Although, she may not acquire herself clear of the yearning to flirt, she appreciates that it has no outlook at every. As a final point, she realizes her own identity, other than; she has to disburse profound cost for it. Into detail, no moralist is similar to Karuna to drop into love with Krish, although, Shobha De’:

“A contemporary feminine may not come across something morally wrong as well as frightening. At this time, she confines the dichotomy of standards in an incredibly motivating behavior.”
Therefore, the researcher does not intelligence her forthrightness for absorbed on the un-happiness of female’s brainpower as well as corpse. The images, now and then, acquire grimy, other than, there is not anything high-quality or terrible. Shobha De demonstrates herself an iconoclast to splinter our thought that the wedding fasten is holistic as well as not at all to be broken down at some charges.

Throughout, into a deteriorate civilization, the novelist, Shobha De portrays female’s look for love during the gentleman globe. During her works of fiction, she has attempted to break patriarchal domination. Some levelheaded examination of her fictional writings from feminine perspectives, it may carry out to tolerate this reality into the brainpower. It is this issue that provides genuineness to writer, Shobha De; however, her imaginary globe has stimulated inquisitiveness as well as curiosity on single offer also condemnation on the further. Her volatile work of fiction, *Sisters* is distinctive for commerce with the supernatural disagreement in its open-minded female central character. It also spotlights on the seedy surface of dealing planet as well as internal earth of the central character, Mallika, pet-named Mikki. It is subsequent to the termination of her father and mother, she acquires accuse of her father’s business that leave without her multicolored existence into the America. The major character, Mikki undergoes appreciative to construct her step-sister, Alisha her industry colleague. She fractures her appointment among Navin, at what time; she comes across him a simple marionette in his mother’s hand over. Astonishingly, she clasps herself into the matrimony, although, she has captivated of the existence of autonomy. She entreats him:

“I may seem to be after you, the researcher may effort together, I may not have to remain hours to observe you.”

Therefore, the present study also intends to focus on Shobha De’s female characters and their look for individual liberty, without which afterward disobedient through resorting to the unprincipled do something. Providentially, she acquire liberate of her male-companion after his unintended passing away. Her knowledge is with him middle-aged her from a straightforward community butterfly to a full-grown female. Alisha hand round as frustrate to Mikki; equally
the sisters are dissimilar from every other. At most recent, Mikki as well as Alisha acquire amalgamated. The work of fiction move toward to closing stages with mutually the sisters appreciates their required to be alive jointly. At this point, Shobha De interlaces connection of sister-hood within the objection of the patriarchal set of connections.

As a result, Shobha De’s works of fiction point to the entrance of a new-fangled Indian female. Her female heroines challenge insubordinately next to the accepted view of patriarchy. They demonstrate the writer’s close thoughtful of the consciousness of females as well as their troubles.

1.7 Cosmopolitanism: Shobha De:

The word cosmopolitan comes from the Greek word, ‘kosmopolites’ which stand for the voter of the globe. It is also apply to explain an extensive multiplicity of significant observation in ethical as well as socio-political thinking. The unformulated center collective with the entire multi-ethnic or cosmopolitan or metropolitan analysis is the thought that every person, not considering of their supporting relationship, carry out, fit in to a solitary group of people, furthermore, that this society must be sophisticated. Dissimilar description about the cosmopolitanism imagine this society in diverse customs, a number of highlighting on supporting organizations, others on ethical or good standards or relations, moreover, at rest, some others highlighting on collective bazaar or outlines of enlightening appearance. The truth-seeking curiosity within the cosmopolitanism dishonesty in it’s confronted to usually familiar accessory to fellow-people, the confined situation, parochially communal civilization, as well as the similar to.

Metropolitan or Cosmopolitanism is the philosophy that every human being, cultural groups belong to a particular group of people which is found on a communal morality. It can require various class of globe-administration or it can also merely submit to more wide-ranging ethical, financial, as well as supporting relations among homelands or personal of dissimilar homelands:

“A human being who sticks on to the thought of multi-ethnic in any of its forms is named a multinational or cosmopolite.” 47
Chapter I: Introduction

It is an up-and-coming way within the communal hypothesis, which imitates equally an entity of revise as well as a distinguishing practical loom to the communal globe. It diverges from political supporting as well as ethical financial records of multi-ethnic as globe, universalistic civilization in its formation of cosmopolitanism as communally positioned. It is element of the self-constituting environment of the communal globe itself. It is a moved toward that move the highlighting to inner developmental procedure inside the communal globe, quite than considering globalization as the most important instrument.

The multi-ethnic or cosmopolitan thoughts may happen in any variety of civilization, and culture, furthermore, at every moment, however, it is fundamental to recent within so far away as this is a situation of self-identity, problematization, incompleteness as well as the consciousness that confidence may not at all be recognized one time as well as for every one. The coming out of female’s writings within India throughout the previous part of the 19th century is of huge implication, during the intellect that it constructs the nativity of an period that undertakes a new-fangled contract for the Indian females. Mostly, Indian creative writing, as its starting point further than 100 years before, has contract with the situation of female within the civilization. Indian female writers in the modern times have fashioned plentiful literary production, their spotlight of characters, human being on sexual category as well as their responsibility of female in today’s civilization. These novelists investigate into human being and their connection, as this is intimately worried through intellect as well as sympathy.

The previous couple of the decades, they have observer exceptional achievement inside the feminine writings in Indian English literature. Indian female writers have specified a new-fangled measurement to the Indian writing. It is observed that female novelists in India are included the returning feminine understanding through their writings.

During the 1990s, new-fangled as well as talented novelists sustained to produce up, well-known novelists sustained to donate considerably to the increasing variety. Every novelist, in their individual technique, has attempted to express their ideas into a different individual influence, female novelists have
frequently elevated their influence touching to the community as well as enlightening main beliefs that embarrassed their autonomy as well as carry out institutional isolation to the females.

During primeval time in India, the female were unused to the precise to schooling. One of notable feminist writer, Simone De Beauvoir states that:

“It has constantly been a gentleman’s globe. But the past has revealed that gentlemen have, for all time, reserved within their hands to the entire tangible influence. This is because the most primitive days of the patriarchate, they have been thinking most excellent to stay female during a situation of reliance; their policies about the rule have complex next to her, furthermore, she has been certainly traditional like the further.”

At what time, female turns into well-informed; they ongoing to declare that their personal point of vision as well as feminine writings comes out like the communal society next to their supporting, efficient as well as socio-culture intolerance. As a result, during modern time, female novelists have distinguished as well as described the spiritual brainpower of Indian females.

In the present day, the position of female has distorted. This is because the financially viable expansion as well as political-supporting contribution. Nearly every one cosmopolitan female are under pressure to generate a different identity or individuality inside their relations as well as away from it. The novelist like Shobha De, in her fictional works, has completed challenges to display the touching life of females, the complicated material of human being and their relations are portray expansively regarding the personal understanding of the females. Well-known Indian writers, Singh and Gupta remarks that:

“The novelist, Shobha De imagines that a female to be conscious of her individuality as an individual one as well as believe for her for her identity. Female ought to be a self-determining individuality through living being conscious of the alternatives unlock to her”.

Therefore, the writer, Shobha De verifies to be the spectator of the civilization obtainable just about her, observing the whole thing minutely,
furthermore, it stands for the modern outlook of recent feminine through her inimitable manner. The present research work is a challenge to display that how the novelist, Shobha De’s imaginary humanity depicts a require to pull down the conventional descriptions of the cosmopolitan females, and it is also forced through patriarchal civilization through describing the internal consciousness of youthful Indian females, their feelings and ways of thinking are not familiar by further new.

1.8 Significance of the study:

This research work will help the readers to understand the journey of Indian women from a typically traditional woman into a highly modern, educated and independent woman. It will help the readers to understand that how women are growing vigilant and conscious about their rights and how they are coming out of their limited world and acquiring new positions in the contemporary society. It will also provide new insight and new way of looking at the lives of the women. It will change the mentality of the traditional people who believe that the women should be within the house, and will make them more liberal in their treatment of women. It will create great awakening in the society about the plight of the woman and compel the society to think of woman as equal to man. Directly or indirectly, the present research will contribute to feminist cause of woman’s empowerment. It will help the readers to look at the novels of Shobha De from different perspective. It will also provide them with ample opportunities of doing research on the life of Indian women with the help of these novels. It will explore cosmopolitan culture; however, it is not true reflection of the Indian culture.

1.9 Review of the Literature:

The novels of Shobha De and many other feminist woman novelists, who have presented new women with changed roles in their novels, are a great reservoir for research activity. Ample research has been done by the research scholars and ample is to be done. The critical books and the abstracts of the following papers on the writing of these novelists in national and international seminars and conferences, show that the writing of these novelists furnish opulent
opportunities and possibilities of doing research on many hidden issues and aspects in their writings.

Though, there is scarcely any comprehensive study of the works by Shobha De, there are some articles, reviews in some magazines, journals, periodicals in a scattered manner. For instance, her biographical details are found in *Contemporary Authors*, Vol. 125 (310-1). The articles on her works are brought together in *Contemporary Literary Criticism*, Vol. 144 (208-244). The researcher also comes across some individual entries as contemporary writer by Rennison (2005, 2009) and others.

A great deal of work has been done so far on various Indian novelists in English. The main findings are regarding their style of writing and subject matter. A lot of work has been focused on portrayal of women in literature. The researcher thought it appropriate to focus on the feminism in literature, instead of confining only to the portrayal of women. The researcher has come across with the following research focusing in women and literature.

- **Shobha De’s *Sisters*: Not a Junk but a Novel : Yumana Prasad**

  “Yumana Prasad showed how an urban Indian woman confronted with a vicious under-world culture in the novel *Sisters*. He examined socio-urban culture is eating into the marrow of Indian tradition and ethos.”

- **Facets of Feminism in Shobha De’s *Starry Nights* – Dr. Mrs. Sheela Rani Khare.**

  “Dr. Sheela Khare traced the bitter realities of the life of women through varied facets of feminism in keeping with contemporary feminist critical theories. Dr. Sheela Khare highlighted the role of woman in the suffering of women in one capacity or the other.”

- **The Novels of Shobha De: A Feminist Study- Dr. Patil**

  “Dr. Patil attempts to project Shobha De as a feminist who fights for the equality of women in a dogmatic patriarchic Indian society. Dr. Patil shows how De articulates her rebellion much in consonance with the view
of some noted feminist like Virginia Woolf, Simon de Beauvoir etc. through a bold projection of their quintessentially explosive and expressive heroines.\textsuperscript{52}

- **Bed as Battlefield: A Study of Shobha De’s *Starry Nights* - Dr. Kanade**

  “Dr. Kanade considered bed as battlefield in Shobha De’s *Starry Nights*. He is of the view that Shobha De’s novels are the documents of sex and the negation of it may have disastrous results.” \textsuperscript{53}

- **Shobha De’s *Socialite Evenings* - A Feminist Study – Dr. S. P. Swain.**

  “Dr. Swain gave a focus on Shobha De’s *Socialite Evenings* has the picture of marginalization of women at the hands of their husbands.” \textsuperscript{54}

From the above reviews, it is clear that though there are number of studies related to this present study, there is not any research work focusing on the present topic in a comprehensive way as the present research does. Hence, the research problem can be said as original and as pointed out in the first chapter, there is a need of conducting research work about the present problem.

**1.10 Statement of the Problem:**

The fairy-tale of the human chase starts with the female writers. This is because it is she who carries the innovative human genetic material. It is gloomy that the productions of historians have observed ‘Gentleman’ as the hero whereas in practicality it is the woman who merits the rank of a star. The future for humanity depends on her labor, her skill, her biology which holds the key to the destiny of the human race. The society in which we live today had specified certain rules which are different for men and women. The woman has to perform the biological function of reproduction and, therefore, her opportunities remain restricted. It is solely her responsibility to take care of the children thus putting an end to all her opportunities.

Some feminist writes have showed that it is significant to have child-care centers so that women could defend their jobs and depart to effort. Therefore, in the 20\textsuperscript{th} century feminist objection became a chief social anxiety. Despite many
improvements in the society, the feminist groups undergo that sufficient has not been finished for them.

1.11 Aims and Objectives of the research:

The aim of the present research work is to study, identify, discuss, analyze and to interpret Shobha De’s selected novels and thereby to place them in the belief of Indian English Literature.

1. To study the four novels by Shobha De keeping in mind the recurring themes mentioned by the critics and scholars.

2. To identify the secondary themes; cosmopolitanism East vs. West

3. To study various thematic aspects in the selected novels of Shobha De.

4. To focus on religious and domestic imagery to explore a sense of identity in the light of Indian English novels.

5. To make an interpretation of special glooms of love in her fiction.

6. To be acquainted with the thrash about of women for liberty and impartiality in the Indian Society.

1.12 Statement of the Hypothesis:

The selected fictions of Shobha De reveal various aspects and make available a standpoint of life. At the present lot of research work is done on the Shobha De separately. But nobody has attempted to study of the thematic analysis; women’s image and to compare them to bring out feminine psyche, the changing faces of women and changing relationship between man and woman, including cosmopolitan life and culture.

1.13 Data Collection:

The data would be in the form of the primary and secondary sources.

a. Primary Sources: The Four novels of Shobha De and her other works would form the primary sources.
b. **Secondary Sources:** The reviews and articles published in various journals, magazines and in the books.

1.14 **Scope and Limitations:**

Women have made remarkable contribution to fiction in Indian English Literature. In fiction, there is ample scope for the expression of feminine sensibility. Women have inspired literature and the feminine theme has been a pivotal importance too. She is herself a creator of literature and is all pervading. Woman is the cause of all action. If woman is absent, there is no poetry, no song, no drama, no tears, no laughter and ultimately no life in this world. But they are still walking on a tight rope to achieve their rights and social justice. Indian woman at the turn of century are in a transitional phase via- a- vis the interface of tradition and modernity. The different aspects of feminism are stressed through many Indian English fiction. This study attempts to present various images of women protagonists projected by Indian women English contemporary and modern novelists like Shobha De.

This research work also tries to study comparatively the female protagonists in these fictions. Shobha De has written many novels but here it is impossible to analyze each and every fiction of them. The study will focus on only particular Indian English Woman novelist like Shobha De and her selected novels.

1.15 **Research Methodology:**

The analytical, interpretative and comparative methodology will be used for the present research work. The emphasis will be laid on the close reading of the primary and secondary data available on the subject, visit to various libraries for the collection of relevant information. Besides, discussion would be done with the persons who have done similar kind of study. Moreover, internet can be used for study. In the light of said methodology, the following tentative chapter scheme will be framed.
1.16 Chapter Scheme:

The proposed research work is divided into following chapters broadly:

Chapter I: Introduction:

The first chapter of this research work would deal with the brief history of Indian English women novelists. The concepts of feminism, cosmopolitanism, feminine sensibility would be discussed. This chapter would also take the sweeping survey of Indian English women novelists such as Kamala Markandaya R.P. Jhabvala, Jai Nimbkar, Anita Desai, Shashi Despande, Gita Hariharan, Shobha De and other contemporary women novelists.

Chapter II: A Thematic Analysis in Socialite Evenings

The Second chapter, ‘A Thematic Analysis in Socialite Evenings’ deals with the thematic analysis of the present novel broadly divided on the basis of the early writing representing the early phase of her writing. In this novel, the writer, Shobha De tries to explore the themes like childhood, family relations, mystery, alchemy, social identity, revenge, cosmopolitan culture and transformation.

Chapter III: A Thematic Analysis in Sisters

The third chapter, ‘A Thematic Analysis in Sisters’ also shows the multi-thematic handling of the writer. It also reflect the themes like childhood, family and family relations, conspiracy, violence, sex and morality, apartheid, ambition, poverty, greed, sacrifice, myth criticism of social and political system and transformation.

Chapter IV: A Thematic Analysis in Strange Obsession

The fourth chapter, ‘A Thematic Analysis in Strange Obsession’ covers the thematic analysis of the various themes that means within the first decade of the 21st century. Shobha De deals with childhood, family and family relations, lesbian relationship, conspiracy, supernaturalism, religion, culture, sex, love and conspiracy, criticism of social and political systems, marriage, male-domination and transformation.
Chapter V: A Thematic Analysis in *Snapshots*

The fifth chapter, ‘A Thematic Analysis in *Snapshots’*, deals with diversified themes through her novels. The researcher thinks the following themes also contribute to her novels along with the themes mentioned by critics and reviewers. The present novel highlights various themes like Childhood, Family and Family Relations, Alienation, Isolation, Loneliness, Supernaturalism, exploitation, sex and conjugal relationships, hidden realities of cosmopolitan life.

Chapter VI: Concluding Remarks

The final chapter, ‘Conclusions’ covers Shobha De’s various thematic comparisons with her contemporary and some women writers with regard to their thematic handling. It takes a stock of the analysis done in previous chapters to evaluate her contribution to English novel as a contemporary novelist and her skill in handling multiple themes contributing to the theme of transformation in all her novels.

1.17 Bibliography:

The bibliography would be prepared of:

a) Primary Sources (the original works of the author i.e. Shobha De)

b) Secondary Sources (The reviews, articles, postcolonial works published in various journals, magazines and in the books).
Chapter I: Introduction

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53. Researcher, Bed as Battlefield: A Study of Shobha De’s *Starry Nights*- Dr. Kanade

54. Researcher, Shobha De’s *Socialite Evenings* - A Feminist Study – Dr. S. P. Swain.

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