

Family Relationship in the Novels of Select Indian English Women Novelists

**A Thesis Submitted for the Award of the Degree of
Doctor of Philosophy in English**

Submitted By

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Ph.D. Research Scholar
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Enrolment No – En16-00007

Supervisor

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**Department of English
School of Language, Literature and Arts
Sanchi University of Buddhist-Indic Studies**

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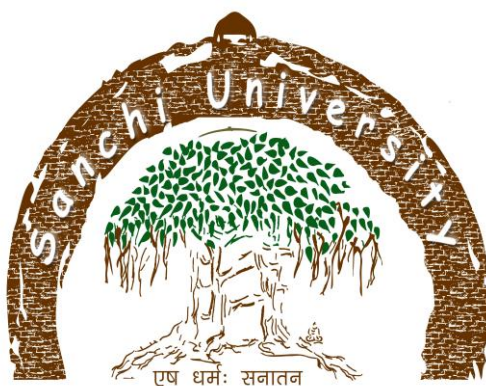
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To the best of my knowledge and belief the dissertation:

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2. Has duly been completed.
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CHAPTER - 1

INTRODUCTION

1.1 A Critical Analysis of Indian Writing in English

Indian Writing in English is commonly regarded as the body of literary works written by Indian authors whose native or co-native might be one of the native languages. The history of Indian English literature which begins from Michael Madhusudan Dutt hefted by R.K. Narayan, Mulk Raj Anand and Raja Rao made their all efforts in order to develop Indian English literature in 1930's. In the beginning, Indian authors used pure English to communicate their messages which was basically of Indian descent. Indian English Literature does not have long history; it is not more than centuries old. As we know India was colonized by the Britishers for almost 150 years. During this period, British gained immense wealth and extended its imperial rule to the other countries as well. It left India as a barren land and in utter chaos. India English language and Literature is undoubtedly a big treasure.

Indian Writing in English demonstrated the rare germ of Indian English literature. The authors of Indian Writing in English like, novelists, poets, dramatists, and prose writers contributed to the world literature since pre-independence period and we witness that in past few years Indian English literature has achieved national and international fame and admiration. So, it is said that "Indian English literature has acquired independent status across the globe" (R. K. Dawhan, 5)¹. Indian English literature depicts the theme of culture, tradition, social and political issues. M. K. Naik observed "one of the noteworthy gifts of English teaching to India is prose fiction for though India was most likely a fountain head of story-telling, the novel as we know today was an import from the Western."(M. K. Naik, 99)²

Indian Writing in English is not only in the commonwealth but also achieves "great significance in the world literature." (R K Dawhan, 1)³. M. K. Naik observed "starting as a motivating by product of an exciting encounter in the beginning nineteenth century between a vigorous and enterprising Britain and a sluggish and muddled India" (M. K. Naik, 1)⁴. The words 'vigorous and enterprising' expresses action or development and the other two words 'stagnant and chaotic' suggest inactiveness and derange. The end of

British rule does not mean that English language vanished from India but it extended very quickly. In 1962, there came Prof. K. R. Srinivasa Iyengar's meticulous review of Indian English Literature. Indian literature has flourished widely and gained much acclaim worldwide.

Indian English literature has a vast range and scope. According to Prof. K. R. Srinivasa Iyengar, In Indian Writing in English there are three kinds of authors and there are also three important terms in Indian Writing in English i.e. Indo-Anglian, Indo-English literature and Indian Writing in English.

The term "Indo-Anglian" are works of Indian authors in English. Indo-Anglian is a particular term in contexture of writing that is not bewildered with Anglo-Indian and it comes from the domain of post-colonial literature. So, Indo-Anglian is very close to and linked with Indian Writing in English. "Indo-Anglian literature characterizes the most precious contribution, India has yet made to the world of books." (Amar Nath Prasad, 8)⁵. The three types of authors in Indian literature are authors who received their whole education through English medium schools. Secondly, writers who are out of their native place but still they are in touch or linked with their home town. The third groups of writers are those who received their whole education in English language as a second language.

The phase "Anglo-Indian" refers to the collection of authors who are mixed with Indian and British ancestry and British people born or living in India. Alphonso Karkala used this term in 1920. According to M. K. Naik Anglo-Indian literature is the "literature in the Asian languages interpreted into English and originally composed in English by Indian." (M. K. Naik 2)⁶

The term Indian Writing in English is one the most popular term in Indian Literature and it refers to the group of people who write in English about India and Indian culture. Sheikh Dean Mahomed was the first person in India who wrote the first book in English entitled "*The Travels of Dean Mahomet*" in 1793 which was published in England. Indian English literature gave us a chance to explore or extend the Indian perception, consciousness and sensibility. Indian authors had selected English and left versed impression on these literary forms. The writers like Bharati Mukherjee, Kamala Markandaya, Shashi Deshpande, Anita Desai, Manju Kapur, M. R. Anand, Raja Rao, R.

K. Narayan, Jawaharlal Nehru, M. K. Gandhi, Sarojini Naidu, Toru Dutt, Nissim Ezekiel, Salman Rushdie, Sir Aurobindo, and many others. These writers use English as a mode of communication to highlight glory, history, culture, tradition and socio-political issues in their Writings. Randolph Quicker observes that the English is not permit or personal language of the foreigners or Englishmen. Similarly one of the great Indian writers Raja Rao of 1930's remarks in his fictional work *Kanthapura* "one has to express in a language that is not one's own the spirit that is one's own."(*Kanthapura*, 2)⁷

Another trouble which the analyst of this form of literature had to countenance is that of giving many names or designation from point to point, for example, Indo-Anglian literature, Indo-English literature and Indian Writing in English. Among these three terms, the first term was used as title of the 'Specimen Composition from Native Students' published in 1883 in Calcutta. This term gained general admiration, when Prof. K.R. Srinivasa Iyengar introduced this domain or arena and used it for the title of his book Indo-Anglian literature in 1943. M. K. Naik remarks "Indo-Anglian strikes many as not all together happy expression. He adds, I know many are allergic to the expression." (M. K. Naik, 4) ⁸

Indo-Anglian as remarked by Alphonso Karkala, indicates the relationship between India and England, instead of a language or a country. Prof. K. R. Srinivasa Iyenger pointed out in his book '*Literature and Authorship in India*', "Indo-Anglian was changed into Indo-Anglican by the enterprising London printer who, puzzled at so odd an expression, transformed into something familiar." (M. K. Naik, 5)⁹ the term Indian Writing in English coined by Prof. K.R. Srinivasa Iyenger rather use this term in his book. The Sahitya Akademi approved, 'Indian English literature' is one of the most appropriate names for this body of literary works. This term "Indian Writing in English stresses two notable ideas. First this literary work composes various ports that touches or joins the great sea which is called Indian literature which is written in many languages. Secondly, it is the important product of the English language to show Indian readers and Indian sensibility. According to M. K. Naik "nevertheless, by whatever name Indian English literature is called, it remain a literacy phenomenon worthy of serious scrutiny."(M. K. Naik,)¹⁰

Indian literature is the hub of charm and offers an ample variety of classification, characterization and description of India and its magnificence. India was ruled by the

Britishers more than two hundred years, during that era there rise the nationalism, mother tongue and customs, therefore the authors of Indian Writing in English depicted the real picture of India through their Writing. First three decades of nineteenth century witnessed the foundation of Indian Writing in English. Indian Writing in English can be divided into three parts i.e. pre-independence, post-independence and contemporary era.

Pre-Independence Era: Historical Context

The British association with Asia was demonstrated in the early seventeenth century through first English person who came to India in A.D 883. “When one sigelm, as the Anglo-Saxon chronicle notes, was sent there by King Alfred on a pilgrimage, in fulfillment of vows” (M. K. Naik, 7).¹¹ The invention of Neptune route to Asia by Vasco Da Gama in 1498 brought the Dutch and Portuguese to India long before the Britishers. An appeal addressed to King Henry VIII in 1511 and says “the Indies are discovered and vast treasures brought from thence everybody. Let us therefore bend our endeavor thitherwards.” (M. K. Naik, 7)¹²

The East India Company which was set up in 1600 by the Britishers in Bengal was the one of the epoch making era in the record of India. The aim of this company was to initiate trade and commerce but not to dominate or subjugate, although, soon invented its evidence of wadding the empty space created in eighteenth century India by the incremental break down of the Mughal empire. The main aim of Britishers was not to sell their products but to colonize the whole state. They came to India to sell their products but they decided to rule as well. The trade of Britishers inherently becomes problem for Indian “Pogada Tree” and its crown or glossy, “But those engaged in shaking the “Pogada Tree” became a tool for bowing a seed of technology, in India and it gave the result in the nineteenth century.

Sri Aurobindo remarked that the Indian rebirth was more or less like European and Celtic movement in Ireland, “the efforts of resuscitated patriotic spirit to discover a new inclination of self-expression which shall give the saintly force for a enormous rasping and rejuvenation,” (Aurobindo, 4)¹³ and in India there was something of same movement appeared and took a pronounced turn. In the book entitled *The Renaissance in India (1918)* asked the question on the term use of renaissance or rebirth applied in the Indian,

as long as India has perpetually aroused and no need to rebirth. It was the trend and compulsion of European culture and tradition that obeyed it and made the renaissance inevitable.

Sri Aurobindo, who accepting the question of reawaking in India in which three points came into account:

“The immense history of Indian civilization and existence with the moment of in adaptive inactivity into which it had failed, the first stage of the British contact in which it seemed for a minute likely to expire by unhurried decay, and the climbing movement which first bankrupt into some lucidity of expression.” (Sheeba Azhar, 12).¹⁴

J. H. Cousins, a famous critic gave his own critical observation about Indian and Indian culture and Indian Spirituality, which India had kept it from the starting point of her rebirth or renaissance. India persevere spirituality indeed in the decline of national vitality or exuberances. So, we can say that the spirit, moral value, behaviour, intellect and life impulses, all are working at a very high pedestal level and has very close collaboration with each other. However, the renaissance of India, Jawaharlal Nehru states “was two-fold: she glance to the British and at that she gazed at herself and her earlier period.” (M. K. Naik, 8).¹⁵ In the reinvention of India’s past, many members of the company played a vital role. Among these members most of them were scholars with Asian tradition and it was not so difficult to find East India company members were fully prepare to debit or discuss to Koran with Mohammad Ali and a Purana with a Viswanath Shastri with same competency or capability.

While these Britishers were redefining India’s history, they swell English education, western thoughts, and a new philosophy was put forth by them. It was not however acquired before the policy of Britishers to cover the education system of India had passed through opposite platform. Charles Grant Strongly argues “To initiate the language of the vanquishers looks to be a palpable means of assimilate a subjugated people to their” (Shakti Batra, 8)¹⁶. The charities had already helped to demonstrate the printing press in the country in different languages. Grammar, dictionaries and translation works were the main fruit of missionary companies. The printing press printed the first India’s news paper Hicky’s Bengal Gazette in 1780 and others followed it.

At that time, Asian people seriously supported for the development of English and started to train the literature and science of European countries. The reformist emphasized on English education while Indians they had no confusion in their minds of the intellectual people. Perhaps many people had taken Persian in many countries with the Muslim conquests and adept that particular language.

Raja Rammohan Roy, another leading figure and prominent reformer who brought English education to India. He wrote a letter about English learning to the Governor General Lord Amherst in 1823. He vigorously contends against the development of Sanskrit schools in performance to spread Western education.

Even before, it was very clear that Raja Rammohan Roy wrote this letter and achieved the factor of western education. To prop up European learning and science, British watch maker turned educationist, Edward Hyde-East and chief justice of Supreme Court of Bengal established an organization in 1816. This was the beginning step in founding the Hindu College at Calcutta on 20 January 1817. Raja Rammohan Roy also established a school at his own expense to teach English (1816-17) in Suripura near Calcutta. He founded one more school called Anglo-Hindu school in Calcutta in 1822.

At that time English was strongly favored. In 2 Feb, 1835, the Coup de grace was delivered by Macaulay's famed minute on Education. Macaulay mixed himself with the spirit of staunch Evangelism, Messianic imperialism and wing liberalism. To top it, he was highly blessed with courage of conviction, which indicated that there was no possibility to raise any question at all. He stated that it was both necessary and possible. "To make the native of this country good English Scholars...to this and all our efforts ought to be directed." (Shakti Batra, 9) ¹⁷ so, the foremost concern of the Britishers was to implement the European literature in India and wants to promote their literature.

Sir Charles wood was the main associate of the committee of British government, in his Dispatch of 19th July, 1854, had laid unbiased emphasis on the growth of vernacular languages of India with the European knowledge in all classes. Woods Dispatch was to establish three Universities in India at three different cities i.e., Bombay, Calcutta and Madras in 1857. These three universities brought the renaissance in the higher education system in India.

Early Prose

Before poetry, prose came into existence in Indian Writing in English during the British rule. The historical decision to use English language for communication for higher studies in place of Persian and Sanskrit, in conclusion, there were the creation of huge literature, philosophy, sociology, cultural studies, autobiography, biography, religious studies, history, economics, political thought etc. English becomes thread in Schools, Colleges, offices, libraries or even in the homes. H. M. William states:

“Use of the English communication for management, inter-communication and higher learning resulted in a twin development. English became the tool of administrative communication and the language of clerk, officials and technologists. The test of the value was a practical one and English proved to be an adaptable language. But English was employed by legislators and journalists, and such Indian scholars who inherited by eloquence, the rhetoric of Victorian public speech and letters. English style of polemic and rhetoric took root in India and as they flourished took on an oriental colouring. (Satish Kumar, 1) ¹⁸

In India Writing in English, prose was the basic sources of communication in order to exchange the main issues or major topics. C.V. Boriah was the first author, in Indian Prose Writing who wrote an essay of twenty eight pages entitled “*Account of Jains*” in 1809. This essay was full of information and people admired his writing and its attention has been paid to the achievement of excellence. Prose Writing starts as a form of literature, but it endures a perceptible modification in the hands of great authors like Mahatma Gandhi, Jawaharlal Nehru, Radhakrishnan, Sri Aurobindo and Rabindranath Tagore. So, prose becomes strapping medium of inspiration, motivation and imagination. Hence, it is also known as literature of power. So prose received a title “influence of literature.”

Indians learned Prose Writing with the contact of English literature. So, it was completely bound with bookish and scholarly ideologies. Their English was full of reputation of Burke, Macaulay, Carlyle, Gladstone, Gopel Ghose, Govind Rande, Mahadeo and other pre-successors of Indian renaissance and their effort for freedom were highly influenced

by Edwardians and Victorians. Apart from that what differentiate their prose, both verbal and written, is the culture and tradition of an individual style, fitted to the emotion of Indian consciousness and sensibility. The words and sentences from different language has considered to enrich English and has surrender its ability of expressing endemic morality, principles and sentiments, the development of Indian English or the introduction of native techniques are used in English by Indians is an outgrowth of the cosmopolite character of English. Marjorie Bolton rightly remarked:

“It is the great advantage to the language, to a observed vocabulary from many languages, as ours has, for this gives a great range of shades of meaning....we have borrowed words from all major European languages, but from among others Arabic, Hindustani, Malayan, Polynesian, the language of the American Indians of the Eskimos the Australian aborigines and the Chinese” (Satish Kumar, 2) ¹⁹

Instead of western influence, India coined own phrases, proverbs and their expression to articulate their ideas and views in different ways. It is very clear that the people of India used English thoughtfully to express themselves.

Indian authors successfully used prose to show their ideas and views on socio-political situation, religion, philosophy, art and literature, journalism, history, sociology etc. They have shown great care in the use of suitable and proper diction, which bring thoughts and manners. They have proved that “prose is not inferior to poetry, the kinds are different, and forests are not inferior to oceans” (Satish Kumar, 3-4) ²⁰

Marjorie Bolton speaks highly of Indian English prose writers:

“Western people do not have any difficulty to write their own language well must to be shamed by understanding the English of such Indian leader as Pandit Jawaharlal Nehru, his Sister Krishna Nehru, Rabindranath Tagore, M. R. Anand, D. F. Karka, Prof. Radha Krishna and a number of obscure Indians to be met in British Universities”. (Satish Kumar, 4) ²¹

Indian English Prose: A Brief Account

Indian English prose appeared even before the great Indian author Raja Ram Mohan Roy's in the year 1818. The Kavili brothers, Venkata Ramaswary, Venkate Lakshmaiah and Venkate Boraiah wrote English prose with full grace. Raja Rammohan Roy, Dadabhai Naoroji, Mahadev Govind Ranade, Kashinath Trimbuck, Bal Gangadhar Tilak, Gopal Krishna Gokhale, R. C. Dutt, Vivekananda, Ramatirtha etc. are not only the renowned social reformers but also the markers of Indian English prose.

Raja Ram Mohan Roy's essay on '*A Defense of Hindu Theism*' (1817) is considered his first work of great importance in the entire history of Indian English literature. Raja Rabindranath Tagore remarked on Ram Mohan Roy is an 'Inaugurator of the modern age' no doubt he is the shining star of the Indian renaissance. Roy edited periodicals in three Languages-*The Brahummunical Magazine in English* (1821-23) *Sambad Kaumudi* in Bengali in, 1821 and *Mirat – ul – Akhbar* in Persian in 1822-23. In 1828, he founded the Brahmo Samaj which was an attempt of its kind in the nineteenth century to reinvestigate Hinduism. He continued his mission until his death in Bristol in 1833. His works are collected in six volumes in 1945-51 were edited by Kalidas Nag and Debajyoth Burman. The English work of Raja Rammohan Roy issued by the Government of India which was appeared in 1977. This Writing includes religious (Hinduism and Christianity), polite and social reformer. They fall in the category of literature of knowledge. He was the master of English prose style. His Writing on religion was translated works of *Kranaand Isa Upanishads* in 1816 and *An Abridgement of the Vedanta* also in 1816. It promoted Raja Rammohan Roy to write essay in English. '*A Defense of Hindu Theism*' in 1817, masterly exculpate of monotheism. It was followed by '*A Second Defense of the Monotheistical System of the Vedas* in reply to an apology for the present state of Hindu worship in 1817. He learns the scriptures, language of Ancient Hebrews and Greek, Latin and Law of Jesus, and the methods of tranquility, harmony, tranquility and gladness from the book of New Testament.

Raja Rammohan Roy's works unfolds his "arresting and forceful personality" (Srinivasa Iyenger, 35) ²². The famous letter on English which is considered as "the manifesto of Indian renaissance" (Satish kumar, 7) ²³ highlights the need and importance to learn the Western education to Indians in preference to Sanskrit, the latter was the first literary

work in prose which introduced English in India. This piece of literary work proved it is directed towards lucidness, arguments and good explanation; for instance:

“But as the development of inhabitant population is the object of the Government it will accordingly endorse a more liberal and enlighten system of instruction, implementation Mathematics, Natural Philosophy, Chemistry and Autonomy with other valuable employing a few persons with talents and acknowledge in Europe, and providing a College furnished with the essential material, apparatus and other equipment” (Satish kumar, 7) ²⁴.

His “*Petitions Against the press Regulations*” in 1823, Miss Colet described in “The Areopagitica of Indian history.” He was the writer who used English for social criticism and portrayed the social evils. In Indian English history, as Kalidasa is known as Shakespeare of India same Raja Rammohan Roy is known as Addison. As a social reformer, he expressed everything in a very clear and lucid manner. In Athenacum and Literary Gazette, Roy’s Autobiographical sketch was appeared, which is regarded as the earliest work of Autobiographical literature. At the suggestion of his friend, he wrote a short sketch of his career in which he wrote about his education and his ancestry. In his autobiographies, he depicted the culture and tradition of leaders like Rajendra Prasad, Jawaharlal Nehru and Mahatma Gandhi. This prose style was always compared with Francis Bacon, Father of English essay. Roy’s style of Writing is flexible and he wrote in two styles ‘one lofty and other unimpressioned’. He was the first author who used English with grace and full expression of Indian sensibility. He was the singular or alone in English prose in nineteenth century literature.” C. P. Paul remarked: “His style was the standard prose of a cultivated late 18th century gentlemen. Clarity and exactness were his aims. He used prose purely as a medium for the effective communication of ideas.” (Paul 5) ²⁵

Indian Prose Writing which is undoubtedly the bi product of the British literature and Western philosophy has mainly begun in the early twentieth century. Among the Indian prose writers, Swami Vivekananda, Sri Aurobindo Ghose, Mahatma Gandhi, Nirad C. Chaudhuri and Jawaharlal Nehru are noted writers who do not only enrich the Indian prose but also presented the Indian civilization and culture in its true manner. The Indian

English prose is filled with Indianness and the cultural diversity. Among these prose writers Sri Aurobindo is one of the leading writers. Aurobindo is not only known in the field of literary studies but he was also active in politics, education, and other Socio-political fields. In the field of literature he was a versatile writers whose contribution as an editor, journalist, translator, linguist, dramatist and undoubtedly “Mahakavi” a great poet. He was an undoubtedly a great intellectual who revolutionized the Indian English prose. It is said that what Abul Kalam Azad was in Urdu prose, Aurobindo was in Indian English. He almost penned down thirty works which is the greatest gift to the Indian English Writing. He was sometimes referring as a Renaissance man along with Rabindranath Tagore and Mahatma Gandhi.

Aurobindo’s life can be divided into four main periods which he spent on the locations Such as England, Baroda, Calcutta, and Pondicherry. Sri Aurobindo was born in a Bengali family on August 15, 1872. He was brought up in a very moderate family which was less Indian and more western. He attained his degree from the King’s College Cambridge. He learnt Latin, Greek and also got the first rate degree in Classics. When he returned to India he was not well aware of the Indian languages but having a good command over English language and literature. He produced his first work in the form of Poetry. Aurobindo died in Dec, 5, 1950.

Aurobindo has written many essays but he became very famous for his essay *Is India Civilised?* which was published first time in 1918-1919. The essay is one of the most notable essays which Aurobindo has ever produced. The essay is the response to William Archer’s attack on Indian civilization. The attack of Archer has been long forgotten but the Aurobindo’s response caught the world wide attention.

Nirad C. Chaudhuri belonged to the Bengali family. At the early age he got fascinated towards western literature and philosophy. In addition to his mother tongue, he was well versed in French, German and Latin. His first book *The Autobiography of an Unknown Indian* became very famous and also considered his magnum opus. After publication of this book, it caught much critical acclaim and Chaudhuri’s command over English was highly recognized. His second book *A Passage to England* also became very much famous.

The next prose writer is Mohan Das Karamchand Gandhi. Mahatma Gandhi was not only social activist and freedom fighter but also one of the foremost Indian English prose writer. His magnum opus and the autobiographical book *The Story of My Experiments with Truth* is widely acclaimed as one of the famous autobiographies of the world. The book is divided into twenty chapters which gives the detailed description not only the life of the author but also tells the readers the socio-political and economic conditions of India. The book is written in a conversational style and the imagery of the events and people come to the mind of the readers and one imagine as if he himself takes the part in the story.

Jawaharlal Nehru like Mahatma Gandhi was not only a great and world known politician but also a writer of a great repute. His Writings include *An Autobiography* (1936), *Glimpses of World History* (1939), and *The Discovery of India* (1946). Among three books *The Discovery of India* is worldwide known. The book was penned down in Ahmadnagar jail. The book revolves round the 1936 election time of India. Nehru's book has been praised widely by the critics and the scholars and was termed as "the better book". The book represents the cultural identity and the diversity of India and the people. It is rich and pure in its content and thought.

From above the prose writers there are two more contemporary noted novelists who also contributed in Indian English Prose Writing are Vikram Seth and Amitav Gosh. Both the writers share their travel experience. Seth's book *From Heaven Lake: Travels through Sinkiang and Tibet* is based on the travels which he took when he was in China. Amitav Ghosh who is noted contemporary novelist of India wrote a book entitled *Dance in Cambodia, at Large in Burma* (1993). The book is based on three articles which appeared first in 1993, 1994 and 1996. It is a travelogue in which author shares his travel experience. The book is packed with history, anthropology and some political upheavals also. It describes the culture and civilization of different dynasties and the communities.

Indian English Poetry: Some Insights

Poetry is actually the appearance of human psyche and feelings. Poetry has gained its value across the world. In-fact, in India poetry has a long tradition. In Indian Writing in English, poetry is divided into three different phases, i.e. assimilative, experimental and

imitative. These three phases have been divided into different time epoch. The first phase of poetry was imitative from 1850 to 1900, which is known as the romantic period. Indian poets got the inspiration from the British poets like William Wordsworth, William Scott, John Keats, Lord Byron and Shelly. The poetry starts from 1900-1947, which is known as Assimilative Period. In this era, the Indian authors tried to learn or compare with romanticism of early nineteenth century of the Western poets and new romanticism of this time showed Indian awareness of the Indian renaissance between political changes and nationalism, that lead to final goal of political freedom in 1947.

The first poet of Indian English was Henry Louis Vivian Derozio, son of Indo-Portuguese and English mother. In his poetic career, he published two poetic volumes. His short poems showed the aspirations of British poets in style. '*The Faker of Junghera*' showed inclination or affection with Lord Byron. It is the strong narration of pathetic life Nuleeni, a Hindu widow. The Second poet was Michael Madhusudan Dutt (1824-73) known as Bengali writer He wrote two poems in English; *The Captive Lady* 1849, *Story of the Rajput King*. One of the noted names in Indian English poetry is Toru Dutt. Dutt was single romantic poet of the first phase of Indian English poetry. In the second phase of Indian English poetry, there were other romantic poets like Sarojini Naidu, Rabindranath Tagore, Aurobindo Ghose and others. The third phase of Indian poetry was quite different from the first two phases. The third phase India gained independence from Britishers, which gave psychic relaxation to the people of India. People became hopeful as the post-independence period proved to be the period of hope and inspiration. In this era, Indian English Poets found themselves in the league of modernists. In the first and second phase of Indian poetry, poets borrowed thoughts and ideas from Victorian and New Romantic period. But in the modern era, the western poets like William Butler Yeats, Thomas Stearns Eliot and Ezra Pound became their inspiration. Among the most prominent poets there were Nissim Ezekiel, Arvind Malhotra, Kamala Das, A. K. Ramanujana, P. Lal, Meena Alexander, Saleem Peerdina, Aga Shahid Ali, Vikram Seth, Monohar Shetty etc.

Indian English Drama: A Review

Drama has a rich and glorious tradition, culture and values in India. It has its origin in the Sanskrit plays written about 200 BC. The tradition and culture of India protected the 'The

Natyashastra’ which is a Sanskrit text on art; it has influenced music, dance and literary tradition in India. *Natyashastra* is often linked with Vedas. The origin of English drama from Vedic Aryans, at that time, they only performed the event of common life or events related to day to day life. The *Natyashastra* has been considered as one of important works of Indian Drama. Modern English Drama begins from the eighteenth century, when the Britishers were in power. In 1765 Bengali drama lover Quloknath and Horasin, performed two English comedies. But in reality Indian English drama begins in 1831, when Krishna Mohan Bengali wrote ‘*The Persecuted or Dramatic Scenes Illustrative of the Present State of Hindu Society*. He raised social evils and depicted the controversy of oriental and occidental. Indian English drama came into platform with ‘Madhusudan Dutt’s ‘*Is this called civilization?*’ appeared in 1871. This play is a Sanskrit play. Ramkinoo Dutt Jotted down his play ‘*Manipura Tragedy* which was published in 1893 in pre-independence period. There were many significant playwrights. There were authors like Aurobindo Ghosh, T. P. Kailasma, Rabindranath Tagore made their all efforts for Indian drama.

Sir Aurobindo Ghose wrote eleven plays in which only five plays were complete plays. These were all verse plays. He wrote two of his play during his educational days in London. *The Witch of Ilni: A Dream of the Woodland*. Rabindranath Tagore, the first Nobel Prize winner of literature from India is considered as “The epitome of Indian spiritual heritage.” His most of plays are in Bengali language, but he himself translated many of them. His well-known works are *Sacrifice*, *Chitra*, *The Post Office*, *The Cycle of Spring and The King and The Dark Chambers*. Rabindranath Tagore mingled western and Indian literary tradition to present the combination of India and England.

Indian English drama mostly developed in post-independence era. No doubt it made all the efforts but could not achieve what should it have to achieve. After sovereignty, the first five year plan, enthused the art as a remarkable intermediate for public pleasure, and schools like National School of Drama were established in Delhi. Departments were opened in many academic institutions. Sangeet Natak Academy in 1954 started first Drama festival. It leads to the intensification and progress of English drama in many languages in many theatres.

Girish Karnad (1938-2019) a contemporary dramatist achieved his name and fame across the globe. He himself said, that “I have been fairly blessed in having a multi-pronged. You must familiar with I have been a superstar, a film maker. But not any of them I felt quite as much at abode as in play writing” (Jaydip and Surendran, 2) ²⁶

He wrote five plays and translated first two plays by himself. He exhibited the theme on Indian culture and took the source from the legends, myths folk and history. In his works, he combined the western dramatic techniques and classical folk. His literary works were most admirable.

Mahesh Dattani (1958) is one of the noted dramatists of world stature and he gave a new shape to English dramas. He got Sahitya Akademi award in 1988 for his great achievement in English literature. Bangalore has emerged a hub for Indian plays and Mahesh Dattani was the visible playwright there. In his notable plays, he depicted themes like homosexuality, communication, domestic abuse, child sexual abuse. The most important thing of his works, he raised the social issues and depicted them very boldly, and got admiration from the readers. *Tara* highlighted the notion of gender inequality in which parents reject female child and prefer male one. *The play Thirty Days in September* presented the concept of child sexual abuse. The play *Final Solution* throws some light on communal riots and focused on division of two communities.

Nissim Ezekiel (1924-2004) being the poet also contributed a lot to English drama. He wrote almost six plays, in which he portrayed the theme of hollowness, urban class, social wickedness and institutions of marriage.

Vijay Tendulkar (1928-2008) was an outstanding Indian dramatist, political journalist, and essayist. He achieved name and fame throughout world. Most of his plays based on his real life and social turmoil which highlights the hard facts of society. In United States universities invited him to guide the research scholars, how to learn play Writing. He is very influential play Wright and outstanding theatre celebrity in Maharashtra.

Kamala projected the deprived condition of women, who were treated as animals in the society. Women have no value in the society treated as an object which can be bought and sold. Tendulkar exhibited the real life events in this play. He showed how women were sold in the society. Ashwin a journalist wrote many articles in order to expose the

trade of political leaders, police and bureaucrats in newspaper in 1981. Tendulkar wrote this play based on news of Indian Express.

1.2 Indian English Novels and Novelists: A Background

Indian English novels acquired a great position in the international field. The literary awards like 'the Pulitzer Prize, the Booker Prize; the Sinclair got by Indian authors and received great appreciations from the critics. "It is now predictable that Indian literature is not only the part of communiqué literature, it also occupy, a enormous impact on global literature" (R. K. Dawn, 5).²⁷

In the modern era, there are many Indian authors who contributed to modern literature. Indian English Writing particularly novels have crossed many stages while reaching the position where it achieved popularity in the west. Indian English fiction can be divided into different four stages. In the first part, writers like Bankim Chandra Chatterjee, Toru Dutt, Ramesh Chandra Dutt. Rajmohan's *Wife* is the first work which was published in 1864, authored by Bankim Chandra Chattejee. It sows the seeds of Indian English fiction. The World War I was considered as the second phase of Indian English fiction; in this period we have writers like Shankar Ram, A.S.P. Iyyer and K. S. Venkatramani. After that we have great writers like Mulk Raj Anand, R. K. Narayan and Raja Rao. The major writers of this era were Manohar Malgonkar, Bhabani Bhattacharya, Kushwant Singh and so on so forth.

In Indian Writing in English, the period from 1860 to nineteenth century most of the novels were appeared by the authors from Madras and Bengal. Rama Krishna published his novel, '*The Boys of Bengal*' in 1866, Chandra Dutt '*The Young Zamindar*' in 1883, Mirza Maud Ali Bag's *Lalun, The Beragum, or The Interesting Story of Prince Poosum* (1886), novelists appeared like Romesh Chunder Dutt, who translated his novels into English language. *A Lake of Palms*, a story about Indian life style in 1902; *Noor Jahan*, the romance of an Indian Queen, in 1909, *Nasrian an Indian Medley* in 1911, *Kamla* in 1925 and *Kamiini* in 1931.

Indian English fiction was greatly influenced by political and social ideologies with the rise of Gandhian movement. K. S. Venkatramani (1891-1951) was the earliest novelist of this period. Muruyan, *The Tiller* in 1927 based on a story of two south Indian friends. '*Kandan*' The Patriot: A novel of new Indian in the making in 1932. The background of

the novel was the civil disobedience movement of 1930's. This novel presented insights on Indian civil services.

The most imperative epoch making period in the history of Indian English in 1930's was the presence of the great three writers Mulk Raj Anand, R. K. Narayan and Raja Rao and their great three works, which were published in 1935, 1935 and 1938 respectively. These three writers were known as founding fathers. These three great novelists paved a new track to Indian fiction. They started their writing around in the mid of 1930's. Bahrain Bhattacharya, was the contemporary writer of these three great novelists who moved Indian fiction in a new way. "Lay the base for indo-Anglian fiction impart to the Eastern knowledge" (K.R. Rao, 144) ²⁸

Mulk Raj Anand achieved a great fame and high status in literature. Mulk Raj Anand was born in Peshawar. His noted works have been shaped by "the lumber on my shoulder "The Alps of the Western culture and the Himalayas of my Eastern history" (M. K. Naik, 163) ²⁹. He was the man of opposing nature. He acquired great admiration for his novels like *Untouchable* (1935) and *Collie* (1936). In both of his novels, he depicted the problems of poor people of Indian society. In 1945, he came back to Mumbai for National Reform Movement. His novels are based on humanism.

Untouchable is the first fictional work by M. R. Anand. This novel explored the story of young sweeper named "Bakha" who belongs to downtrodden family and cleaning public toilets. Bhaka starts his day, when his father (Lakha) shouts on him to get up and clean the public bathrooms. The relationship of son and father get strained. A famous hockey player, Charat Singh also shouts on Bakha for cleaning. Bakha was very honest in his work and he changes his heart for Charat Singh by his honesty. He was so impressed that he gave hockey stick to Bakha, as a gift. Anand demonstrated in this novel that how poor people were mistreated everywhere due to caste system. He clearly depicts in his novel that how a man can change through the inspirations of good persons. At the end Bakha hears a speech of Mahatma Gandhi, in which he talks about the plight of poverty. Bakha understands one thing, where 'Sarhar' mentioned the flushing toilet in country and a machine that elude needs for humans. This Machine reduced the untouhability in India. Bakha kept this thing in his mind and he goes quickly to his home and puts forth this

before his father Lakha. The novel ends with Bakha “pounder about everything he heard, but hard to understand it all” (Shakti Bhatra, 41) ³⁰

Anand notices Dickensian realism; *Coolie* is also based on social matters. In this novel, there is a connection between an individual with the outer world. Anand illustrates the excruciating or wretched life of Mano. An orphan boy from Himalayas who worked as a labour in the home of Baboo Nathu Ram, his uncle tells him regarding the class of Baboo Nathu Ram in the society “you are their servant and they are big people” (Shakti Bhatra, 78)³¹. Baboo’s wife keeps him bung always in household, works and uses coarse language, and he denies for cleaning the lavatory. He is so fed up there that he leaves the job and goes Mumbai and starts working there. He fights for the survival, but he contracts tuberculosis and dies at the age of 16. Anand observes that deprived people will not competent to subsisted their lives without mutiny in social changes.

Two Leaves and a Bud (1937) is another work that he wrote after finishing *Coolie*. In this novel Mulk Raj Anand depicts the story of a farmer who belongs to Punjab, named Gangu. He is living with his wife and daughter. Gangu, unfortunate Punjabi framer is beguiled by many wonderful words. He was enforced for work in poor physical conditions. He is murdered by British officer, who tries to molest her daughter’s chastity. Anand highlights the treatment of Britishers towards Indians. Ganga is demoralized by Badri Raj as well as mortified by capitalistic machinery. Ganga lives a very penurious life. He makes contact with the executive for advance, instead of showing consideration or love. The manager badly treats with him and says “spreading disease everywhere”(Satish Kumar, 80)³²

The Big Heart (1945) is one of the best efforts of Anand though blight at the end by obsessive oration. Ananta the leading character of the novel is a young coppersmith known as “Big heart”. In this novel, Anand once again comes back to caste system, but within the caste that agitate him. The leading character of the novel desires to eradicate the caste system in the society, but he experiences crisis and gets into hot water physically and mentally. Anand illustrates that the days of Ananta killed by Leelie while scrutiny the machine. He “has created a symbolic in him [Ananta] which triumphs over death.” (Satish Kumar, 80)³³

The Big heart is the last fictional whole of Anand before sovereignty. He had intense curiosity in social and political problems. Anand depicted the life of poor and deprived people. Anand's next fictional works includes *Seven Summer* published in 1951, and *The Private life of Indian Prince* 1953. It considered as one of the best works by M. R Anand after independence. This novel dealt with the revolution of the princely states system in country. *The Old Women and The Cow* (1960) are other notable works of him.

R. K. Narayan (1906) was outstanding figure of Indian fiction. He received a great recognition from East to West. He was an excellent artist. Narayan is the author of many novels. Unlike M. R. Anand, Narayan avoided propaganda. He once remarked "I am so detached from what! Write that I do not feel anything personal in it." (*An Interview* 37)³⁴ and his script was not so reflective to the public and he remarked "When I start Writing anything, I'm thinking about society." (*An Interview*)³⁵ Narayan dreams of middle class society that deals with *Malgudi*. It is his fictional world like as Thomas Hardy's Wessex. Almost all themes of the novels of Narayan are set from Malgudi. Mulgudi "is the province of Narayan's thought, it is not anywhere in the subcontinent." (*The Illustrated weekly of India*, 35)³⁶

Swami and Friends is the first publication of R.K.Narayan published in 1935. It deals with the life of a school boy. He starts his first novel like window had suddenly opened. This novel was published with the help of great writer Graham Green. The novel *Swami and Friends* begins with the prologue of Swaminath and his four friends. Swami admires his friends and their individuality. They are attracted with toys, and have a lot of desires and wishes in their hearts. They appeal their parents to scorn school work and take approved from parents. They desired to go for an adventures trip. Swami consumed his amusing time with his friends. Ramja comes back from Chennai. His father was police officer and speaks good English. He is good at all. The story wraps up with the trouncing of cricket match. Swami plays hockey and gets defeat. As Rajan was also good in sports and due to anger he stops talking to Sami. Rajan's father comes from Malgudi and he too has to leave. But it is gloomy jiffy weather they pardon to each other or not.

The Bachelor of Arts (1937) is another famous novel by R. K. Narayan. The story is set in Malgudi, a fictional creation of R. K. Narayan, the novel's tells us the story of Chandra and how he transformed his life from teenager to maturity. After bachelors degree

Chandra start liking a girl, but her parents discarded him and she has to get married with someone else. His heart was broken and he goes Madras and starts his livelihood there. He is annoyed and monotonous. He starts his journey as a '*Sanyasi*'. After eight months, he decides to return to his home land. After some time his parents ask him for marriage to another girl, and he gets married with Susial. They live a happy and comfortable life at Malgudi.

The Dark Room (1938) by R. K. Narayan tells the story of Savitri a dutiful housewife who marries with Ramini having three Children. Savitri is very submissive wife but she is ignored by her life partner. In their home there is one dark room where she retires, when her spouse maltreated her which is very unbearable. Savitri's husband has an extramarital affair with a woman who was newly appointed in his firm. When savitri came to know about her husband's disloyal nature she leaves her husband's house. She tries to finish her life but at the same time she is very much concern about her children. She returns to her home and starts living in miserable conditions along with children and with her husband. It is the love of mother towards their children even Savitiri is willing to live a miserable life. This novel is the Indian version of the play '*A Doll's house*' by Henrik Ibsen.

The English Teacher published in 1945 is an autobiographical novel. In this novel Narayan gives a personal touch. In this novel, he describes the life of Krishna, a lecturer in Albert Mission College at Malgudi. Krishna feels his life boring in the absence of his wife and daughter. After returning his wife and daughter, he comes to know the role of a husband and he starts to take care of his family. His life completely changes. One day they go in search of a new home. Susila falls sick after using the public lavatory. She is too ill that Krishna tries to avoid the concept of illness for her mind. Susila gets affected too much and eventually she dies. Susila destroys the life of Krishna, thought about suicide but has to live for the sake of his daughter Leela. He receives letter from an unknown person who tells him that your wife wants to communicate with you. In that case, he feels bit happiness. Krishna starts the journey of enlightenment, to search his wife in spiritual world. Leela starts her schooling. Krishna meets with headmaster of the school when he finds that head master is caring the students more than his family and children. His students are on the top level. So, Krishna learns many things from

headmaster and the journey of enlightenment. He finds to communicate with Susila that makes Krishna very joyful and amusing.

The Guide (1958) like his other novels set in Malgudi. The novel expresses the transformation the life of a hero from tour guide to a spiritual guide. R. K. Narayan won the Sahitya Academic award in 1960 and became literary legend in Indian English literature. Raja, the protagonist of the novel is a tour guide and a very famous among all the tour guides, as well as tourists. He starts liking a girl named Rosie and falls in love with her. She is the wife of an archaeologist Macro. Rosie is fond of dancing but her husband never allows her to dance anywhere. Rosie meets Raja who encouraged her to fulfill her dream and build her career in dancing. They start liking each other and start living together. Raju's mother did not allow them to live together. Rosie got successes in her profession and became very famous dancer in her region with the help of Raju. Raja is involved in a forgery and gets two year imprisonment. After two years, when he comes back from jail, he decides not to return his home but wants to stay in a temple which is located adjacent to his village. In the village, they faced water crisis, starvation and droughts occurred in the village. Raju kept on fasting for the rain. One day he opens his eyes and gazed and said "Velan it is raining in the mountains. I can feel it" (Satish Kumar, 126)³⁷

Narayan's novels are infused with a strong "sense of place" (Satish Batra 46)³⁸. The fictional world Malgudi developed from one work to another. Narayan was not a poet. Henry James called the "Aroma of the meadows and lanes." (Satish Kumar 126)³⁹ His novels are trustworthy and have a universal appeal.

Raja Rao (1905-2006) one of the prolific author of his age, "whose advent literacy sense has been illustrated as the look of new unblemished star" (M Azam, 34)⁴⁰

He is the youngest among the three writers. If not like Narayan and Anand though Raja Rao is considered the great writer of the modern period. During his literary period he wrote five great novels. *Kanthapura*, the first novel published in 1938.

Kanthapura (1938) noted literary texts in Indian English novels. This novel describes the story of a small hamlet whose name is *Kanthapura*. It represents the non – violence, Gandhism and Vanish's ideology of caste system and untouchability. *Kanthapura* describes the story of an old woman who is dominated by Brahmins and lower class

marginalized people. The hero of the novel Moorthy, a Brahmin boy acquired with philosophy of Gandhi and starts living like Gandhi. British govt. accuses him and arrests him, even the committee of the village is ready to pay for bail but he refuses their money and he remains imprisoned till three months. After returning from the jail, Moorthy along with the other peoples of the town make strategies to fight for freedom. Moorthy is known as man of action. C.D. Narasimahy stated that.

“Form beginning of the novel to the end of the book, Moorhty is preached at the toy of his austere potency and does not seams to grow before our eyes very much his capability for actions comes a revelation in a farsighted like Moorhty and the best corrective to the idealization of the Moorthy’s character comes from Moorthy himself” (Satish Kumar, 164)⁴¹

In 1963 Sahtiya academy award was awarded to Raja Rao for his great work *The Serpent and the Rope* (1960). It is another great example of use of myth as a technique in the novel. Rama is the protagonist of the novel who shows the existence of reality, and how to fulfill the abilities the hero of the novel where influenced by Vendantic philosophy and Adi Shankar non – dualism.

The Cat and Shakespeare (1965) is the sequel of *The Serpent and the Rope*. It takes many ideas from earlier novel it described the story of two friends. Raja Rao was deeply influenced by metaphysics. So, this is also a metaphysical novel in which the Indian philosophical thoughts blend with the western philosophy. The relationship between Sanskrit and English had been depicted very clearly. Raja Rao is the “most significant writer in English and major novelist of our age.” (Satish Kumar, 175)⁴²

Apart from the works of all great three writers in Indian English literature, there are also few Muslim writers who wrote about the condition of Muslim families and highlighted these issues in written form. They depicted the problem of women which they faced in the conservative and male dominated society.

Ahmad Ali (1910 – 1994) born in India, but after partition he went to Pakistan, now known as Pakistani writer. He started his literature career at the very young age. His works are *Twilight in Delhi*, *Ocean of Night* and *Rats and Diplomats*.

Twilight in Delhi (1940) is the novel addressed the changing of India in almost all aspects socially, politically and culturally. In this particular novel the writer draws the clear

picture of Muslims in old Delhi. In his works he depicts the picture of alienation, social conflict, gender issues and the decline of Mughal emperors. The novel is highly symbolic; the trees, plants, birds, animals are not only showed their behavior but represents the whole Muslim community. The title of the novel twilight refers the rising of Mir Nihal life style like the rising sun, other novels includes *Oceans of Night (1964)* and *Rats and Diplomats (1986)*.

There are other Muslim authors who choose their characters for their works from both the communities Hindu as well as Muslim. Aamir Ali's novel presents the 1947 partition turmoil. It is based on a Hindu family whose leading character is Shankar, a village boy. He goes Bombay for education but becomes the victim of agitation of 1942. Ali portrays the realistic picture of life. His other novel is *Via Geneva, Assignment in Kashmir, Tomorrow is ours: A Novel of India of today*, and *Inquilab: A novel of the India Revolution*.

Bhabani Bhattacharya (1906) wrote six impressive and memorable novels. His novels are purely based on social issues. In his novels "we heed the conversation between man and his circumstances, between gentleman and gentleman and between man and the thoughts he lives by." (Satish Kumar 80) ⁴³

Khushwant Singh (1915-2014) started his profession as a journalist in All India Radio in 1951. He was one of the eminent writers of India. He produced re-memorable works in biography as well as for his own community. He mostly wrote non-fictional works. He received Grove Press's Award for his great literary work "*Train to Pakistan in 1954*". He received Padma Bhushan in 1974, but returned it as a protest against union government in 1984 for the siege of Golden temple. He was considered as one of the realistic novelist. He contributed a lot to Indian Writing in English. He received great recognition and admiration in literature.

Train to Pakistan (1956) is the first fictional work by Khushwant Singh. In this novel, he depicts the potable condition in India due to partition. For this novel, he chooses an fantasy village named Mano Majra located at the boarder of India and Pakistan. This village Manu Majra is an example of Indo-Pak division. People from different communities are living there with peace and harmony until independence. Partition changed the life of people into hell. Partition brought the crises and problems in the

human lives from both ends. Khushwant Singh was the testimony of this horror-full tragedy of partition called 'a great agony and disharmony'. Train to Pakistan "Embodies the exploration of new concepts of reality." (Satish Kumar, 196) ⁴⁴

Delhi (1989) is a historical masterpiece by Singh, he highlighted the condition of people living in the both sides of the country and the author about it writes. He was the testimony of the deprived circumstances of the people, who became the target in partition between India and Pakistan. Partition shakes the land of many people who was totally attached with each other. But there were some people on the both parts who took the benefit and damaged the houses of others.

In this novel, the author describes the condition of Delhi. Finally he gets a job of tour guide. He is well-known about the all places of Delhi. The main part of the novel describes the prostitution centers. The writer highlights the business class of society and the whole world is engaged with material objects and their concentration on sex bound and lascivious.

Manohar Malgonkar, (1913-2010) a great partition writer. His works includes *Distant Drum*, *Combat of Shadows*, *The Princess*, *A Blend in the Ganges*, *Spy in Amber*, *The Devil's Wind*, and *Shalimar*. His novels are akin in theme and style to Khushwant Singh's.

Chaman Nahal was an outstanding novelist of his age. His works include *My True Faces*, *Azadi*, *Into Another Dawn*, *The English Queen*, and *The Crown and the Loincloth*. His first novel *My True Faces*, deals with the life of Kamal Kant and Malati Azadi. It's a partition novel. Nahal was also a refugee, before partition, there was Hindu-Muslim harmony and they lived very nonviolent life before separation. Partition brought a tragic horror in the life of common people. Partition came in form destruction and damaged the peaceful life of commoners. *The Crown and the Loincloth*, highlighted the important ages of the Gandhian period, Non-Cooperation Movement and Quit Indian Movement.

The third generation novelists like Salman Rushdie, Vikram Seth, Shashi Tharoor, Anita Desai, Arundhati Roy, Shashi Deshpande, Bharati Mukherjee, and Amitav Ghosh are the main authors who hold the centrality in Indian English Writing. These writers gave the new shape to Indian Writing in fiction.

Salman Rushdie among all stands a leading figure received Booker prize in 1981 followed by Booker of Bookers and the Best Booker. These authors achieve the highest feat in award winning like Sahitya Academy Award, Booker Prize and others. There include Arun Joshi, Nayantara Sahgal, Vikram Seth, Amitav Ghosh and others. The *Midnight's Children* by Salman Rushdie stands one of the representative works.

Rushdie's language stands apart from other writers. His hyperactive thoughts have drawn author to the surrealism and magic pragmatism made him one of the widely critically acclaimed authors.

Amitav Ghosh along with Rushdie also made Indian Writing in English one of the widely focused genre. He through his mixture of history and literature revolutionized the Indian Writing. Ghosh's oeuvre became the cultural and historical identity in Indian Writing.

1.3 Indian English Women Novelists and their Contribution

In Indian Writing in English, the women novelists made a great and remarkable contribution. After World War II, the worth and qualities of women novelists have flourished in Indian Writing in English. These novelists portrayed the real picture of the Indian society. Mostly they raised the feminist issues in their respective works. All the women novelists gained a high position in the field of literature. The works of Nayantara Sahgal, Githa Hariharan, Mahashweta Devi, Arundhati Roy, Kiran Desai, Ruth Praver Jhabvala, Chitra Banerjee, Attia Hashoni, Ismat Chughtai, Shobhaa De etc. also caught the mind of the reader. Women centered approach is the development of modern Indian English Novels.

Nayantara Sahgal was the first Indo-Asian novelist, who received the world fame and recognition through her fictional works. Her works deal with India's aristocracy responding to the emergencies which beget or created political changes. She unfolds the problem of human life, human values and the complication of husband wife relations. She is the only women novelist who tried to reveal political conditions in India. Her main concern is with the high class society of India like bureaucrats. She depicts their life style and cultural values. The men, women and their overall life style society. She received Sahitya Academy Award for her novel *Rich Like Us. A Time to be Happy* actually referred the events and activities of Congress government in 1942. The novel describes

the struggle of Indian for freedom and political life of the upper class in the society. This novel was written after the independence of our country. The leading character is Sanad, the son of rich Zamindar, Govind, and Narayan. Sanad got married with Kumsum in the year when India got freedom from Britishers and looked a new morning with shining sun. Sanad suffers from alteration. The Novelist shows the controversy between the eastern and western values through Sanad's character.

This Time of Morning, as the title suggests the first morning after freedom. This time of Morning "is author with much better alleviate and erudition, than its forerunner, and it positively declare to be one of the finest political novels authored by an Indian in English (Stephen, 52)"⁴⁵ Nayantara Sahgal, a niece of J. L. Nehru, used her personal experience in her works. The action of this work takes place in Delhi, and its tale is quite related with the downfall of Kalyan Sinha, was one of the important political figures of our country.

Storm in Chandigarh is the third novel of Nayantara Sahgal. This novel follows the events of partition between Punjab and Haryana, the Sikh dominated Punjab and Hindu dominated Haryana. Chandigarh is the general capital of both the states. Harpal Singh, the CM of Punjab, and Gaya Singh, CM of Haryana are close friends. No But they turn against each other. In one of the violent incident Harpal Singh is injured and hospitalized. The author projects the political background along with human background.

Kamala Das was one of the renowned poets and a great novelist. Her works deals with the search of identity of her characters. Her marriage life proved failure as she experiences the crisis and anxiety. She thought that marriage is only to fulfill sexual desires of a person and she was not willing to become a sex bird for her husband in night. She depicted that how her characters struggled for identity and liberation. In her work '*The Alphabet of Lust*' Kamla Das portrays the miserable life of Manasi, who is very frustrated. She marries with Amol, a government officer who looks very old like her father. She raised her voice for the quest of identity crisis in the novel and in novel we found some autobiographical elements in the novel. Kamla Das impersonates herself through Manasi, while searching her identity. She crosses all the barriers and social taboos. Manasi becomes poetess and receives an award for her work. She comes in contact with Vijay, a young elected official, now a powerful minister. Manasi feels a great compassion or excellent pair between the poet and politician. Vijay wants to get

married with her. Frankly said, “Vijay I am ready to do whatever the P.M desires to do, it is not as if I am a pure women now – a pavitara.” (Satish Kumar, 295)⁴⁶ She holds a great power and authority and soon becomes home minister. She does not care about her husband when she achieves glory, power and success. She finally forgets her partner.

A Doll for the Child Prostitute, this particular fictional work of Kamla Das is also based on the identity crisis and freedom is the main concepts in i., Marathi, people call her Mira wants to free in herself all social bondages. For her liberty, she marries with a client. She is very beautiful and good looking. Her hair is decorated like a shine stars. Being a good looking, she is not very gloomy in her life. She is living in a male dominated society. Her husband torches her and makes her life miserable. She comes back and joins a prostitution center, where she feels happy. A child prostitute named Rukmani also is in search of identity. Rukmani wants to live a respectable life.

Attia Hosain is very famous for her first novel entitled *Sunlight on a Broken Column*. It describes life of Lila, an Orphan daughter. This novel is divided into four parts. In the first section of the novel Lila is fifteen year old. In this phase, she is not found in politics. Lila revolts against the joint family system. So, the author focuses on the conflict between modernism and traditionalism.

Ruth Praver Jhabvala holds a unique position in Indian Writing in English, as Jane Austin received a great honor in British novels; Ruth Praver Jhabvala holds the same position in Indian English novels. He is a versatile author, who wrote about the wife-husband relationship, personal relations, domestic conflicts, East-West encounters etc. Her works, includes *To whom She Will*, *The Nature of Passion*, *Esmond in India*, *The House Holder*, *Get Ready for Battle*, *A Backward place*, *A New Dominion* and *Heat and Dust*. *To Whom She Will* based love story which is clearly represents the domestic life of New Delhi. His parents want him to marry a Punjabi girl Sushila. Amrati's parents decide to send her daughter to England for higher studies. With the help of her uncle, Amrati wants to take Hari with her but it does not happen. Hari marries with Shushila forcefully. Amrita marries with Krishna. In this story love loses and the family wins the battle at the end of the novel. Jhabvala has a great art of characterization. She depicts all the character in the novel artistically. Amrita followed the tradition of the family. Hari, is considered a weak character. He cannot take any decision of his own and is totally

bound with the decision of his mother. Vizar Dayal, a drunken husband of Tara never cares for anybody and doing the things which his family would not allow to him.

The Nature of Passion is about the high class society of Delhi. The author portrayed the life of Lala Narayan, a famous contractor and the elder son of the family ordered the family rules. The others family members do not like to follow the rules. The title of the novel suggests, that how Jhabvala penetrates the passion of the women and expresses them in their own condition.

Esmond in India deals with the cross – cultural conflicts between a stupid but beautiful girl from India. Esmond marries a beautiful girl named Gulab. Gulab's nature is something different from others. She never likes the fashionable thing seen in the fashionable society. Instead of that her husband likes all these things which Gulab does not. For this purpose they start fighting each other. Ultimately they got separation from each other. Shakuntala a teenage college girl fall in love with Esmond. Her father Dayal wants that Esmond give her good knowledge in every aspects of tradition and culture. Ramnath wants to marry his son Narayan with Shakuntala but Shakuntala's mother is not happy with this marriage. The first three novels of Ruth Parwer Jhabvala are mainly associated with the husband – wife relationship.

The Householder is a story of Prem and Indu, a married couple who faces many financial problems. They manage it very well. In the beginning Prem wants to live a reasonable life. He becomes the lecturer of Khanna College. The behavior and attitude of Mr. and Mrs. Khana irritates him. At home Prem faces financial problems. So Prem's mother leaves her son Prem and goes to Bangalore and stays there with her daughter. Now, Indu and Prem are alone but they live a happy life.

A Backward Place is a supplement to her novel. "*Esmond in India*" Judy an English girl marries with Bal, who had having plans, but never fulfills his dreams. Judy is depicted as devoted wife and devoted mother. She is very cheerless woman and monotonous due to the irresponsible of her husband Bal. Jhabvala received a booker Prize in 1975 for the novel *Heat and Dust*. It depicted the story of two women Oliva and the narrator. The use of flashback techniques makes the picture of the protagonist very clear. Oliva an English

lady, who is longing for excellent or happiness in her life and Olive meets Nawab and Nawab gets her into his own life. Due to the fear she wants to abort the baby and it becomes the cause of scandal in the town. Oliva leaves Satipur and live in an unknown town named Town X. The novel ends with the narrator (whose name is not given also became pregnant like Oliva and wants to settle in the unnamed town X as Oliva. But the narrator does not decide to abort as Oliva did. Jabhavala depicted the social life of Delhi. “Humanizes the most sarcastic situation or the more satiric portraits.” (Satish Kumar, 276)⁴⁷

Chitra Banerjee Divakaruni is the author of two great novels *The Mistress of Spices*, and *Sister of My Heart*. She focused on South Asian immigrants. She wrote in multiple genres, she depicted myth fantasy, magical realism and realistic fiction in her works. Her novel ‘*A Mistress of Spices*’ was adapted into movie in 2005 and *Sister of My Heart* is also a television serial *Anbulla Snegithiye* (Loving Friend)

Mistress of Spices about Tilo, an Indian shopkeeper who is much trained in magic. She goes to Spice Bazar in San Francisco. Her mother warns her to follow the three rules i.e. helps her client, never leave from the store and never be touched in the skin. Once she meets with a beautiful and handsome American architect Dong. She falls in love and desires for him and in this way she breaks the first rule, she starts to visiting. Tilo thought to close the store and wants to stay one night with Dong. After one romantic night she leaves a notice. She has to leave and never returned. But for her love, she set ablaze in the spices store. Dong came and searched her in and looks the store. The store was destroyed but Tilo gets saved without any harm. Dong was willing for help to reconstruct the store. She pleasantly reunites with Dong. They hold the hands of each other and starts to walk on the beach and made their relationship more strong.

Sister of My Heart is published in 1999 and followed a continuation of *The Vine of Desire*. The tale is about two young Indian girls, named Anju and Sudha.. The most part of the story is set in India. It is about the family relationship and friendship. Sudha narrates the struggle of her life, the old memories of her parents, separation, arranged marriage, pregnancy and miscarriage and abortion. The main idea of the novel is love for each other. Both Anju and Sudha feel that they are happy to each other. Their parents

decide to go for hunting but unfortunately they died there. Sudha thinks that it is the fault of her father who decides for treasure hunting. So, she feels disappointed. When both the women come to know that their husbands are not doing anything, they themselves take the responsibility and go for labor. At the end, we come to know that Anju's husband had illegal relation with Sudha.

Jhumpa Lahiri is an Indo-American contemporary novelist. She received Pulitzer Prize for her first work '*The Namesake*' in 2000. She starts her career as a short-story writer. *The Namesake* is the story of Bengali couple, Ashima and Ashoke. Ashima a young bride gives the birth of a son in hospital. She is new in America and faces the language and cultural problems. She had fear in her mind that she is alone there at the time of labour. It is her wish that she would be in Calcutta at her home at the time of delivery. After the successful delivery, they brought the son at home and give him a name. The norms of the society are that elder can suggest the name of child. They are waiting for the letter of Ashima's grandparents. But they die before sending the letter. Ashoke decides to give son the name of a famous Russian author Nikolai Gogol. Gogol meets a very beautiful girl namely Maxine in a party. Ashoke dies shortly after Gogol meet with Maxine due to heart attack. Ashima asks her son to meet with Moushumi, her friend's daughter. They like each other and finally ties up the knot. After their marriage Moushumi feel worn-out and regrets on marriage. Moushumi has already affair with Dimitri, which leads him to the end of marriage. Gogol is alone once again so, he gathers the short-stories of the famous author.

The Lowland is also like other works of Jhumpa Lahiri. It is the story of two brothers. Their nature is different and they choose different paths. Udayan a young man draws into Naxalite Movement and wants to sacrifice everything for justices and equality. Subash decides to continue his studies in the U. S. A. One day Subash receives a letter of his brother's sudden death. He comes to know about the death of his brother from his brother's wife. Subash suggests her to escape from her home and come to the U.S.A. She marries with her husband's brother and gives birth of a baby named Bela.

Arundhati Roy is born in 1961. She is famous for her well known novel '*The God of Small Things*' 1997 and won the Booker prize in the same year. She started her career from television and movies. She also wrote screen plays. She won the national film award in 1988. Roy began writing her first literary fictional work '*The God of Small Things*' in 1992 and complete it in 1996. Through this masterpiece she got international recognition.

The God of Small Things is about the good and bad in the society. Roy depicted the conditions of society with the help of her women characters. The novel shows the necessary events of life that how love has always linked with sorrow. In this work Roy explored the status of female in India. How women are struggled in their life in the patriarchal society. There are three types of portrayals; Mammachi represents the old generation. In next generation, we have Ammu, and in the last generation we have Rahel. Ammu, a divorced woman lives with her parents and are mistreated in her family which show that divorced women have no value in the society. In this regard the French Feminist Simone de Beauvoir remarks in her world famous book '*The Second Sex*', "female has always been man's reliant, if not his slave, the two sexes have not at all shared the world in impartiality" (Simone de Beauvoir, 20)⁴⁸ looked at the condition of women, they faced many problem in life and wish not to born as a women.

Mahasweta Devi was an outstanding Indian novelist and social activist. She wrote at least hundred novels. Her first novel '*Jhangir Rani*' based on Rani of Jhansi published in 1956. Her others works includes *Hajar Churashia Ki Maa*, *Rudali*, *Arayner Adhikar*, *Mother of 1084*, *Queen of Jhansi*, *the Why, Why girl*, *Dust on the Road*, *Titu Mir*, and *Romtha* and many other. She was the keen observer of tribal society and highlights the different issues of tribal people along with the women empowerment. She worked for West Bengal, Uttar Pradesh, Madhya Pradesh, Bihar and Chhattisgarh. She received many literary awards including Sathiya Academy Award, Jnanpith Award, Roman Magsaysay Award, Padma Shri and Padma Vibhushan etc. awards during her literary career.

She is well known for the representation of fashionable society and sexual issues in her novels. She explored life style of Mumbai. Her fictional works are *Socialite Evenings*, *Starry Nights*, *Sultry Days*, *Second Thought*, and *Strange Obsession*.

Socialite Evening describes the life style of high class people in Mumbai. The wives of aristocratic people their loveless relationship with their husbands and the extramarital affairs is the key issue of this work. Karuma, a leading figure of the novel was caught in Slattern, her life was too boring. She wrote her biography and succeeded in her Writing. She acquired great fame and became rich. She wishes to live a high status of life.

Staring Nights is the second famous literary work by Shobha De. The leading characters in the novel are Aashe Rani and her lover Akshay. Actually this is real life story of famous actor and actresses in Indian bollywood. The relationship of Aasha Rani and Aksha is like the relationship of Amitabh Bacchan and Rekha. Dharamendar Singh Hema Malini and Asharani are the main characters of the novel struggled in Bollywood and became all famous stars. Her mother forces her to work in world of blue films at the age of 12 only. A famous director encourages her mother for film. He falls in love with her very badly. She knows it well that he is doing it for his personal interest so she avoids him and falls in love with Akskay.

In *Sultry Days*, the author shows the women suppression under the male dominated society. It is the tale of aristocratic society of Mumbai. Deb, the hero of the novel has a cruel policy for her wife. He uses her and throws her after having sexual intercourse. Deb thinks that she is her sex partner only and nothing beyond that. He is an irresponsible person and does not care about anything. Nisha lives her life of her own and thinks that her days are sultry. In Indian tradition and culture, wives are very loyal towards their husbands, but husbands are not loyal for their spouses.

A Well known novelist in Indian Writing in English Githa Hariharan started her career from public Broadcasting system in New York. Born in Coimbatore and brought up in Manili and Mumbai. She is famous for her first work entitled '*The Thousand Faces of Nights*.' She received Common Wealth Writers' Prize in 1993. *The Thousand Faces of Nights* was set up in south Indian about a Brahmin family. Devi, the leading character in

the novel returns from the U.S.A starts living with her parents. She faces many problems in realities of life. In this work, author depicted the condition of woman in different generations. Devi marries with Mahesh, a busy man in his business. Devi feels alone at her home and wants to free from the burden of marriage. Psychologically, she was not stable in her own family. She thinks that she loses something in her life so she starts searching her Identity throughout the novel. There are other women novelists who gave their remarkable contribution to Indian English.

After 1980's it assumed another title commonly known as 'New Fiction'. The demand of all these novelists to preserve women means women should also be treated like men. Women are not animals in the institution of family. They raise their voice to release themselves free from restrictions in the male dominated society. Women challenged the stereotypical ideas that they are just treated as submissive sexual objects. Men can no longer use them for their own pleasure. All women novelists made their efforts for development of Indian Writing in English. This genre of English literature received international fame. The 'New Fiction' received a very high position in literature and it is very powerful genre of Indian literature. Most of the authors won the national as well as international awards for their respective works. The major source of Indian English fiction is "a study of culture and cultural alteration, with Indian world view as the focuses" (Satish kumar, 305)⁵³

1.4 The Selected Women Novelists and their Representative Works

Indian Writing in English flourished in the post-independence age. After independence the authors start writing freely, about the all the aspects like social, political and domestic affairs. Even the foreigners started to read Indian fiction with honor and respect. Female authors made their all efforts like the male authors in all forms of literature, completely in poetry and fiction. Women authors improved their own style. They are totally different and made their own world as their experiences. In Indian English literature women novelists contributed significantly to Indian Writing. These novelists are Shashi Deshpande, Bharati Mukherjee, Anita Desai, Kamla Markandaya and Manju Kapur. They depicted different issues in their respective literary works and achieved international fame and glory.

Kamala Markandaya

Kamala Markandaya is one of the outstanding novelists in Indian English fiction. Her real name is Kamala Purnaiya Taylor, belongs to Brahmin family of Mysore. She took her education from University of Madras. Her works are *Nectar in a Sieve*, *Some Inner Fury*, *A Silence of Desire*, *Possession*, *A Handful of Rice*, *The Nowhere Man*, *Two Virgins*, *The Golden Honey Comb*, and *Pleasure City*. In her Writing, she had been pre-occupied by the East- West conflicts, and a conflict which deals with an inevitable quest for identity.

Nectar in a Sieve is narrated in the first person point of view. Markandaya explains her inventive liberty in the growth of such a vision also which takes full gain of female deep feeling. The very opening of the novel is the indication of feminine sensibility: "During night I imagine that my partner is with me again, coming quietly through mists and we are relaxing together." (*Nectar in a Sieve*, 1)⁵⁶

In a very sentimental and poetic style, she provides a clue to the character of Rukmani. Although they are very poor but they live very joyful life. She gives birth to female child which is not acceptable in our society. Everyone wants male child, and Nathan wishes the same. She also gives birth to Arjun, Thambi, Selvam, Raja, and Kuthi with the help of Kenny an English doctor who works in the pastoral area.

Rukmani views and accepts the tannery, nature, liquidation of hope in her son, her husband's infidelity, death, hunger, prostitution and other things. Her calm stoic acceptance of life has no support, but is rooted in an Indian women's faith in the laws of *karma*, and her patience, the quality of comparison associated with womenfolk in India. Her artistic skills traced the development of girl growing into womanhood and finally into unhappy old age.

Two Virgins is a study of two sisters, their awareness of the adult world. They established relationship within the family and village, as though they were born and brought up in the same parents, same atmosphere, and same society. They are judged by their reaction to certain situations. Lalitha is the prettier and daring than her sister Saroja. She is nymphet which shows much penchant for knowing about sexual life. Sexual acts as described by Kamala Markandaya in order to outline the growth of Soraja and Lalitha from adolescence to womanhood and also to trace the impact of sexual experience of '*Two Virgins*'.

In spite of exposure of raw discussion on sex and shocking experience, Saroja manages to remain a virgin where as her sister ceases to be one. Saroja is a beautiful creation, most attractive, innocence embracing creature of Kamala Markandaya where as Lalitha represented as a women of victim.

Anita Desai

Indian English women novelist Anita Desai was born on 1937. At the age of seven, she began writing fiction and published Magazine. She got her early education form Queen Maray's School.

Cry, the Peacock is Anita Desai's first work which sets an exhilarating place for her career as a writer. On the facade it is a fictional representation of disturbed young girl who is on the doorsill of her matrimony but when examined intimately, it turns out to be a psychosomatic learning of how a young and sensitive married woman is gradually smashed by wedding.

The novel constitutes a fine commentary on the hollowness of marital life and identity crisis of women in contemporary society. Maya is the representation of alienated heroines in a harsh cold and relentless world dominated by men. She searches a valuable and harmony in life and annihilates themselves or compromise with their destiny.

The motif husband – wife alienation subtly suggested at every step in the novel is a commentary on the hollowness of Mayas is marital life. Maya herself reflects upon her failed and broken marriage:

Cry, the Peacock gives an evidence of feminine sensibility in Desai's portrayal of Maya and her marital tragedy with the tender sensibility of woman. The novelist not only portrays the husband – wife alienation but also goes deeper into its causes of human psychological.

Bye-Bye Blackbird (1971) explores the problems of adjustment, belongingness and most of all, the annihilation of female psyche under the pressure of marriage.

Bye-Bye Blackbird presents three major characters Adit Sen and his English wife Sarah and his young friend Dev who faces problems of adjustment and belongingness to English society. The novel divided into three parts, which delineate both the outer social milieu and inner climate in which the characters move and react.

The central character of *Bye-Bye Blackbird* is Sarah Sen, an English woman married to Adit Sen. She is oversensitive. Marriage has given her nothing but alienation and loneliness. This crisis of female protagonist was touched in the lost section of the novel. Sarah accepts her husband's arguments to leave England with the characteristics submission of traditional Indian wife.

Sarah has to annihilate her individual identity and self because marriage leaves her nowhere. Sarah remains the same unsure, sad and troubled woman till the end. It is because Desai's focus is not on the central female protagonist but as a woman novelist she does present an insight into Sarah's loneliness and loss of self caused by marriage.

Shashi Deshpande

Shashi Deshpande was born in Dharwad Karnataka India. She got her education in Mumbai and Bangalore. She got the degree in Law and Economics. Deshpande is also a short story writer. Her collection of works includes four children works, nine novels and many short stories. She received Sahitya Academy Award for her first novel '*That long Silence*' in 1990.

Deshpande, a famous author in Indian Writing in English has aroused as an author who holds her insight into women psyche. She gave a pragmatic image of middle class women in India. She is the author of eleven novels. *The Dark Holds No Terror*, *If I Day Today*, *Roots and Shadows*, *Come Up and Be Dead*, *That Long Silence*, *The Birding Vine*, *A Matter of Time* (1996), *Small Remedies* (2000), *Moving On* (2004), *In The Country of Deceit* (2008) and the last novel *Ships That Pass* (2012). Her fictional works were also translated into Urdu, Germany, Dutch, Danish, Finnish and Canadian which proved her contribution and her fame in English literature.

Shashi Deshpande used a narrative technique in her literary works. She used first person narrative in most of her novels. Her novels are feminist in nature and she openly protests against the patriarchal society. In her novel, '*That Long Silence*' she used double narrative. '*The Dark Holds No Terror*' highlights the actual image of Sarah's inwardly as well outwardly and her status in her family as well as in the family of in-laws.

'*The Dark Holds No Terrors*' depicted the story of Sarita, Sara gets her education, but it was not her mother's choice that her daughter becomes educated. She is trapped in her house like an animal. She feels all alone and never receives any kind of affection from

anybody since her childhood days. Even her mother Kamla also rejects her and takes care of her brother. Her mother blames her that she is the conscientious of her brother's death, who drowns in water at the age seven. She wants to realize her mother Kamla that she is also a human being like her, and having soul in her body. Sara is a good student, works hard to realize her mother. Her father supports her once in front of Kamla, her mother but her mother has become angry. Sara goes to Mumbai, where she meets Manohor, who is known to her. Manohor is a young poet. They fall in love with each other and get married against the wishes parents. Suddenly, she hears news about the death of her mother. She returns her home and decides to live with her father. The plot of the novel opens Sara's return to home, before leaving the home. She decides never to comeback. But she bears the sexual brutality of her husband. After that Sara remembers a confession of her parents. Her thinking about past and present, staying with her parents, gives her a kind of chance to live with her family again. At the end, she received many letters from her husband but she never replies to him. One day she receives a telegram and decides to confront Manu.

Like other Protagonists, Sara also passes three main stages of life; angry women in the beginning; second, after marriage she is trapped under the traditional norms of society and culture and finally she attain a selfhood, which leads Sara to secure in her life and took some bold steps in her life. In the fictional plots of Shashi Deshpande, we found that women were subjugated in the male society. Her female characters are highly qualified and searching their identity. Shashi Deshpande said in an interview, "I do not like to call myself a feminist writer. I say I'm a feminist, but I do not write to propagate an ism" (*The Hindu*)⁴⁹.

The novel '*That Long Silence*' describes the tale of an educated young woman that how she is trapped in a society. '*That Long Silence*' is not an ordinary tale, but it happens with every educated and middle class woman in the society. When the novelists wrote this work, at that time there was much awareness about the rights and status of women in the society. Jaya, an educated woman, marries with Mohan. Jaya had three kids. She remains confined between the restriction and realization. Father of Jaya brings her individual who has equal rights, in the family as well as in the society but the society would accept the women as an individual.

The plot revolves round the character namely Jaya. Jaya is alive and kicking and is very smart girl. She is unlike her other friends and possesses a progressive mind. She follows her grandmother's footsteps who makes her trained in the domestic work. She tries to understand the nitty-gritty of every situation as she has the sense that she has to leave her house one day and has to adjust with her in-laws. She unravels and understands that how the muteness had enveloped in her surrounding and how it has badly affected the environment of her house. She realizes that the silence which has been wrapped her since her childhood is the solely responsible for her making strange and negligible. At the end of the story Jaya gets transformed and comes into being as 'a new woman' after much struggle and experienced the series of calamities. She makes up her mind to revolt against such silence which has destroyed her internally and externally as well.

After her graduation, she got married and became a loyal wife, caring mother and also took care of her- in- laws. Mohan her husband also plays an important role. Jaya's good behavior for her family is same. Jaya throughout the novel questions her role and position in the society which male centered. She is living for someone else, not for herself. She starts searching for her identity. Mohan leaves his home due to unsuccessful career of his life. She said "Two bullocks' yoked together." (*That Long Silence*, 8)⁵⁰ at the end she is ready to subdue her emotions.

Bharati Mukherjee

Indian born American writer Bharati Mukherjee was born in the year 1940 at Calcutta. No doubt she did not spend time in her native country but still her feelings and emotions were always alive in her heart for her country. She was settled down in an adopted land but her writing showed true feelings towards her native country. In her writing she expressed the cultural issues and feeling of isolation. She belongs to a rich family and move aboard with her family.

She achieved a great admiration and acclaimed from her readers across the globe. She contributed a lot for Indian Writing in English. Her works made her immortal in the hearts of her readers. *The Tigers Daughter* is her first novel published in 1972, narrates the story of Indian women in America. Another novel *Wife* also highlights the story of Indian women who created her own imaginative world. She was not aware about the hard facts of life. After marriage she came to know about the real world. *Desirable Daughters*

published in 2002 describes the story of three sisters from India and their life style before marriage and after marriage.

Manju Kapur

Manju Kapur is a renowned Indian English women novelist born in 1948 in Amritsar. She graduated from the Miranda House Delhi University. She won Commonwealth Writers Prize in 1999 for her first novel '*Difficult Daughters*'. Beside *Difficult Daughters* she has written 'A Married Woman, Home, The Sunday Times and The Immigrant' etc. In her Writing she poses the question of status of female in a male centric society and deals with the problem. In the novel Kapur presents female characters who try to establish their own identity. Manju Kapur remarked that:

“ A woman should be self aware, self controlled, strong willed, self reliant and rational having faith in the inner strength is womanhood a meaningful change cause brought only from within by being free in the deeper psychic sense” (*A Married Women*, 23) ⁵¹

Difficult Daughters is set in pre partition scenario of India which recounts the tale of Vimarti young lady born in Amritsar in a Punjabi family. Vimarti rejects to live her mother's life which I confined only to domesticity, marriage and child bearing. Vimarti was influenced by her cousin Shakuntala who is a rebel and liberates woman in her won regard. She has a strong desire to pursue higher studies. She rebels against her family which proves to be meaningless because she has become pregnant by having illicit love relationship with the professor and was left with no other alternative but to go in for an abortion .Later on, as the story develops she becomes the headmistress of a girls' school at Mohen. In this way she discovers her won space to live.

Vimarti's daughter Ida truly represents the actual face of modern women. She rejects the decision about the child and broken relationship with her husband Prabhakar. She denies maternity by her husband and frees herself from male supremacy and conventional social structure.

Through this novel Kapur presents mental stress of a woman who is in her quest for identity, rebels against family and finally breaks the age old shackles of a patriarchal

system which costs nothing but mental torture and constant struggle to erase the tag of being women.

In the words of Manju Kapur, *A Married Woman* is “an effort to insert a component of inventive and poignant coherence actually a relationship with women does not intimidate a wedding as much as a relationship with a man”. (*A Married Women*, 222)⁵²

A Married Woman illustrates the story of young girl Astha who searches her identity from beginning of the novel to the end. In middle class families daughter's marriage is burden for the parents. Having her own desires and dreams, she falls in love with Bunty in her teen age but affair meets tragic end. During her collage phase she meets with Rohan who is professor. She develops a physical relationship with him. Eventually she has to marry with Hemant on her parent's choice.

As the time passes Hemant turns out to be an irresponsible person. He completely engages himself with his business and does not care for Astha and children. This made their married life disturbed. She has everything – husband, children family status and comfortable surroundings. But she desires a place of her own and this desire leads her to join 'The Street-Theater Group. Here, she meets Aijaz who appreciates her intelligence and talented mind. She emerges as a social worker and takes part in gathering for justices. In spite of resistance her husband, she visits Ayodhya and meets Pipeelika, wife of Aijaz and develops a lesbian relationship with her. At the end, she decides to return to her family, which shows that she fights against orthodox patriarchal culture and asserts the individual self yet she does not break up the family ties.

Thus, Indian Writing in English is a new form of literature produced and developed by Indian authors who are of Indian descent. India was colonized under British rule and authors did not get produce amply literature during pre-independence era. Though India was physically under British Rule but mental they were free. Indian writers produced literature according to the need of hour. In pre independence era Authors depicted the issues of slavery and aspiration of freedom. In post independence era authors portrayed the issues related to day to day life. In contemporary area the authors delineated the issues like feminism, gender, and LGBT so on so forth. Novelists, poets, dramatists, and prose writers contributed to the world literature since pre-independence period and we

see the past few years have witnessed that Indian English literature has achieved national and international fame and admiration across the globe.

Sovereignty has given a new-fangled stature and position to India and consequently to Indian authors throughout the world. Post-independence works portray the loss and disillusionment of the characters. The works mainly depict the complex and chaotic life through the portrayal of different characters. The early writers lay the stress on developing Indian English literature through the different socio-psychological themes. The post Independence period witnessed a sea change in themes, style and technique in Indian English literature. The new genres and the new literary and scholastic journals made a great contribution to Indian English Literature. The writers from all the communities felt the need of the hour to write about the socio-political themes. The creative output flourished in the post modern Indian Writing in English. It became the independent subject and more recognizable in the world literature.

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CHAPTER -2

FAMILY VALUES

2.1 Definitions of Family Relationship

The word family is a very broad term in the discourse of human association. It came from the 'Latin' term 'familius' that refers to a group of people. Metaphorically, the word family is used to establish all embracing categories such as humanism, community, nationality and fraternity. So, family is a group of people related by filial relation or conjugal relationship. Family is the first social institution, in which man becomes social. Following are some definitions of family as:

MacIver and Page rightly says that the term "family can be explained as a sexual relationship sufficiently specific and enduring to provide the breeding and up-bringing the children" (Sunman Singh, 107)¹

M. F. Nimkoff defines the term family, "is a more or less an association of a couple with or without their offspring, or of a man or woman alone, with their children". (Irshad 204)²

Eliot and Marvill observes that the "family is a natural social unit made up of husband, wife and children." (Irshad, 204)³

Young and Mack state that the family is actually the basic group and the natural matrix of personality." (Irshad, 204)⁴

K. Davis remarks, "family is a group of people whose connection to one another are based upon consanguinity and who are, therefore kith and kin to one another" (I. Clement 226)⁵

According to Abercrombie, "the social relationships deriving from blood relationships (real and supposed) and marriage are collectively referred to as kinship." (Irshad 254)⁶

A.K Radcliffe Brown observes the term Kinship:

"Is a system of changing relations between one person to another in a structured community [and] the behavior of any two persons in any of these relations being regulated in some way and to a greater or less extent by social usage." (Irshad, 254)⁷

In Asian countries, family plays a vital role in the life of an individual. It is considered as the precessions momentous organization which has existed from many ages. It is a well known fact that family is considered the first institution of citizenship. People are born in family, grow in family, do struggle for family and die for family. Family is the first

school for a child where he/she learns how to become a responsible citizen. Parents are considered first teacher who teaches manners, morals and values to their children. So family is the most powerful tool for children and also for society. From the evolution of family till date, the Indian family system is the first and most important institution where children can develop under the guidance of parents. Pope Piusxi states that, “The family is more sanctimonious than state” and that men [were] not begotten for the land and for time, but for heaven and eternity”. (Anne M. Martinez, 183)⁸

It is the duty of each and every family member to nourish their children in a good atmosphere. Children get admiration everywhere and it is very common saying that child is a gift from God so it is the duty of family to nourish them with affection, love and compassion. Child is the future of every family so it is necessary to give good manners to children. Home is one of the greatest foundations for any child.

Family is one of the most important units of any social system. Family adopts itself into different cultures. A child can learn so many things in family. Particularly a child can learn language, manners and norms of the society. A child learns how to live a life and how to deal with different social, political and economic situations through his/her parents or family members. Family keeps children away from the bad habits. Members from any group in a society can form a family.

“Nothing in the world [universe] could make human life happy than to greatly increase the number of strong families” (John De Frain, 1)⁹. It is one of the oldest forms of society from the very ancient times. People are divided into families; they support each other economically, physically and emotionally. Family is the main unit of human society. Everybody is responsible to develop a good atmosphere in the family. Everyone should be interested in developing the melodious atmosphere everywhere. It is the labour of love for everybody.

“Kinship is simply the bond between kin that is person related by read putative or fictive consanguinity” (Irshad, 254)¹⁰. It is very difficult for any human being to survive alone in the society from the first day of life till the last breath of life. Human beings are enveloped by other people of the community. People are categorized into different groups. Some of them are close relatives, neighbors or friends and rest of them is totally unknown. All human beings are bound to each other on the basis of filial relationships or

marital relationships. In both ways human beings play a very important role in the life of each other. The blood relationships between members of the family or the relationship between husband-wife are very much connected with each other. The filial relationship or conjugal relationship connects people in particular group is known as kinship relation. It is considered as one of the most social organizations which plays a vital role in the life of an individual and also maintains the social groups. In the primitives, it is so important and much influenced.

In simple words, we can say that term relationship is a bond of blood relation or conjugal relation which connects people together in a particular group is known as kinship. There are two types of relationships, the relationship based on marriage is called an Affinal relationship or blood relationship is also known as consanguineous relationship.

Family Values

“The moral cum ethical principles of tradition upheld and passed on within a family as honesty, loyalty, industry and faith” (Dictionary.com) ¹¹ It is deeply embedded with traditional values that involve the role and function of family its norms, beliefs and the concept of family. Family values cover all the concept and notion of your life style or way of living. Family relationship and family values play a key role in the life of every individual. Sharing of common things within family is a sign of a family values. It is imbedded in our nature, culture and tradition which established peace, happiness and pleasure among members of the family.

Social Values

The word value has different connotation in different subjects. In Economics, the word value stand for price but in Sociology, it gives different meaning which is related to the society. Social form is significant form of our culture. Through social values we can acquire information about society and we come to know the social codes of life. Values like rights, nationalism, respect, freedom, love, sacrifices, opportunities, non-discrimination and constitutional government. G. R Leslie observed, “Values are group, perceptions and thoughts of the relative desirability of things” (Shama Lohumi and Rakshe Lohumi, 239)¹². Examples of social values are, never hurt others, be gentle with everyone, respect others particularly elders and one should be honest.

Moral Values

Moral values are those values which indicate good and bad conduct. They indicate the choice of an individual. The moral values of an individual assumed from community, religions or even from government. Moral values are being acquired from self. A child can learn many things themselves- like child can touch any hot substances, in this case an infant cannot learn these things from anybody. An individual can easily distinguish kind or cruel and can decide his/her choice. If an individual is blessed with moral values, he will definitely support good thing and reject bad things. A religion as an ethical value plays a pivotal role in the life of every individual. Every religion is established and has does and does not as a code of life. Every individual is attached with a religion and they follow it from generation to generation. Only through religion, an individual can gain moral knowledge with the help of their parents, elders and Holy Scriptures. It helps in taking the better decision of life e.g. take responsibility, perform role and duty, be patient in ways, courageous, honest and trustworthy. H.M. Johnson classified the word value “values are generally standards and may be regarded as higher order norms” (Shama Lohumi and Rakshe Lohumi, 239)¹³. The word value is derived from the Latin word ‘Valare’ / ‘Valoir’ means ‘to be of worth’ and the surface meaning of the word value is ‘worth.’ It is interrelated with Philosophy. It teaches the way of life, how to create the mellow atmosphere in the society. Human values teach basic qualities of human life. When the two people are interact with each they share their feeling and emotions. Human values play an important role in human life and human relationship.

2.2 The Concept of Family Relationship in the Major Religions

“Literature and societal norms are inter-related with each other and are inextricably interdependent. It is aptly said that literature is a mirror of contemporary society.” (Saroj Sharma, 12)¹⁴

In Hinduism the concept of marriage is not only the connection of man and woman but more than that. In Vedas, it is clearly mentioned that there are some divine laws for husband and wife, whether they will unite or not with each other. Husband is responsible for the protection of his life partner. It is not only about protecting her, but it is his duty and responsibility to give respect to his wife as well. And for wife, she has also duty and responsibilities to maintain peace and happiness at home. It is the magnificence of religions, which teach us how to live a life in a beautiful manner. The husband and wife

are responsible to make their marital bond very strong and powerful. The religions give the proper instructions to the couple and never discuss the internal matter of the family with anyone outside of your home. Both the wife and husband must respect of both the families.

Kamala Markandaya's description of the family values and the relationship in her novels can be seen through the influence of the Vedas and Puranas. One can find that the author has beautifully portrayed the Hindu cultural heritage in her novel which is also mentioned in the scriptures. The novel *The Nectar in a Sieve* which highlights the life and rituals of a traditional Hindu culture can be looked through the prism of the Vedas. The novel highlights the sufferings and the miseries of poor people and their patience and resistance to it. The character of Rukmani is not less than a saintly figure of the Veda and Purana who is quite determined and faithful to her duties and her husband. She is one of the hopeful characters created by the author who not only shows the faithfulness but also shows the great reverence to her culture and family values. Fear and hope which are two most important elements in the novel is the influence of the scripture. God has created the human beings with the fear towards him so that they can put and maintain the order in this world, and secondly the human creation and the existence of the Universe is philosophically depends upon hope because hope makes the life's existence possible. Rukmani's hope is the sacred hope through which she sustains herself and her existence. The author in the novel states that human beings are nothing but the creatures, who, are in control of God. So, whatever one does is the will and plan of the God.

As one is already aware about the fact that all the religions mention everything clearly that what is good and what is bad. It teaches us the role of parents in the life of children and the role of children in the life of parents. It is the duty of parents to inspire their children, but they cannot deny the mistake of their children. It is the duty of parents to take care of their children, provide them proper education, balanced food and proper shelter. Parents must be aware of their children about religious education and advise them for implementation of religious education in their life. *The Ramayana* clearly mentions role of children in the life of their parents. As parents love their children similarly it is the duty of children to love their parents and never do such things in life, which their parents do not grant them. It is also moral duty of a child that never play with the feelings or

sentiments of the parents. Children must learn to give respect their parents and never raise voice in front of them. Parents always suggest good for their children. So, children must follow the footsteps of their parents. A child should be submissive, obedient, truthful and kind toward their parents. A good child is always devoted, obedient and blessed towards his parents. So, in Indian culture, every religion teaches how to live a devoted and faithful life especially, in Hinduism, it is the primary responsibility of a child to take care of his parents till the last moment of their life.

The study finds that in Markandaya's novel *The Two Virgins* the conflict between modernism and traditionalism is shown through the two sisters. One keeps the traditional values alive and remains stick to them but the other one revolt against the traditional values. The author's sense of religiousness is quite visible in the story. The maintenance of traditionalism and the religious values in the social environment is proved by Saroja. Saroja's simple and austere nature reflects the Hindu tradition and the "*reet revaaj*" of India. She is quite reluctant to go on extreme ends and to show the rebellious attitude towards her family and society like her sister Lalitha. She believes that the traditional and religious values can uplift her and she will get success in her life.

In the field of education, parents play a pivotal role in the life of their offspring, specifically in teenage. Most of the things a child learn from her domestic influence on her and father is considered as role model for him.

The basic thing of life, a child can learn only from their parents. In the second stage of child after parents, teacher plays a vital role in the life of a child. Thus, Hindu religion states in 'Taittiriya Upanishad' remarked that "*Maatru Devo Bhava Pitru Devo Bhava*" (Taittiriya Upanishad, 1.11.2)¹⁵. It shows how the parents are the personified of religions but mother plays an essential role in the lives of children which is beyond the education. Mother fulfills all the desires of son, her love for children is eternal, and her care for children is without any gluttony. Parents are the only people in the whole cosmos, who love their children without any ravenousness or without any aim. Spiritual understanding was very common everywhere especially during the Vedic period.

'*Gurukuls*' also plays great role in the society. They try always to keep their children away from materialistic world. Today, parents only try to focus on things like, good behavior, world education and modernity, which made children the slaves of the

materialistic world. In Hinduism, it is the wish of parents that their children should be obedient, spiritual and good mannered. In every religion, parents want their children to choose right path of living and become responsible citizens of the society. Thus, in relationship there is a chain, whatever we get from our parents, our children get the same thing from us.

In Shashi Deshpande select novels one can easily relate and intertextualise the relationships of the characters with the *Puranas* and *Upanishads*. One can find the variety of relationships in the novel and can understand the depth of family and the role of parents and children within and outside the family. In '*That Long Silence*' she focuses more on father son relationship which is considered as one of the pious and sanctimonious interconnection in the family. The respect and the reverence between father and son and the gap between the two in the Indian tradition have been going on since the ages. Jaya and her father has been portrait by the author as two lively characters who are more interconnected with each other. Her father is her support in every aspect and she feels every time at home whenever she is encouraged and inspired by her father. It is the only novel which portrays the character of father who is conscious about the rights of his child.

In her another novel '*The Dark Holds No Terrors*' one can find the religious and traditional influence too. The author has depicted the characters and the plot in a very conventional way. The relationship between father and daughter in this novel is different from the '*That Long Silence*'. The relationship between the two is not as strong as one finds in the novel '*That Long Silence*'. Deshpande exhibits the relationship of the woman who is not fully expressed herself to her parents. The religious and the traditional values in this narrative is completely has been taken differently.

Anita Desai's novels also show the traditional and religious influence. Her novel *Cry, the Peacock* focuses on the extreme love and close knit between father and daughter. Maya does not feel any absence of her mother because the love of her father. The father of Maya once proves that he is true Indian in blood and color and does not shows any kind of hindrance towards his daughter. Though he is true to his traditional and religious values but his true religiosity is shown through his love and devotion towards his daughter. Rai Sahab is unlike others who treats their daughters just as things and nothings

else. He is mature and educates her daughter and gives her true values and morals. Maya's father found Gautama a true religious and traditional person and he within no time gives her daughter's hand to him.

In the novel *Bye-Bye Blackbird* the relationship has been portrayed through the character of Adit Sen who is an ideal person. He willingly leaves her home and adopts a new culture. His cultural shift is the indication of the mind set and the love and curiosity to know about new things in his life. On the other hand, the character of Sarah is beautifully and artistically portrayed by the author. She shows her true obedience and devotion to her parents and do never shout before them. Her sense of awe and respect is the influence of the traditional and religious values which she imbibes from her parents and through her surroundings.

Bharati Mukherjee in '*Desirable Daughters*' author portrays picture of three daughters. After the death of her husband Tara has to go through the cruel traditional values in which her father makes her to tie up the knot with a tree, and willingly she accepts it. She does not revolt against the will and the wish of her father and willingly weds with a tree. The author portrays the blind traditionalism which was practiced by irrational people irrationally but at the same time Mukherjee's portrayal of Tara is the fine example of god and ideal woman. In her another novel *Wife*, the father daughter relationship is portrayed in a very beautiful manner. The father educates Dimple only because she would get good job and good husband. The novel is the contrast of the previous novel which is followed tradition blindly. The father of Dimple is a rational person who understands value and importance of her father and gives her education along with the traditional and religious values so that she can live and lead her life beautifully. Bharati Mukherjee is one of the noted woman novelists whose portrayal of life characters attracted much attention of the critics and literary scholars.

Manju Kapur's portrayal of relationship and the religious influence is quite manifested in her works. She portrays the whole family in a very balanced manner. In the novel '*A Married Woman*' she develops traditional and old set up in which all the family members are bound together. There are as to some extent some complexities in the relationship between father and daughter but eventually her daughter ties up the knot with a person

whom she chooses according to her will and wish which religious never taught us to betray the parents.

Kapur's another novel '*Difficult Daughters*' shows the ethical attitude and behaviour is fairly portrayed by the author. The daughter shows her traditional and moral sense in serving her mother and does never feel her that she is weak and feeble. Although Virmati's mother gives birth to eleven children but still she bears everything and proves herself a true Indian *sanskaari* daughter. The mother daughter relationship is portrayed in a true Indian spirit and color. It is the beauty of Hinduism which teaches us how to develop a better relationship among family members.

In Islam, family relationship has been given much significance; it is considered that Almighty Allah showed his blessing on us in the form of family relationship. In Islam, family is the corner stone of the community. Whenever we use the term family, it covers all the ties, like marital relationship, parent child relationships and many more. The beloved Prophet Muhammad (pbuh) said about family, "the most excellent and the admirable of you is one who is the best of his family and I am the one of the best amongst you to my family" (M.I. Saddiqui, 98)¹⁶. It is well known fact that, the best and rich persons are those who respect their family. One must protect our family and care them in every possible way. One who protects his family from evil deeds (*Haram*) if one cannot do this he is the most evil person in the society. Islam stands for peace. It spreads peace and harmony among the members of the family. Marriage among Muslims is regarded as contract. It is the relationship between husband and wife which builds a relationship among two families. In Islam there are two major types of relationships.

1. Husband - Wife

2. Parent - Children Relationship

In the Islamic point of view both relations are very important and have a great significance. It is beautifully stated in the Quran: 30:21

"And of His signs is that he formed for you from yourselves mates that you may find harmony in them; and He placed between you love and compassion. Undeniably in that are signs for a people who give idea?" (Sadaf Zaman, 51)¹⁷

In the Islam, man has given the charges of the family. Similarly a woman has also held some responsibilities e.g. to take care of home and to nourish children. In the Islam both male and female have given equal status but responsibilities are different. They are equally responsible with each other. They have to understand each other, their happiness, joy and sorrow.

The Islam gives much importance to the relationship of a child with his/her parents. At first Islam entrusts, duty and responsibility of parent for good and proper care of children in Al-Isar, 31, it is clearly mentioned “do not slay your offspring for fear of poverty; it is we provide sustenance for them; and you verily killing them is a most heinous [and worst] crime” (Shivam Goel, 22)¹⁸. In the Holy Quran the concept of parent child relationship are mentioned in four main places. So, it is the duty of parents to provide good education teaches them manners and also take care of children. After getting proper education a child can understand everything easily and can distinguish between right and wrong. In chapter 46 ‘Alahqaf’ where the Almighty mentioned about parent child relationship as:

“And we have enjoined on a man [to] be [a] dutiful and kind towards his parents. His mother bears his hardships and delivers with him with great labour. His bearing and wearing are thirty months or more, till when he attains full maturity and strength and reaches forty years he says; my lord arouse me that I may give thanks for the favor where with you favored my parents, and I may do right admittable unto you. I have turned unto you repentant and lo! I am one of the Muslim”. (Mahamad Bin Arifin and Magaji Chiroma 38)¹⁹

Almighty Allah love the parent child relationship so a ‘Dua’ is added in the ‘Salah’ [prayer] five times in a day in every two ‘Rakat’ “oh Lord make myself and my children strong and steadfast in ‘Salah’ our lord accepts our prayer and forgives me and my parents and the believers on the days of judgment.” (Mohammad Maulana, 342)²⁰

One day a man asked to The Prophet Muhammad S.A.W, who is the most worthy person in the whole world. The Prophet Muhammad S.A.W replied “your mother, you mother your mother and then your father” (Zagloul Kadah, 232)²¹. That’s the reason why Islam gave much importance to mother. It has been said that “paradise is under the mother’s

feet” (Ruchir Gupta, 102)²². It is very important for every child to show kindness towards parents. Obey parents and respect them is a kind of worship. It is clearly mentioned in the Holy Quran chapter 17 verse 23 “and your Creator has decreed that you worship none [and nothing] but him and that you be obedient to your mother-father” (Abdul Haseeb Ansari, 224)²³.

The Prophet Muhammad S.A.W laid stress on parents- child relationship it is also and mentioned in a ‘*Hadith*’ that parents have such a capacity they can make heaven or hell for their children. It means that if a child is obedient towards their parents and fulfills all the duties of the parent and keep their parents happy always, he/she can achieve success here and hereafter.

The Islamic influence is also apparent in the themes of the novels of the select authors. Like other religions Islam also teaches the devotion of a daughter to her family and her in-laws which is manifested through the narratives of all authors.

In her novel *Cry, the Peacock* Anita Desai portrays the relationship between the father and the daughter which reflects influence of the Islamic tradition. The fathers psyche is quite akin to the Islamic teachings and he is doing himself the true epitome of the Islam and its values.

Markandaya’s *Two Virgins* highlights the rebellion of a daughter when she makes herself pregnant which Islam completely prohibits. She not only breaks the religious code but also displaces the *reet revaaj* of Indian society. The rebellious nature of one sister not only is unaccepted in Islam but also in other religions too. However, Islam fundamentally and orthodoxy prohibits it.

Shashi Deshpande also shows the Islamic influence to show the complete devotion of the daughter in law to her father in the novel ‘*That Long Silence*’ and in ‘*The Dark Holds No Terrors*’ the mother of the protagonist repents. The repent in the Islam is considered as the most pious and sanctimonious deed. The repent of the sin or any unsocial behaviour is seen as the greatest deed done buy the person. The repentance portrayed by the author is quite manifested in Islamic scriptures and the author might have her knowledge of the Islamic religion.

The relationship between mother and daughter is considered as the strong bond and the main foundation of the family and the society in Islamic religion so as portrayed by

Bharati Mukherjee in her novel *‘Wife’*. In her another novel *‘The Desirable Daughters’* the relationship between three sisters with their father is portrayed a strong and sturdy relationship. In the Islam the father is considered as fortunate if he possesses daughters. Daughter in the Islam has got much respect and reverence. The affectionate father of the three sisters reminds one the position of the daughter and the dignity of the father in the novel and also in the Islamic tradition.

All the novelists not only portrayed the tradition but also show the great concern to not only their own religion but others too. And among them, one can find the Islamic teachings and preaching is quite apparent in the select novels.

In Sikhism family is considered as most powerful and Nobel institution. Family plays a significant role in the lives of Gurus, who teach us how to live a better life. The Sikh Gurus trust that family should reproduce human beings for existence. The Gurus are so pious and gentle that they always teach their followers for establishing a better society on the basis of affection, unity, fraternity and love with each other. Parents also teach their children the codes of Sikh community and implement these codes in life.

In Sikhism, they believe that family is the first school where children get familiar about the culture of Sikh community. In Sikh communities the parents and elders of the family executed ethical and religious beliefs on child from the day of birth. Sikhism assumed monogamy system of marriage. In Indian culture child has no right in choosing their life partner, similarly in Sikh community son/daughter are not permitted to choose their life parents. Parents are responsible to arrange the marriage of their children. In India the concept of extra-marital is not implemented anywhere, every religion denied it strongly, and even divorce is also prohibited in Sikh community. In spite of that, the wife-husband must support each other in order to develop harmony and tranquility in family. It is believed in Sikhism, a family should cover all the elements of pity, joy, peace, happiness, chastity, respect, positivity and sacrifices for family. In Sikhism, mutual understating, responsibility, and duties towards their family Guru Granth Sahib observed about the conception of family:

“She is consecrated with thirty two qualities and honesty and perfect in her progeny .She is dutiful, astute and gorgeous. She redeemed the desires of the heart and soul of her groom, the Lord. She has encouraged and

soothed, in every way, her brother's in law wife and her husbands' elder brother's wife. In all the family, she is the noblest. She is the counselor and guide of her husband's younger brother and elder brother.” (Gopal Singh, 1150)²⁴

The beauty and quality of Sikh culture, they like to live in joint family system. The elder members of the family like parents and grandparents are always look after their child as well as grand Childs. They always helped each other in every aspect, like financial, emotional, spiritual, and also psychologically. The younger member of the family gain acquired knowledge of religion, fraternity and development of the world. Parents are the representation of their children. Every parent in the whole world had concerned about their children. Every parent expected from their children to contribute society and mankind. Parents are very kind toward their children and always pray for them for their betterment of life play. The Guru showered blessing on you and always remain kind towards you. Even it is clearly mentioned in the scriptures of Sikhism a child cannot fight with his parent, if a child can do so, it is a sin. God can never forgive a child. Guru Ram Das observed that: “Why O son, you have a conflict with your father? It is a real offense to fight with him who begot [accompanied] you and brought you up” (Gopal Singh, 1150)²⁵.

The followers of Sikhism believe that one can attain prosperity and harmony only through family values. In the select novels, the study finds the glimpses of Sikhism as the parents have respect towards mutual responsibilities, family values, Culture and tradition. Jain religion is considered as one of the ancient '*Dharma*' of India which is commonly known as Jain Dharma. The main concepts of Jainism are 'non-violence or 'Ahimsa'. Non-violence is one of the elementary beliefs of Jainism. Janis taught to people, how to avoid violence. In Jain religion, one cannot harm or exploit anyone and one has to strictly follow the philosophy of non-violence which is given in the scriptures of Jainism. In Jainism it is totally prohibited to kill anyone, so they must save the life of others. It is the duty and responsibility of all human beings to help the people in need. There are only three basic doctrines in Jain religion i.e. right action/conduct, correct knowledge and right faith. These are also called '*Ratnas*'. In Jainism everyone is suggested to cross the four

steps of life i.e. student life/learner life, life with family, family with social services and the last one monk life.

The family members must practice five main principles in the life. These principles are, non- violence, honesty, unpourloin, chastity and unenvious. They have to follow these five basic principles in their life. Nuns and Monks have to practice on these five beliefs very strictly.

Children also play a significant role in the life of family, in order to establish a good relation among family. “Mata Pita Pujan” it is the duty of children to look after their parents, care them and remains very loyal towards their parents. So, a child learns everything from their parents, how to a live life and how to develop a better relation with other family members. Family is a learning institution, where a child can familiar about society and the value of society. The elder members of family not only teach how to behave with other persons in the society, but also how to behave non human species that is the beauty of religions. Religion teaches us how to help the needy peoples, and everybody must use sweet words foe every one. In the selected novels, the study finds that human values are reflected through the characters of Rukmani, Nath, Rai Shab, Jaya, Sarah, Dev, Adit and Kashturi,

The concept of family in Jainism is something different from other religion, almost every religion discusses about family relationships except Buddhism. Buddhism does not hold the dogma of family as an institution, because the reason is detachment and individuals will follow and pursue knowledge. The value of abnegation derived from Siddharath’s Great Going Froth at that particular point, the abandoned his family and duty as son, husband, and duty as father. The role of religion and the life style of monasteries standardized the filial relationship. The aim of separation is also a negative impact on the family. For acquiring the illumination and discipline needs a plenty of time and struggle in isolation.

In the Buddhism, there is no special form of family ties so the life of Buddhism commonly represents values, customs and culture. Lord Buddha contributed many things for society, but for family Lord Buddha told five ethical aspects about family life. These aspects are Weeding, Duty Expectation, Child Sexual Discourse and Divorce.

In Buddhism, Lord Buddha did not suggest any particular theory for marriage. Even in the religions scriptures, it is also not mentioned. But they followed the life style of Buddha and emphasis on Buddhism. It the duty of parents to give the teachings of Buddha to their children in order to follow the same path as their ancestors had followed. In Buddhism, divorce is permitted. If the couple follows all the principals of Buddha for conjugal and filial life, then there is no problem of divorce. If husband and wife deny following the teaching of Buddha and ethical prescriptions, there life lead to disharmony, violence and misunderstanding. So, the result is that they break their wedding and their entire life becomes chaotic.

“Today my birth is profitable. Today my human life [and existence] is justified. Today I got birth into the Buddha dynasty, now I am Buddha’s son, so that there may be no blot upon thin spotless family. I must act [and show courage] now, as becomes my family” (Santideva Bodhicanyaveatara, 22)²⁶

The love among the family member makes family relationship very strong and beautiful like a blooming flower. When the family member for any family arise any type of clash among members of the family which creates a disharmony in the whole family, negative thoughts are always roaring in the minds of family members. In every religion and community of any society the relationship is always cherished. Lord Buddha stated that family is the most significant human organization in developing a good characters and good manners among children. Teacher teaches many things at school level but the home is the first school where child learn the way of life therefore. Buddha stated that the parent is Brahma. They are out first teacher, who taught us the basic thing.

Once someone asked a question to Lord Buddha, who are the gods? He replied father and mother are gods. There are only four qualities in which Bhrama believed, joy, compassion, loving and kindness. It is very necessary for parents to establish, these qualities in the life of the children. Lord Buddha ordered to his supporters spread these four things in society. Mother is always ready to give her life for the sake and happiness of her kids. As mother’s love is considered as a practical love for children, in the same way Buddha taught same love to their followers. *Sigalovada Sutta* observed that there are five mains duties of parents towards their children.

- It is the duty of parent to stop their children from evil deeds. A child learns primary things from parent, that is the reason, family is considered as the first school. Parents must be aware about the activities of children and lead them towards good path and keep away from evil, dishonesty, lying or cheating.
- The duty of parents to connive or aware their children about good deeds. Parents must be good by their activities and the way of talking, so that child can learn the activities of their parent.
- Another duty of parents is to provide a proper education to their children. Education is the only look through which we can change a whole world. Education is more worthy than a treasure. It is the duty of parent to give both type of education like, art and social and moral, ethical education to their children. Education is the only way through which children can develop a discipline. So a disciplined person can change the society.
- Another important role and duty of parent is to get their children married. Parents must follow the traditional norm of marriage. In the Buddhist literature the wife is regarded as important person in husband's life. So, wife is also a best friend of her husband and most important relationship on earth.
- The last duty of parents is to handover their property at proper time to their children. As the earth is always supportive to the other planets and different creatures, same as the Lord Buddha taught his followers to support children like earth is supporting. Children also must be obedient, kind and protective, it is the duty of children; they must take care of their parent at the needy time.

In the select novels, the study discusses values of human relationship as propounded by Lord Buddha in his sermons.

The Bible defines relationship as, "the bond of one person [male] and one person [female] in matrimony which is normally bestowed and blessed with one or several, natural or adopted children" (Jack Jackson 6)²⁷

In India, Christianity is considered a third largest religion. So it is believed that Thomas, the Apostle introduced the Christianity in India in 52 AD. God made marriage as the first institution in life; Adam was the first man on earth but the God decided it is not good for Adam to remain alone. So, the God planned to create female sex for Adam so that she

could be his companion. As the book of Genesis puts it that “no companion suitable for him” (Genesis 2:20) ²⁸. The life of Adam was not completed; Eve was created by Almighty God for Adam. God showered blessing on Adam, and Eve became the suitor for him, and became his perfect companion, and the God both of them made the ‘vice gerent’ on the earth. God created Adam and Eve without parents. The first relationship on earth begins with husband – wife relationship and parent child relationship is the second relationship, Relationship has great importance in every religion. Even the Bible stresses on relationships. The Bible defines wedding “a man leaves his parents and clings to his wife and they became one flesh” (Genesis, 2.24) ²⁹. Marital relation is very important in Christianity. Husband plays an essential part in the life of his wife as well as in family. He should be strong enough to control and support his family members. He must have some leadership qualities “if anyone is unaware of that how to manage his own family, how can he take care of God’s church”. (Timothy, 3.5)³⁰. A husband – wife should understand the problem and difficulties to each other. They must love each other in order to maintain peace and joy in the family. Husband must be a leader but not dictator. They should teach the teachings of Bible to their children so that they come to know the values and importance of relationship.

In Christian communities there are some rules and regulations, according to the Bible, which they have to follow strictly in order to establish a good atmosphere among family members. By implementing the biblical teachings the family and their relationships will get tied up. It is the duty and responsibility of parents to acknowledge their Child about the teachings of Bible. Parents must concern about their children and the betterment for their children. Parents must spend some time with their children, play with them, share feelings and emotions, joy and sorrow with them. It is more melodious and wealthy kinship which develop good behaviour among children, so that they can love, care, honor and respect their parents.

It is the wish of every parent that their children get good and proper knowledge so that they can acquire a spiritual gain. “Child adhere your parents in the Lord for this right respect you parents” (Ephesians, 6:1) ³¹. The children are not only obedient to their parents but they are also obedient to ‘God’. The parents and the elder member of the family always suggest a right path and give proper advice for the betterment of the life.

In Christianity one can find that the relationship is not only between members but also with 'God' many human bounds like bride and groom, parent child relation, master servant and other relationship, which is clearly mentioned in New Testaments. In Christianity the relationship is a religious centered in everywhere God is at the center like in wedding, in family, and when we look our ties with 'God' our relationship become more strong. If an individual do anything for the sake of 'God' everything will be done in proper ways. It is clearly mentioned in the Bible when we follow the doctrines of Jesus Christ our relationship will be stronger. In the select novels, the study finds that characters reflect values of Christianity, such as, love, care, honour, and respect for their elders.

2.3 Family Values in the Select Novels

Family values are deeply rooted in the works of Kamala Markandaya. In the novel *Nectar in a Sieve*, Kamala Markandaya depicts social, cultural and filial values. Culture is defined as the sum total of rituals, heritage, custom, art and the habit of the people. The understanding of culture is very necessary, because it represents the image of contemporary world. Her novel *Nectar in a Sieve* is based on village life in which she exhibits the values and conditions of village life. She depicts poverty and the problem faced by villagers. The novel holds all the notions of life, suffering and problems. Rukmani is the leading figure of the novel, the whole plot of the novel revolves round her. She glorifies the importance of motherhood. The endless hardship incidents of Rukmani and her husband prove firm determination for saving family values, identity and rapprochement with nature. One of the most essential things in the life of Rukmani is that she never loses her hope and always remains positive and faithful in her life for the enlightenment of the family as well as her future. The novel is built on two phases i.e. fear and hope. Hope is usually allied with the religious norms, belief, and the capacity of human in order to face the difficulties or hardships of life. "We all are in God's hands [command] and He is merciful" (*Nectar in a Sieve*, 54)³². Nath's family is directly associated with agricultural fields. They are very hopeful for better future. The beginning part of the novel clearly describes the members of the family working in the field very happily and they create a pleasant atmosphere in their home. The family members are sow the seeds of love and tranquility which is the good sign of prosperity in the future

life. The land was highly fertile and Nath expects good production. The fertility of land symbolizes the powerful bond between the wife and the husband, i.e. Nath and Rukmani with their family. Rukmani develops a garden in front of her home. She manages things beautifully in her house. God has given her ability of positive thinking. She always respects her husband by heart.

Ira, daughter of Rukmani got married to a boy at the age of fourteen. Unfortunately she does not produce a child which leads to their separation. Her husband leaves her after half of a decade. The parents of Ira hardly bear this tragic incident but they always censure her daughter and pass comments in favour of her in-laws. Being a mother, Rukmani approaches her daughter in a very descent manner. She consults Dr. Kenny for the help of her daughter. It represents that Rukmani was deeply attached with traditional values and norms. She was much acquainted with family ties. Although Rukmani faces many difficulties in life but she makes her family bond very strong. She enjoys her life fully with her husband. In the novel, there is a conflict between the scientific spirit and human values. The novel is sub-charged with the examples of conventions, beliefs, customs and superstitions. As the farmer works in his field from morning to evening, Nath remains busy in the field from dawn to dusk. C.T. Indra remarked:

“Kamala Markandaya has managed to give full play to a women’s self cast in relatively unadventurous social milieu... she proves that within the traditional part she can accommodate her role as human beings” (Pravati Mishra, 42)³³

Being woman Rukmani’s love for Nath and her children remain constant even she faces hard steps of life. They support each other whenever they face ups and downs in their life. Nath feels very proud that her wife is best in the whole world “You are a good wife.” (*Nectar in a Sieve*, 82)³⁴ So, Nath reveals the great quality of her wife and children as “I am happy because life is good and the children are also good, you are the best of all” (*Nectar in a Sieve*, 82)³⁵. Due to the support, care and love of Rukmani for Nath, he feels very comfortable in his life.

The development of a girl in Indian culture is clearly visible in her duty and relation towards her family. In the novel ‘*Two Virgin*’ the novelist shows the family values through the character of Saroja and Lalitha towards their parents. The novel suggests that

it is not only parents who are responsible for a girl child but society also plays a significant role in her life. In the novel 'Two Virgins' two young girls are trapped in modern society as:

“*Two Virgins* show great concern about the irresistible enroachment of new and material values borrowed from west, on the ancient [and traditional] beliefs old established relationship within the [bond] of the family and the village”. (*Two Virgins*, 18)³⁶

Lalitha is fascinated towards the modern world but Saroja is a very simple girl and enough mature than Lalitha. They live with their parents in a joint family. Unfortunately, they get admission in two different schools. Lalitha gets admission in Miss Mendoza School and Saroja starts her schooling in a traditional school in her own village. Their parents love them equally and they were proud that their daughters get admission. From their schools they choose different ways. As Lalitha grows up she escapes from village life and enjoys the city life. In city she comes in contact with a film director Mr. Gupta who wants to give her a role in his film. When her parents come to know about their daughter's plan, they do not allow her to join the film industry, but she goes against the wish of her parents. Mr. Gupta had sexual ties with her and she gets pregnant and in this way she breaks tradition and culture of the society. Her father never thought that her daughter will commit such a blunder though she loses her respect in family as well as in society. But the children are same for parents' weather they are good or bad. Lalitha commits a blunder but it is the affection of her parents that they never leave her. When Lalitha runs away from her home and goes to city in order to search of Mr. Gupta, her father gets worried about her. Lalitha returns home without any hope of Mr. Gupta. Her parents think about abortion in order to save their respect in society.

In Indian culture and tradition, it is very shameful act of becoming mother before marriage. After abortion she drops a letter for her parents that do not try to search her. When her parents come to know about the letter that their daughter sends to them, they get shocked. Every member of the family feels restless and worried about her. They look for her everywhere, but it all goes in vain. They fail to find their daughter. It is only witnessed in Indian culture where children commit errors but parents do not recognize their mistake.

Saroja, the younger sister of Lalitha was deeply attached with the traditional values. She adopts a traditional way of life and becomes an example of traditional girl. She follows the footsteps of her parents and is very much concerned about the respect and status of her father. Saroja has a great sympathy towards their members of the family as well as the other people of the society. When a child dies due to small pox, Saroja sheds her tears for the child and remains sad due to the death. “When the baby died Saroja cried for him... Saroja wanted to know if she were suffering would she prefer to die or go on living” (*Two Virgins*, 27)³⁷.

Saroja is devoted and obedient child and is totally devoted to the tradition and culture. Being a girl she always observes that happiness is within the social codes. In this regard, she understands properly values of traditional life which gives her numerous pleasures.

Kamala Markandaya depicts the greatness of traditional values through the character of Saroja. The author exhibits that liberty is within our culture, tradition, norms and values rather than with the one who escapes from the traditional norms.

The main concern of Shashi Deshpande in her writing is to make the humans feel of their humankind. Humanity treats everyone with awe and respect. Everyone must know how to respect others and only human beings can implement this process of give respect and take respect. According to Rosenthal, “Humanism is a [social] system of view based [and laid its principles] on respect for dignity of man, concern for his welfare [and his relation with the universe], his all-round development and the creation of favorable conditions for social life” (Rosenthal, 196)³⁸

Shashi Deshpande exhibits that humanity helps the people to avouch their liberty. Deshpande’s view on humanism clearly sees that people should know the real meaning of life. One must love and care for others as we love God. Self realization is the main characteristics of humanity. Shashi Deshpande, as a female author gazes insight in the culture of India. She tries to project these things in her fiction and works. Many critics give a critical remark about her that she is the author who gives the realistic picture of our society.

Shashi Deshpande represents the traditional values through her characters and how these values are established among the upcoming generations. She depicts the human values through the character of Sarita’s in ‘*The Dark Holds No Terrors*’ that how she exists in

the patriarchal society. Though Saru was very disappointed by her mother, she leaves her parents' home. As she hears a bad news about the death of her mother immediately she visits her parent's home. The visit of Saru to her filial home teaches her so many things which she never learns in her life. She gets an opportunity to examine her relationship with family and her life partner. Earlier there is a bit contradiction between Saru and her mother, but the things will never remain stagnant. Though the social position and status of Saru is very high but there was a disharmony in her life. The reason of disharmony of her life is only because she is detaches herself from her family. After return to her home she meets with two old friends, Nalu and Smita. Nalu was doing a job in college as a teacher while Smita was a housewife. They both have comfortable life. Finally, Saru understands the fact, that her pride is responsible for all her ups and downs in her life. The character of Saru teaches many inestimable human values which every individual need to restrain in life.

In '*That Long Silence*' Jaya's father is very much caring and loving father than her mother. She is ignored by her mother but her father never shows any kind of discrimination between Jaya and her brother. Her father makes all efforts for Jaya's education. He is always worried about her future life.

After the marriage of Jaya and Mohan, Jaya plays an important role as a wife as well as a mother. She is very much concerned about her-in- laws. She adjusts herself in the traditions of society. Jaya is very obedient and sincere girl. Jaya as a wife plays her role as a dutiful Indian wife. She moulds herself completely only for her husband. It is her love for her husband that she accepts to change her name form Jaya to Suhasini. Jaya follows the footsteps of her life partner. The dream of Jaya shatters and she gets a severe shock when she came to know that, her is involved in a corruption case. In Indian culture wives are very loyal to their husbands. In Indian tradition husband have high status and wife should always remain subservient to their husband. Instead of proving his crime Jaya does not accept that her husband is a criminal.

Thus, the novelist expresses the contradictory behaviour of Jaya; neither can accommodate herself when Mohan, nor she discards her husband. It is because husband is like 'God' in our culture. For Jaya it is very hard to live without Mohan, her husband. Her role is perfect in the family. When a question arises about family she firmly replies

that her husband is everything for her and she never desires to leave the family. She sacrifices her wishes for Mohan. Jaya is always much concerned about the happy marital life. But unfortunately due to some misunderstanding they get departed from each other. At the end they again start living together under the same roof.

In the novel *Cry, the Peacock*, the protagonist is a loving daughter of her father. She never faces any kind of pain and sorrow in her life. She is born and brought up under her father's protection. She is completely unaware about the harsh realities of life. Maya says that, "my childhood [and my early freedom] is one in which much is kept out which grew steadily more restricted, unnatural even and in which I lived as a toy princess in a toy world but it is a pretty one" (*Cry, the Peacock* 89)³⁹

During her early childhood the mother leaves her from this world and her brother goes to America. There is only her father who takes care of her. She is the daughter of a wealthy man but he is very much worried about the marriage of her daughter. In Indian culture parents are always worried about the future of their children. Similarly, the father of Maya is much worried. Her father chooses a man named Gautama as a groom for her daughter. After marriage she always thinks about her father and his love and care for her. Her father never shows her the dark sides of the world as well as in life. Maya expresses the value of her family in through her good behavior and loving attitude.

The novelist shows the concept of family values through the characters like Dev. The boy Dev is deeply connected with his traditional. The author portrays the culture and the family values at a very distant place. Although he is away from his home but not far from his values which he maintains till the end of the novel, Desai portrays the attitude and the behaviour of the characters in the different contexts through their social, ethical and emotional temperament. Dev in England feels at loss because he is away from his family and the girl does not feel at home when she comes to Dev's home. Both the characters are akin and contrasted at the same time. The love between them diminishes the differences but after marriage the family issues arise. The person who migrates or leaves his place for some time, the belongingness to his homeland remains in his conscious or unconscious in one way or the other. The character and the personality of the person may get affected by the other cultures or he will remain the same. Dev remains the same as he does not

forget his family roots. Desai presents the East-West encounter of the families and the relationships, and identity crisis too.

The boy's heart flutters for a girl as the girl is much devoted to her family and her relationships. As to some extent the boy sees the girl in one way or the other the "*Sanskaari*". This fascinates the boy who falls in love with her. No doubt later she rebels against her parents for tying the knot with him but, it only occurs later when she has submitted herself to the boy. She becomes his inspiration in strange country where he being an Indian faces humiliation because people perceive him as *Other*. The two families of boy and the girls are two poles apart but the author breaks this notion of East and West families through love. Love is not here the emotional attachment between the boy and the girl but it crushes the differences of alienation, cultural clash and eastern western thought. We also see that the girls' family protests against her daughters' decision of marriage and the relationship of her with him. It presents that how the author attempts to portray the Indianness and the family values with everyone irrespective of his/her country and community.

Tara was deeply rooted with her family as well as traditional values as she belongs to Hindu family where girl child is taught how to live in her in-laws family. Before marriage she was attached with her family and she was very devoted child. She got married a man whom she never meets. Tara accepts him only because his father selected him for her daughter. In Indian conservative families girls are not allowed to select their grooms. But after marriage she was trapped in modernity and traditionality. Her concepts towards family were something different before marriage. Tara was taught by her parents the traditional values in her parental home. She played a role of typical Indian wife in America. But she received the modern teachings through the nuns. Her husband also wanted that she play a role of Indian wife.

'Desirable Daughter's presents the exact representation of Hindu and Indian culture in which the readers experience the harsh realities of life. The protagonist Tara becomes the victim of blind traditionalism. She suffers from all sides especially being a wife. Tara is engaged with a man but the marriage does not take place as the bride dies. The Irony on the families side that both the families worship the Snake God just to avoid more calamities and catastrophes. Mukherjee highlights the superstitious attitude of Indian

family and how this superstitiousness enveloped these people completely as they became almost blind. The women in the family are being suppressed and oppressed. Instead of this that the marriage does not take place the bride's father approaches for dowry. It depicts the greed and avarice among the strict Indian families. Finally, we readers find that how Tara is being married to a tree. Tara becomes wife of tree. She experiences lifeless life and how she as daughter is being snatched from the compassion and affection. The study finds the cultural shift in the novel when Tara leaves for San Francisco. There she experiences free and open culture. Unlike in India, she has a boyfriend namely Andy and she enjoys her life according to her wishes. The strictness and the moral earnestness break when a man namely Christopher Day claims to Tara that he is born out of wedlock from her sister. She is bewildered to see that the unexpected event and the catastrophe fell on her. She feels that how her two other sisters are different from her.

In the '*wife*' Dimple was shown as an obedient girl belongs to middle family where parents are much worried about their children. In such families parents are more worried for marriage than education. Dimple created her own world of fantasy and she was not familiar about the realities of life. In her parental home she never came across in any difficulties. Her father always taught her how to live life. "Dimple thought [and pondered over] of pre-marital life as an apparel rehearsal for actual living" (*Wife 2*)⁴⁰. Her father selects Amit Basu for her daughter, so, that he can take off his responsibility from his shoulders.

The leading character of the novel '*A Married Woman*' raised her voice against the traditional family values and the marriage, in which women is trapped like an animal. *A Married Woman* is one of the finest descriptions of the Indian women. The novel not only highlights role of a woman in the Indian subcontinent but highlights the social family relationships and values. Astha is the main character of the novel. The relationship between daughter and father shows the Indian love and respect. Her father wants her to get educate and she joins the college for the study. The relationship is not so traditional and conservative but reflects modernity.

Astha perceives the traumatic condition in the family. She is not able to express herself completely to anyone. She goes through the sufferings and pains. Kapur presents Astha a common woman who represents the daughter and the wife of every family.

Astha being a girl has woven a series of dreams. She rejects her suitor and revolts against her mother because she feels it suppression. She goes through much pain and always cries in isolation. After getting rift with her family she finally gets the person whom she loves deeply and immensely. The new relationship begins which enters the light into the life of Astha. And she thinks that her dreams would come true.

Difficult Daughters by Manju Kapur stresses on the relationships and the family customs' in the Indian society. It depicts women need and her wish fulfillment inside and outside the family. The plot of the novel revolves round on the partition of India and Pakistan. The partition symbolizes the trauma and the depression of the characters and their influences in their families and the environment. Kasturi, a fine portrayal of 1940s and 50s women is the fine portrayal of the Indian motherhood. "She could not remember the time when she was not wearisome and tired, when her feet and legs did not ache [and feel pain]" (*Difficult Daughters*, 7).⁴¹

She goes through and experiences utter pain and sufferings as a woman. Her family condition does not support her financially and socially. She breaks down completely. Kapur has portrayed the woman who is fully dedicated and devoted to her family, children and husband. She presents the real Indianness and the tradition of the established Indian society. She completely devotes herself to children and the family. She catches the attention of the readers when the narrator says "How trapped could nature make a woman?" (*Difficult Daughters*, 7)⁴²

Thus, family plays very important role in developing the positive relationship among family members. Every family member has equal responsibility to maintain harmony in their relation. Marriage is also important in a family for developing new relationships with other families. Family has a great responsibility in order to develop a better society. Better society makes better person. The different relations teach us different things which we easily transfer from generation to generation. There are certain things which creates disharmony in relationship like family violence, abuse, adjustment etc. It depends on the elder members of the family as that they have to create a good atmosphere in their

family and give equal status to everyone in the family in order to avoid such disharmony in the family. In Indian families mostly there is clash between wife and husband which finally leads to divorce. Divorce is not easily acceptable in Indian culture but the circumstances prompted them to do the same. In this case it is the duty of both husband and wife to understand each other and create mutual understanding. It is very necessary to give equal respect and understand the problems of each other. Husband should be polite towards wife and fulfill her all desires and wife must be faithful towards her husband. If they follow to each other properly then they remain unite till last breath. Family is the only institution where a child learns the elementary things.

Every religion has a basic principle which maintains harmony and spread love among the people. The elder members of the family must teach this principle to their younger once so, that they can learn how to spread love and compassion in the society. Family is only institution which can infuse and teach values and virtues of the society into the young budding generations. Indian English Women Novelists tried their best to portray the family and family values in their respective novels. In their works they showed the culture of India and how the elder family members take the responsibility of the younger family members.

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CHAPTER- 3

MARITAL DISCORD

3.1 Causes and Concerns of Marital Discord

The word ‘discord’ refers to collide; conflict or disharmony develops in a group, when thoughts, ideology or behaviour get clashes among the individuals. If the clash or discord arises within the group/groups, it is called inter group clash. The conflict may be between husband – wife, father – son, brothers and sister etc. It is actually a misapprehension between family members and neighbors that lead to disagreement. The word discord is made up of two root words; ‘Dis’ and ‘Cord’. ‘Dis’ means different and ‘Cord’ means heart. So, Discord means absence of melody, and clashes people’s hearts and raised the voice of disharmony. Charlotte Bronte in her novel *Jane Eyre* mentions, “What stories do you like suit to hear oh! I have not [so] much choice they generally run on the same issue – love and promise to end in the same disaster – marriage” (Jane Eyre, 193) ¹

There is not only one description to breakdown of relationship. Marital discord refers to ordinary practice where the bonds between husband and wife corrode, such as the wife and husband cannot normally reinstate their relation. There are several stages and each person crossed all those stages at individual level, it is very difficult situation, relating psyche, emotional, finical, or even it is religious. Marital disharmony is a branch of family contemplation which leads to separation, termination, and finally divorce in the conjugal relationship. The other family members in – laws and children are also responsible for the breakdown of marriage. The well – known 1989 movie ‘The War of the Roses’ draws a picture of brutal matrimony conflict, where two responsible individuals collapsed into aggressive mood directed to each other. There is confusion and bewilderment in marriage. Most of the couples try to solve their problems but most of the couples fail to resolve the conflict. The couple faces a number of difficulties and they do not want to solve even if they are not willing for compromise. Such differences can be the reasonable. Thus, misunderstanding and miscommunication are some of the core causes of the conflict in marital life. The spouse tries to resolve conflict, but mostly, these clashes are not based on misunderstandings but the differences in beliefs, perceptions, ideology and behaviour.

The second phase of marital conflict develops hatred or disrespect among the couple. The behaviour and attitude towards their soul mates transform into the worse. For example, at the very beginning, both the partners had positive responses to each other. They accept happily behaviour and attitude of each other. The bad behaviour is noticed regularly, the couples get aggravated and infuriated and started treating their soul mates as correspondingly, the discord in married life in any other relation is very pathetic and harmful process. There are several factors, which affected the married life, such as economic conditions, abuse and violence, drug addiction, illegal affairs.

In matrimony, there is an equal duty of both husband and wife to help each other in all circumstances. It is not necessary that only a man can support his family or only a woman can work for family. Man must have to work hard and fulfill all the requirements of his family. Sometimes, a man cannot earn a single penny and that creates problems in the family and conflict arises which leads separation and discord. It is mandatory for the husband and wife to remain equally responsible so as to keep a healthy relationship.

Abuse and violence is another major factor of marriage breakdown. If there is a good relationship between wives and husbands then protection should be there in every relationship. Every family member is equally responsible to take care of their counterparts and should have control over their tongue, and showed proper behaviour which is very important for good family. Elders must speak good words in family in front of their younger and younger generation will naturally adopt the behaviour of their elders. In husband – wife relation mostly husbands dominate their wives and use rough language. It is the capacity of women from the side of ‘God’ that they bear all the harshness for some period and finally it became unbearable for them and they use the same language, which their soul – mates, use. So, in this regard, both should take care of it and use sweet language, which can make their relation very strong and powerful. Believe it or not drug and alcohol is the main cause of marital disharmony. Drug plays a vital role in breakdown of marriages or any relationship, drug and other bad habits are the main factors of financial and emotional problems. So, to be financially sound is very necessary in marriage, but couple should not waste wealth in an illegal way.

Lack of romance is another factor in breakdown of marital affairs. The word ‘Romance’ is much cemented; it is very difficult to make out. Physical bond is not a romance. We

consider that the physical relationship makes the relationship balanced and successful. The women like try to their husbands make happy in different ways. A man has to admire his wife, encourage her, stand with her all time, love her passionately and take care of her seriously.

Married life and marital discord has been mainly highlighted by the select authors in their respective novels. The problem of marriage is the central theme and main concern of the novelists in their novels. In almost all the novels and the relationships with their characters in one way or the other get into the crisis. The authors mainly focused on the women characters that play active and vital role in the novels. The authors share some common ground as far as the theme and idea are concerned. The marital discord is one of the predominant themes of the novels which depict the realistic elements in the Indian context. There are various causes and concerns which lead to the marital contention. On the other hand, the women have been portrayed traditional and modern, active and passive, and high and low social class. The marital relationship has been heightened through the various angles and has been portrayed by different perspectives. After going through the novels, one can see the number of factors which is responsible for the marital contention.

The women in the respective novels are presented as willful and active but there are circumstances. The male centered society which them silent, passive, submissive and obedient. Some do accept the social norms and traditional values while some characters revolt against it. But in both the situation women and her marital life proves unhappy and catastrophic.

The other cause that has been seen that the gender discrimination and lack of children. The biased male centered society blames woman for not producing children or not producing son which leads the relationship to the calamity.

The materialism, growing capitalism and the growing influence of Western culture are also some factors which turns the beautiful conjugal relationship into catastrophic situation. Almost all the novelists put the women in the central role because in the marital relationship women play a vital role of a protagonist. Unlike her life partner wife is not concern with few things but with everything. It is she who has to keep the balance with

her family and with her in-laws. The marriage part in the woman's life plays an important and pivotal role. The marriage changes one's life completely. It is considered as the second birth, and one aspires to get the good life partner so that he or she can live the better and successful life.

One can see many causes and concerns of familial and marital discord. The conflict mainly arises when the dreams and aspiration of a woman does not get fulfilled. The select novelist attempts to portray the Indian woman on the realistic context of Indian society. The woman is portrayed as the willful and courageous but it is patriarchal culture which makes woman silent and passive. Patriarchy has been portrayed as oppressive and repressive force for woman. The backbone of patriarchy is the traditionalism and conservative culture which does not allow woman to build her own room and to create her own identity. The second cause of the marital contention is the miscommunication between husband and wife. What is the cause of miscommunication is the lack of time and the capitalism which puts the marital life out of the track. The couple does not get the time to get intimate and express the conjugal relationship. The miscommunication and the lack of clear thinking on the terms of the new relationship lead to disastrous conflicts which leads marriage breakdown.

Kamala Markandaya's novel '*Nectar in a Sieve*' discusses the relationship between daughter and the mother. The bond between daughter and mother is beautifully portrayed by the author. The mother Rukmani wants to marry her daughter with a suitable person, and after facing series of problems of starvation and draught she marries her daughter. But the marriage life proves unsuccessful and unhappy for Ira and her husband divorces her. The cause of marital discord is that the husband of Ira wants a child and she fails to deliver it which leads catastrophic relationship and it ends finally on a sad note.

In her novel *The Two Virgins*, the Markandaya portrays the relationship of Saroja and Lalitha who have Mother Daughter relationship. But there is a contrast between Lalitha and Saroja. Lalitha, the daughter adopts Western culture while her mother is a traditional woman. The relationship between mother and daughter gets strained because of their ideological differences. The perceptual clash leads their relation strained and they failed to cope with it.

In Anita Desai's novel *Cry, the Peacock* one finds the extreme love between father and daughter. The daughter has no mother but she does never feel absence of her mother because of her lovable father. Her father has woven a beautiful dream world for her daughter. He wants her daughter to marry with a suitable boy and he finds these qualities in Gautama. Maya marries with Gautama but the happy life of Maya gets into worst condition. Maya's relationship with her husband deteriorates due to social and familial conditions and she kills her husband. The cause of the marital discord in this novel is miscommunication and lack of understanding between Maya and her husband. The protagonist turns into violent. The love and affection that Maya gets from her father turns into hatred towards her husband.

In Desai's second novel *Bye-Bye Blackbird* unlike *Cry, the Peacock* where we find the Father Daughter relationship, here one finds the Mother Daughter relationship. The marital relationship of Sarah also proves failure. Sarah's relationship after her marriage with her father also deteriorates because of his old age and Sarah's distance. The distance leads to the chaotic and strained relationships.

The Dark Holds No terrors, Shashi Deshpande depicts the relationship of Sara and her father-mother which is not good and well balanced. Sara's parents with her are at odds and day by day she craves for love and sympathy from them. The relationships get deteriorated because of gender discrimination. The gender inequality leads chaotic and unbalanced relationship. Mother which is known as the backbone of our society and is thought to be highly sympathetic and deeply lovable is portrayed as harsh towards her daughter. The relationship of mother with the daughter which is considered as sanctimonious in Indian society is completely in contrast in this novel. Sara did not get love from her family and she thinks that marital life will give her happiness but the dream never comes true. Her husband Manu treats her like an animal which creates disharmony in their relationship and finally they get detached from each other.

The husband-wife bond in Shashi Deshpande second novel *That Long Silence* is also not balanced. Jaya gets married with Mohan with the wish of her family and plays an active role in the house of her husband. Her husband Mohan is money centric person and caught in forgery which creates clash in their relation. He never cares for his wife and cannot

mange time for her which compelled Jaya to develop an extra-marital relationship with her neighbor. Like Sara, Jaya also does not feel for her mother. Her likes and dislikes depend not only on her own choice but depends on her mother's will. The relationship turns into worst condition in this novel because of the gender discrimination. Shashi Deshpande main concern is to displace and deconstruct the gender discrimination.

In *Wife* Bharati Mukherjee created character of Dimple. Dimple has a strong bond with father and her father wishes her to be married with a well established person. She constructs a Utopian world that after her marriage her dreams and aspirations could be fulfilled. But after her marriage her dream world remains a dream as to some extent and she fails to fulfill her wishes and aspirations. She got married with Amit but Amit did not manage time for her. After her marriage with Amit, Dimple wants to migrate America where Amit had already decided to go. Every time she thought to play the role of dutiful Indian housewife and to maintain the house properly. Her infuriation built slowly by the conditions and fate. Dimple's begrudge being wife in her husband's family and she becomes rebel in different ways. Suddenly she faces a problem of miscarriage. She did not take it sombre because her intention was to be free from pregnancy; she thought it is her husband's property in her womb. Similarly, Amit also changes his attitude and behaviour towards Dimple. They develop jealousy in their hearts and start disliking each other. Amit shows sympathy towards Dimple only when he feels sexual hunger. There is a huge clash between them. Her mind is so disturbed that she thinks to kill her husband. Mukherjee in her novels attempts to portray an Indian woman who is suppressed and her wishes are being respected by the tradition and the social norms. The dream world of a woman does not get fulfilled after her marriage.

3.2 Marital Disharmony and Social Taboos

In Indian English Literature, the authors represented theme of marital dissonance in their respective novels. There are not only female authors who raised the feminine issues but the male authors also give detailed description of marital issue. Female is the role formation of the universe and plays different types of roles in their lives. The works of the selected novelists are undoubtedly outstanding. The struggle and efforts of all the

women writers writing in Indian wri English literature achieved an international reputation the studies of women's writers revealed the inner desires of an Indian woman. In her novel '*The Nectar in a Sieve*' the author Markandaya, depicted the theme of marital conflict, which is represented the character of Rukmani, the main character of the novel. Rukmani flawlessly adapts the picture of sati savitri. After marriage she puts her all efforts to become a responsible Indian wife for her husband and dutiful mother for her children. She is very faithful towards her husband Nath. Rukmani gives the birth to a female child but Nath wants male child. When Rukmani gets to know about her husband's wish and often that she becomes very much disappointed. The onerous situation that Rukmani left is very surprising and silent towards Nath's untrustworthy. She gets shocked when Rukmani heard that her husband has extramarital affairs with Kunthi. Rukmani puts her hand on her heart and consoles her heart and remains dumb. Women are ready to bear any kind of shock given by her husband, but husband's extramarital affairs are unbearable for her. Instead of that Kunthi tried to blackmail her, actually it was not fact. "Rukmani a very distressful character in the novel '*Nectar in a Sieve*' personally, Rukmani is not involved in any unpleasant thing which happens with her and her family. Form the first page of the novel till the last page we found her struggle and efforts of life in opposite of odds assessed on Rukmani by the society. She does not lose her hope, even in the bad circumstances. The wrathful quality of Rukmani, that never becomes hopeless in her life. Prof. K. R. Srinivasa Iyengar observed that: "But the soul that is irritated in the flames o love, courage and faith of Suffering's and sacrifice will not easily to be put into rout. " (K. R. S Iyengar, 438)²

Irawaddy, daughter of Rukmani, is also victimized by the society, like her mother. When Ida born, her father, Nath, feel disappointed, that he wanted a male child, so, she did not felt any importance of her life and remained unwanted child. Unfortunately, before her wedding, her parents did not take care of Ira; we can understand it easily by the words of her mother.

"Penurious child she was bewildered [and confuzzled], by the many injunctions [and doctrines] we laid upon her and the curtailing of her freedom [and free will] tried her sorely, though not a word of complaint came for her." (*Nectar in a Sieve*, 32)³

Irawaddy ties the knot at the age of fourteen. She is happy with her life partner after some years she does not give birth to any child. Irawaddy's husband considered Ida is a barren woman. Ida accepts it and replies him that it is the matter of destiny. After five years she returns home and starts living with her family. After returning, she raises her voice against her husband. She considers herself lonely, alienated and hopeless. Life gives her many pains and frustration. At first her husband left and her parents were not in a condition to feed her. They were very poor. There is nothing to eat when she comes to know that her younger brother has nothing for eating and he will die due to hunger. The conditions prompted her to do illegal job which is not permitted in any society. She started illegal work like prostitution, and she sells her body in order to save life of her brother. It does not save the life of her brother. But prostitution makes her pregnant and she gives birth to a baby. She feels excited too much that it proved. She can produce children. Poverty leads to exploitation. Exploitation creates family disturbance, and finally it leads to separation.

The post-modern era shows the position and status of women completely different. Ironically, this era is marked with female exploitation, plight, and sufferings are at the top, in different forms such as dowry, women feticides, domestic conflict, biasness, male dominance, human trafficking, divorce etc. Kamla Markandaya selected the characters and themes from rural areas and depicted their circumstances. Sharma and Bakshi had observed.

“Rukmani, the protagonist and her [lovable] daughter Ira [who] display sufferings throughout [all] the novel(s). Rukmani labours and is devoted and dedicate to her gentle husband. She bears bluster after blow from life, poverty, famine, the divorce of her barren daughter. The death of her son, her daughter harlot, and eventually her husband's death when she finds the emotional center of her life, her relationship with her husband [is being] threatened by the discovery that he fathered another women's son, neither strikes out at him nor crumbles.” (S.C Sharma and Baskhi Sweta, 90)⁴

The happiness and sadness in the life of Rukmani depicted the sufferings and perplexity in her life. *Two Virgins* of Kamala Markandaya indicates the adolescences of two sisters and their way of living, both the sisters are different from each other in their

temperament. Kamala Markandaya represented the life of two sisters, belongs to lower middle class. Both live with their parents, they are living a comfortable life and ordinary things gave them contentment in their life. Saroja and Lalitha had a dream to rise among the people of the world and also wished to the glamour of world. Lalitha is more beautiful and attractive than Saroja and did not get same opportunity as Lalitha got. She was admitted to a common village school. She feels happy herself in her own village, and she loves to play with buffaloes, and rides them. Her thinking is same like as ordinary women thought, she has a dream in her life to get married and give birth to many kids. On the other hand, Lalitha a good looking girl, admitted to a prestigious school, where she learned dance, music and things which are related to aristocratic families. At that time she thinks that Lalitha is not made for village life. Lalitha's dream comes true when she got a role for a movie on rural life. Mr. Gupta, a film director, meets with Lalitha and provides her, role in a film. She is very happy and earns fame very rapidly. She starts talking about the city life that the life of city is much better than village or rural life. The perspectives of Lalitha towards the city life as:

“Lalitha being modern [a new] in her way and attitude, often disparages, the tradition [and culture of] village life, considering [and continuously thinking] it primitivistic [and ancient] due to absence of [rest and] comforts and facilities [of] the city life, such as refrigerators, [electricity], telephones, and elective fans.” (Anita Mahajan, 161)⁵

The joy of Lalitha is short lived as the film director is very selfish and cunning. He exploits her and makes her pregnant, and her life gets ruined. She does not want to show her face to the villagers and to finish her life. She goes away from the hamlet and never thinks to return back. On the other side, Saroja has deep affection and love with her village and the atmosphere, fresh air and greenery of the village. Kamala Markandaya portrays the rural and city life in which the both sisters are perplexed that she has no choice whether they choose the Eastern life style or Western way of life. Everybody has his/her own dreams. So Lalitha and Saroja has too desires and wishes. They have their own life style that how to live life. Both the sisters are very different in their attitude as well as interest.

“In the novel Kamala has consistently made the two sisters, Saroja and Lalitha to opt between the Eastern and Western way of perceiving their universe around the contrast between the [age old] tradition and modernity between India during and after British rule, between the ancient and modern type members of the family, between the sons and the daughters [offsprings] are all these around the two, in their school, at home, and in their upbringing in general”. (Jyoti Arora, 36)⁶

‘Two Virgins’ tell us the dark sides of city life for the young girls. The modernity and the Western thinking made the life style completely ruined.

In *‘That Long Silence’* Shashi Deshpande narrates a story of educated women Mohan and her wife Jaya. *‘That Long Silence’* gives a true picture of upper middle class educated women. In the novel the author depicts the story of Jaya. She lives with her husband Mohan and their two children, Rahul and Rati. Jaya’s father brings up her as an “individual” who has equal rights in the society, but the society would not accept women as an individual. Jaya completed her graduation, immediately after graduation. She got married. Jaya played a faithful and loyal role of wife. Jaya was not only dutiful wife but also a caring mother and also very dutiful to her – in laws to Aai, Ajji Kaka. Mohan, Jaya’s husband also played role of good and respected husband. As time rolls on, Jaya’s good behaviour towards her family becomes routine. The transformation occurred in Jaya’s life when her husband Mohan committed a forgery in his office. They make a decision to settle down in their old flat in Mumbai. Here Jaya recollected her old memories and came in contact with her relatives. She was very good in education. She started writing about herself and her family. She made her efforts to write about herself and her family. She accepted all the challenges and hardship of her life. She started her Journey from unfamiliarity to familiarity, weakness to strength and entry to confidences. In the beginning of the novel, Jaya wants to curb her own desires and to follow wishes of her husband. She never thinks about protest and opposes her husband’s wishes. “I had [known and] learnt it at last no question no [rejoining and] retorts, only silence” (*That Long Silence*, 143)⁷. She develops herself in such an environment where she learns that “a husband is like a shattering tree” (*That Long Silence*, 32) ⁸. This type of ideology is ingrained in her mind. It is not easy for her to run away from it. Mohan, her husband

never thinks about his wife and children, he only thinks how to get money and how to build social prestige in life. When he is caught in forgery after shifting in their old flat, Mohan asked for keys but Jaya denies. She knows that “it is not who had [abandoned] relinquished his [power and] authority, it was I who no longer conceded any authority to him” (*That Long Silence*, 9)⁹ In their old residence, Jaya came in contact with her neighbors. She felt herself very joyful, when she developed her old relation with neighbours and servants.

In the male dominated society, no doubt female is economically very sound and independent, but she has to follow someone else like her husband , father, mother or brother. Jaya also followed the path of her husband Mohan. In childhood Jaya was very angry child, but she changed her habits because she feared as she observed herself.

“As my own[furious attitude] anger had grown, I had [sensed] felt his dwindling, and eventually I had found myself raging at a silent empty faced man. I had, I ignored his pindrop silence in the initailt, but when it had continued for hours, but for days. It had unnerved [and scared] me”. (*That Long Silence*, 82)¹⁰

It is the actual picture of Indian upper middle class wives, who understood it very well. it is not their mistake, still she has adjust with her family in order to make peace and happiness in her family “ because I had been frightened and scared of hunting [and becoming victimize], Mohan, scared [and feared] of jeopardizing the only career I had, my marriage”(*That Long Silence*, 144)¹¹

Jaya’s father encouraged her a lot. He chooses a name Jaya for her, because it stands for victory. Her father had a dream that her daughter Jaya would receive an international awards or she will be the student of oxford. She married at early age, where she learned how to follow and how to respect her husband Mohan. Mohan is everything for Jaya. It was very difficult to exist in patriarchal society. So, Jaya needed support from male and, especially, she needs support of her husband.

Jaya was very intelligent student and having this quality she became a good writer as Vimla Rao pointed out:

“Jaya is one of the rare native voices, in Indian English fiction who poses and displays a literary sensibility commensurate with her fictional role, as a writer telling her own story. (Vimla Rao, 76-77)¹²

Jaya struggled a lot in her life to become a successful author. When Jaya was nominated for an award, her husband got very angry because it was an exposure of Jaya. The tale hurts him “How can you manifest to us, how can you [expose and] reveal our lives to the world in this way” (*That Long Silence*, 144)¹³. Jaya was a very good writer, but she could not write constantly due to the discouragement of her husband. Jaya told. “I give up my writing because of you.” (*That Long Silence*, 144)¹⁴

She feels very gloomy because Mohan deliberately interferes in her writing. She does not stop her writing, she wrote under the pseudonym, but her stories were not accepted. Kamat, neighbour of Jaya analysed that due to the lack of emotions her stories had been rejected. Jaya replied to Kamat, that women cannot show their anger. Jaya says “because no women can be angry. Have you ever seen or heard of any [furious and] angry young women” (*That Long Silence*, 147)¹⁵

After sometimes Jaya again starts her writing about the Indian middle class wives entitled ‘*Seeta*.’ She received proper response from the editor as well as from her husband. Jaya says

“Seeta had been the source through which I had closed the door firmly on all these women’s who had overpowered my being, crying for attention, women I had known I would not pen down about, because they might it was just possible resemble Mohan’s mother or aunt on my mothers or aunt.” (*That Long Silence*, 149)¹⁶

The name Jaya was suggested for her at the time of birth, but after marriage Mohan changes her name from Jaya to ‘Suhasni.’ She accepted it willingly. She did not raise her voice against to changing the name from Jaya to Suhasni at the time of wedding. Only due to happiness of her husband, to make her husband happy, she changed her physical appearance, fitted herself in modern ideas. She fits herself in her husband’s family.

Jaya defines the modern middle class women and emerges as the voice of all middle class educated women of India. She does not find herself free from the custody of male

dominated society. In Indian culture and tradition, the mind of a girl is filled with the norms conventional tradition, which is quite different to the modern world.

The Dark Holds No Terrors give the picture of a married life of Sarita and her husband. Sarita was very good in education. She continued her education in opposite of her mother's wish, her mother does not want that Sarita will continue her studies. Her mother was very conventional women she believed on caste, creed and religion. Her mother always wants that her to daughter get married in an aristocratic family. The characters of Shashi Deshpande passed through three phases; So Sarita also passed from three phases. In the early phase, she was very notorious young lady, protesting for everything, which is opposite to her. After marriage she followed her husband like other Indian women and lastly she became an independent and lived pleasurable life. In her father's house, we find that there was a lack of communication between Saru and her father. After fifteen years, Sarita returns to her father's home, as she decided never to come back. She could not bear sexual atrociousness of her husband. Saru could not express her emotions or the agony of her husband to her father. Sarita was lady doctor and selected her life partner herself, an English teacher, who wants to become a poet. "It was not to make comfort to her father that she had come it was for herself" (*The Dark Holds No Terrors*, 43)¹⁷. She felt very pleasant; when she heard people call her doctor. She showed her happiness to her husband Manu. She found her husband Manu was not happy at all, his behaviour is somewhat different. The ego of her husband did not grant him to bear her success. He has completely failed to contribute the happiness of his wife Sarita. People gathered and start giving more attention and respected her, but her husband cannot bear the greeting of people to Saru.

"When we went out of room, there frowning faces and smiles. Murmurs, greetings, gestures, signs and Namaste's. But they were all for me, only for me. There was [something but] nothing for him. He was almost completely ignored [and silenced]...and so the esteem [and reverence] with which I was surrounded made me inches taller. But probably the same thing that made me inches taller made him inches shooter". (*The Dark Holds No Terrors*, 36)¹⁸

Sarita is determined in her daily routine. Teaching visits, hospital and children, she cannot maintain a balance between the role of wife and role of doctor. Finally, she decided to stop working with the intention to give all time to her husband and children. The decision of her wife gave him shock. He wants that her wife earned money for their survival. Sarita told him

“Tell him what he [did and] does. Tell him you cannot stand and help it any longer. Tell him you are prepared to sacrifice and to dedicate everything as long as he leaves you alone, to sleep alone in a room, to be myself on a bed and outside bed, to be untouched, unhandled and uncleared...only then I can clear.” (*The Dark Holds No Terrors*, 80)¹⁹

They live in the same room and gaze towards each other but Saru, a typical Indian house wife remains quiet and does not utter any single word. She keeps silence with her, along with the pain and agony which her husband gives her. Brien observes that “Man very often use the method violence against their better halves when they lack in order means of control such as economy or educational superiority over women.” (J.O. Brien, 136)²⁰ Sarita’s husband Manu rightly proved the words of Brien, the way in which he poorly treated her wife. Marriage crushed her pleasant life, shuttered her dreams, emotions as well as feelings. For her marriage was a tragic incident. She thought that she is an object she had no soul. When she heard news about the death of her mother, she went to her (own) father’s house. She imagined it; she was at her parents’ home walking out side of the main gate, on the road. She thought the road which she looked in a dream brought her in her father’s house where she lived with children, parents and without her husband Manu. It was very different for her to live without her family and work which she was doing. She thought “she had belonged to another time, where a woman had the hobson’s choice and to go on. Human nature may not change” (*The Dark Holds No Terrors*, 70)²¹ She knows it, that a person had shaped according to the age, in which he/she lived in.

Sarita revisit to her father’s house was a kind of abscond from her barbaric activity of her husband and his sexual outrage she got opportunity to recall her ties with her parents. Through Madhav she knew that her mother was sick from last one year. Her pain and agony was serious, but she thought only about her daughters’ pain and forgot her own

pain. Sarita was more concentrated about her grandmother who got divorce from her husband along with two daughters, one was her own mother.

Saru was not the only women who faced the problem in her conjugal life. The kinship between Madhav's parents depicted traditional life of wife – husband. In India context, Madhav's mother was very faithful lady accepted everything in married life with her husband. She remained happy in serving her husband till death. Saru believed that marriage is an important piece of heaven and security for a woman, where the husband is an earning hand and wife should take care of her family. Smiriti a friend of Sarita is a dutiful house wife. She is only for her husband. She is very passionate women. She was ready available for her husband at any time even at the time, when her husband had sexual hunger, her respond for it is root cause of their marital life.

Bharati Mukherjee exhibits the marital life of three sisters. In the novel '*Desirable Daughters*' the three sisters Tara, Padma, and Parvati are brought up in traditional Hindu family, they belong to the upper class educated Bengali family. All three sisters get married with different class of persons. Padma marries with Harish Mehta who is a great business man. They settle down in New Jersey. Parvati marries with Aurobindo Banerjee who belongs to aristocratic family and is leading businessman of his time. Tara's father had a good choice for Tara. He selects Bishwapriya Chatterjee. All three sisters get married and settle with their soul mates. Biss was very intelligent. He develops a new system individually called "chatty" which indicates a sign something will happen which gives serious enhancement in Technology. It is the process that allows to computer system to pass information very quickly. He once thought that his marriage is very successful but on the contrary it is unsuccessful marriage. Tara got bored with his excess superiority, she broke all the norms of society and ran away from the clutches of marriage with his son Ravi and accepted a live – in relation.

For Tara, the word love is furtive; they both gave the definition of love. But for Bish love is something that he wants to give his family, which gave respect and honesty for each other. Love is an outstanding form of respect and honour.

“Love is slippery [greasy]; word when both [life] partners bring their own definition, For Bish love is the residue of providing for parents and

family... Love is indistinguishable [uncomparable] from status and honour.” (Desirable Daughters, 27) ²²

Incidents are possible in any family. An unknown impudent makes an unanticipated presence in Tara’s house asserted to be her misbegotten nephew (illegal son of Padma), which gives new twist in the story. The plot becomes more complex when a Bengali charlatan intends to destroy communication network of Tara’s ex-husband. The novel ends where it starts, one of the relative of Tara at the age of five year also known as Tara, wants to marry with a tree. After so many years Tara along her son Ravi visited to three brides’ residency. Finally her ex – husband Manu reunited with her. He got injury while saving her life in fire accident.

Bharati Mukherjee in the novel *Wife* represents the life of Dimple and her husband Amit, and their married life. How their life goes on after marriage. She was waiting very eagerly for her marriage. When Dimple crosses twenty four years of her life she thinks that she is old now, and ponders over that she has to marry as soon as possible. Bharati Mukherjee describes life of protagonist Dimple and her personal experience of her life. She [Dimple] has a dream to get married. She selects a man whom she wants to make her life partner. He is a neurosurgeon by profession. Dimple’s father selects an engineer for his daughter. After her marriage with Amit, Dimple wants to migrate to America where Amit has already decided to go. Every time she thinks to play the role of dutiful Indian housewife who handles and maintains the house properly. Dimple’s begrudge being wife in her husband Basu’s family and she turns to a rebel in different ways. Suddenly, she faces problem of miscarriage. She does not take it sombre because her intention is to be free from the clutches pregnancy. She thinks that it is her husband’s property in her womb. Similarly Amit also changes his attitude and behaviour towards Dimple. They develop a jealousy in their hearts and start disliking each other. Amit shows sympathy towards Dimple only when he had a sexual hunger. There is a huge clash between them. Her mind is so disturbed that she planned to kill her husband. Culture teaches many things. She also learns that how to adjust in her husband’s family. She tolerates everything in her life. While talking to herself in front of a mirror she feels a bit of sympathy. Actually she was not happy with the behaviour of her husband. She knows very well that their parents will not bear anything. She was perplexed to assume

happiness. She says “happy people did not talk themselves and happy people did not pretend that they had not been talking to themselves. Dimple Basu, she repeated Dimple Basu is a happy woman” (*Wife*, 21)²³. Her suppression agony, pain and anger are in her soul, she is quite like volcano, flaming inside and waiting to crack any time.

Dimple is not satisfactory in the comments of her sister – in – law. Her sister – in – law told Dimple that she is accepted only because of dowry. It was clear for Amit, but Amit did not take interest to discuss these things with her. Dimple thought that these problems are short – lived and time is very close to end such type of problems after settling down in America.

Dimple’s fearlessness arouse, when she took decision about her baby. She thought about new lives and tried to forget past events of life, which she faced after marriage in her husband’s house. She wants to transform everything in her life like accoutrement, garments as well as handbag. In an unpredicted stipulation, her act of miscarriage ruined her past. These things showed her mental disordered. Her Mental dissonance revealed at the time when she stabbed a pointed knife in the body of mouse. Dimple’s neurotic disorder signified that she cannot distinguish between realities and illusion. She was living in the imaginary world where everything was good according to her life. When she found reality of life, everything was entirely different. She cannot make a balance between illusion and reality. She was very much fed up in her life, she had no wish to live more, for her the whole world is sick and she is one of them as she feels, “...as some force [power] is impelling her towards [catastrophe], some monster had overtaken her body” (*Wife*, 154)²⁴

Dimple’s disastrous aptness is disclosed in killing of gold fish, killing rat, her own unborn baby, flower of sane and cactus of Marsha. The novelist hints that Dimples lost her mind due to the sense of alien from her own ethnicity and identity form. At the end she understood the hard facts of life which taught her the way of living with her family.

Anita Desai in ‘*Cry, the Peacock*’ Anita Desai presented the nuptial life of Maya and Gautama and their condition which they faced in their life. Maya, daughter of an advocate, lived her life in Isolation. Her mother died and her brother settled down in the U. S. A. Maya’s father takes care of her very much and she expresses love of her father “No one, No one else, love me as my father does” (*Cry, the Peacock*, 46)²⁵. Hence, Maya

has same anticipation on Gautama, but Gautama did not prove his love for Maya. He was much aware about pathetic life of Maya. Gautama was very busy with his work and he cannot manage a little time for Maya which prompted her on thinking that her husband Gautama is neglecting her, looked her in cheerless condition. He blamed on her father that he is the responsible of her mental disorder.

Neither the father nor the husband is responsible for Maya's neurotic disorder. Actually once she meets with astrologer who predicts that after the fourth year of her marriage either she or her husband will die. The words of astrologer seem terrible for her like the blitz words of the apoplectic spirit of ghost of Kathakali ballets blaring in her ears. She knows that she is stalked by "a black and evil shadow" (*Cry, the Peacock*, 32)²⁶ Anita Desai describes one more martial life of Laila who is Maya's friend. Maya was disgusted by the other marriage, and people think that the choice of her father does not match with Maya. She accepts blindly her father's choice where as Laila breaks the social taboos and marriage against the wishes of her parents. She does not decorate herself with ornaments and bridal clothes. Although the bridal ceremonial of Mr. and Mrs. Laila is not good. Mrs. Laila tells her husband that it is our opportunity that we should get married. Nile who got divorced from her husband she said "After a decade with that rabbit, I tied up, I have learnt to do everything [on my own] myself" (*Cry, the Peacock*, 4)²⁷

Maya is so much perplexed by the delusion of albino and she remembered old conversation about the peacock's cry, which is surrounded by myth. When she hears the cry of peacock, in the monsoon days, she considers it that she will never live a peaceful life. She has a dream to live a long life. She turns in a state of fear and terror of death in her mind. She says:

"Am I gone mad? Father! Brother! Husband! Who is my [saver] and saviour? I am in dire need of one. I am dying and crying and I am in love with living. I am in love and I am dying. God let the sleep come, forget. But no I will never [ever] sleep again there is no rest anymore – only death and waiting." (*Cry, the Peacock*, 84)²⁸

Without knowing of anything, Maya's husband Gautama requests Maya on the roof of their home. Moon was looking very nice and she gets very much fascinated towards the moon. Both stayed at the edge of wall on the roof. Gautama suddenly moved towards

Maya and Maya pushed him over her wall to “Go through an immensity of air down to the very [below] bottom.” (*Cry, the Peacock* 208)²⁹ After three days the family members of Gautama dropped Maya in her parents’ house. They heard cry of terror during night. “The heavy white figure goes towards the bright frantic on one the balcony, screaming.” (*Cry, the Peacock*, 218)³⁰. Finally Maya failed to save her and he turned lunatic.

In the novel *Bye – Bye Black Bird*, the novelist portrays marriage and life style of Sarah and Dev. Dev a young boy from Calcutta goes to London for education where he studies with his friend Adit Sen and his wife Sarah. On the very first day in England, he gets up very early in the morning and needs a cup of tea in the winter season. Dev does not expect that his friend and his wife provide a cup of tea for him so he made a cup of tea for himself. Dev feels much hurt in England as he is humiliated, and people call him wag and bastard. The people of England do not allow them to use public wash rooms. So, hatred develops in their heart for England. Both of the friends were smiling outwardly, but inwardly they were much perplexed. Dev and Adit have some other friends in England, Sameer, Jasbir and Bella.

Dev wants to do something in his life and he starts searching a job. Finally, he gets a job as salesmen in a book store. He does not like Western things whereas Adit Sen is deeply rooted with England and English things while living in England.

After some time Dev changes his thoughts. Now he is confused whether he will stay in England or not. Instead of that Adit Sen thinks about his native place. The nostalgia is engrossed due to the visit of Adit’s- in- law. Adit decides to return India with his wife Sarah. She is willing to pay the role of Indian typical house wife. Sarah visits India before marriage. She thinks that she will not find herself stranger in India. When Sarah gets married with Adit Sen she wishes to fulfil the wishes of her husband. After sometime she does not feel satisfied in her marital life something is missing in their conjugal life. When she hears a sudden decision of Adit to go back to his home town, it gives her shock. But she adjusted it.

Sarah represents a very pleasant marital life. It is possible only through compromise and adjustment which Sarah does with her husband Adit Sen. Sarah meets Adit in a bus and gets impressed by Indian costume (dress). She begins her love affair with Adit at very first sight –love at first sight leads their life towards happiness. Their love was like the

love affairs of Miranda and Ferdinand in *The Tempest* by William Shakespeare and Othello and Desdemona in *Othello*. Sara wants to do a job but her husband does not allow her. She does not take it otherwise because the understanding and emotions of India are different than western countries. She is unable to get it. But her adjustment is different and her husband Adit Sen says “How often I have said, Sarah! Give up your job. It does not look nice for you to work after you are married” (*Bye-Bye Blackbird*, 132)³¹. It is the culture of India that husband cannot allow his wife to do the job after marriage. Actually husbands respect their wives but Sarah does not accept it because she has a great love for job.

The love of Sarah is in comparison with the Monisha in ‘*Voices in the City* and Maya in *Cry, the Peacock*’ are totally different. Both Maya and Monisha got married in their own country, but cannot adjust with their spouses, because their husband failed to fulfil the desires of their wives and cannot give love and respect to them. But in Sarah case, she is very clever and wise lady; she loved her husband too much and received the same love from her husband.

Manju Kapur’s first novel *Difficult Daughters*’ addressed issues which are related to the middle class families, their relation, their status and their way of life style. In this novel, the author presents the married life of Virmati and Professor Harish. Virmati got married with Professor Harish. Professor was already a wife named ‘Ganga.’ Ganga was not educated, whereas Virmati literate young girl. Harish is very progressive in his life and wants the same kind of life partner. Virmati is an intellectual woman. And therefore he married with Virmati. Virmati played a very important role in her family. She divided her time to help her weak mother, and for her studies. She feels very strong and wants to become an independent woman. Her father says, “Such gentleness, calmness and tranquility, beauty and modesty was sure to be rewarded by a good husband” (*Difficult Daughters*, 58)³²

After her wedding, Virmati returns to her native place Amritsar. Her married life proves failure. She was under the stair of Professor’s first wife Ganga. Virmati relationship, with the children of her husband was not strong or even not good. The children also start disliking her without knowing anything. Son of Ganga told, she is a very bad woman please send her back. Since Professor Harish was not comfortable with his first wife, so

he accepted Virmati as his second wife. Professor's first wife Ganga was a very dutiful wife towards her husband. She was a very caring mom and caring wife also, but Professor Harish never cares for her. Ganga sacrifices all her wishes only for her husband. She never wears blue dress because her husband did not like blue colour. Every month she fasts eight day means two days in weak only for her husband. In Indian culture every woman doing the same for their husbands. Finally, we looked Professor did not justice to both, particularly for Ganga. Virmati started struggle and lived an independent life.

In the novel '*A Married Woman*' Manju Kapur illustrates the life and marriage of the protagonist Astha and Hemant. Astha belongs to middle class family enjoying her life with great pleasure and happiness. After some time she feels that something is lacking in her life. Astha is the only daughter of her parents. Her schooling, health, character and her wedding is burden on them. Her mother wants to capture her in traditional values and norms. Her father was very much concerned about her education. Hemant did his M. B. A. from the U. S. A. and worked as an assistant manager in Delhi. Before their marriage, Hemant was very much careful about their relationship. He thought to play a dutiful role of husband like other Indian husbands. In the initial days of their married life, Hemant calls Astha 'my baby' and revealed the attitude and behaviour of Indian husband's. He was very faithful and honest with his wife Astha. He accomplished very well in supporting his bed with Astha. After few months of their wedding, marriage started hurt to Astha. Astha took permission from her – in – laws to join school for teaching.

Astha's father dies after few months and her mother remains alone. Astha helps her mother at the evening time. Astha tries her best to understand Hemant, the troubles of her mother. Hemant is so busy with his official work. Astha remains busy in teaching. Before joining in the school Astha does not like to teach in school but after the passing of time she feels very much happy in this hectic schedule of life. She becomes pregnant. Her mother wishes that first child of Astha may be son but her husband Hemant disagrees with the statement of Astha's mother and says. "In America there is no difference between boy and girl. How can this country [USA] get anywhere if we go on treating our women this way"? (*A Married Woman*, 57)³³ Astha gives birth to a female child named Anuradha. Hemant is not happy and changed his behaviour towards her and wants one

more child as soon not a girl. Hemant tells that if the second child is also a girl he will go for another. Indians believe that the name of heritage is only run through a son not a daughter. Luckily Astha gives the birth to the male child.

Hemant opens his own factory in the name of his wife so he remains busy in his work. Astha complains that her husband is very busy as he is talking only about business, children or house but not for his wife as they had lived before. Astha feels herself alone. Manju Kapur discusses some ideas about Astha “she found this soothing, and later scolded herself for being so demanded Hamnet was busy, Hamnet was building their future, she had to be adjusting, that was what marriage was all about.” (*A Married Woman*, 67)³⁴ She makes all her efforts to reduce her frustration and focused on her duties, as a dutiful wife, caring mother and good daughter – in – law. She wishes to do all things perfectly. Satish Kumar observed: “She has to [seek] and learn to adjust with over bearing husband, interfering mother – in – law and disapproving mother” (Satish Kumar, 102)³⁵

The word “Taboo” has come from the word “Tabu” which means forbidden, prohibited or disallowed. It was used in 1777, when the British traveler James Cook visited Tonga and referred to the people of Tongan, use the term “Taboo” for something which is prohibited to be eaten. The words Taboo were translated to him as sacred prohibited or cursed. It is the combination of two words, it had been derived from so called Tongan word “Ta” means mark and “Bu” means especially, Taboo is fervently prohibited in any belief either that it is sacred holy or to damnable for an individual.

Women are necessary part of civilization. It is not possible for any country or any society to develop without participation of a female character. So, the novel is one of the most powerful medium to precise ideas, emotions, feelings as well as experiences. “A novel is a living thing, all one and continuous like any other organism” (James Gribble, 44)³⁶. The fiction is prosperous form of literature for women experiences. British author Virginia Woolf made a statement that novel is possible without characters. The Indian feminist writers in Indian writing in English dealing with the status of women in Indian society and their problems which they face in day to day life. The changes are clearly visible in the authors’ observatory and the way of thinking towards female characters and their conventional roles. They are willing to drop, social Taboo, fight against the

traditional norms and beliefs and rejects inhibition. They feel very free to raise any question about mental conflict, sex, divorce and extra-marital affairs.

Kamla Markandaya exhibits the social Taboo through her characters in her novel, '*Nectar in a Sieve*'. Markandaya portrays how Irrawaddy suffers like her mother. Her parents do not take care of her before her married life. We can understand easily what Rukmani uttered, she says "penurious child, she was bewildered [and confused] by injunctions we laid upon her and the curtailing of her freedom" (*Nectar in a Sieve*, 30)³⁷. At very early age of fourteen she got married but unfortunately she does not give birth to child and her husband throw her like a used thing and impeached on her that she is a infertile women. She has no choice of marrying with another man because they are not financially strong so they cannot afford dowry. But without dowry no one will marry her or accept her. Life gives her nothing but pain and sufferings. On the one hand her husband leaves her and on the other hand, she faces problems of her brother. There is nothing in her home to feed her younger brother. When she found that her younger brother's condition is very bad due to hunger, she started fornication in order to protect the life of her brother, but harlotry gave her enceinte only, but cannot save the life of her younger brother. Her brother's death gave her a grief, but somehow she feels pleasure, because her pregnancy proved that she was not sterile lady and she gave birth of a baby.

Her father Nath says "I will never have you parading at night" (*Nectar in a Sieve*, 99)³⁸. Her elder daughter Ira replied "to night tomorrow and every night. So long as there is need, I not hunger anymore" (*Nectar in a Sieve*, 99)³⁹. Kamala Markandaya beautifully exhibits that society is completely responsible for social evils or breaking of social Taboos. Hunger early marriage, dowry, and plight can give the birth to evil like selling the body which is opposite to the society.

A novel '*Two Virgins*' by Kamala Markandaya portrays the life of two sisters and how they break the social Taboos. Lalitha, a beautiful girl faces a contrast between the traditional life and modern life, means village life and city life. She feels comfortable herself in city life even her own father does not stop her in choosing or adopting the Western culture. As Kamla Markandaya depicts the character of Lalitha and Saroja same as Bhattacharya exhibits Mohini's. Her wish is to become a film star. Lalitha was influenced by her teacher in developing the Western culture when a film director came to

village for making a film on village life. Lalitha plans to be “a personality of Cinema, no less” (*Two Virgins*, 80)⁴⁰. She gets a positive sign from her father to join self-centered world of Mr. Gupta. Mr. Gupta’s thinking was opposite to her. He gives her chance in film industry only to fulfill the sexual gratification. Lalitha escapes with Mr. Gupta and returns her home with pregnancy which is not acceptable in society. Her intention is to commit suicide and she run away from her home and drop a letter not to return back. The whole family is worried as they go to city in order to meet with Mr. Gupta but he denies everything and rejects to take responsibility of child. The family decides for abortion but Lalitha escapes again from her parents’ home. So, in this piece of writing Kamala Markandaya beautifully depicts that how Lalitha breaks the norms and beliefs of the society as Ira shows in the novel *Nectar in a Sieve*.

In the novel *The Dark Hold No Terrors* Shashi Deshpande exhibits how the protagonist break the norms and customs of the society. Saru belongs to Brahman family where male child has given first preference whereas female children are neglected everywhere. The mother of Sara is against her and accuses her that she is responsible for her brother’s death. Saru goes to Bombay for M.B.B.S. where she falls in love with Manu. Her mother is a traditional women and she rejects Manu as Saru’s life partner. In earlier times marriage is only arranged through elders of the both families on behalf of religion caste as well as community and says “I know all these love marriages, it is love for few days” (*The Dark Holds No Terrors* 69)⁴¹. But Saru has deep warmth for Manu and he goes crazy in his love. She rejects all the suggestions and advises from their parents. Saru leaves her father’s house only because of Manu. They go to stay with each other throughout their life. How it is possible for unmarried couple and particularly in Indian culture. It is totally prohibited that a girl cannot marry of her own wishes then how she can live with a man whom she does not get married. But here Saru breaks all the norms of the society where she is trapped in traditional customs.

Where as in the novel *That Long Silence* Jaya married with Mohan according to the wishes of her parents. In the early part of the novel they are very happy with each other. But somewhere she also feels that she has trapped herself in marriage life. Marriage is not beneficial in their lives but it gives numerous pains and sufferings in their lives. They have to feed their families which are not allowed in Indian culture. In traditional custom

wife has to stay at home and husband will earn for family. As Mohan is an engineer in a company. He is very happy with his wife Jaya and their children. But Mohan commits a crime of forgery in his company where he is working. Forgery is not allowed in a community and particularly in Indian culture it is strictly prohibited. It is shameful activity which Mohan committed. He was expelled from the company. They shifted to their old flat. Jaya, a faithful wife believed that husband is like a sheltering tree” (*That Long Silence*, 32)⁴². But it was something different that Mohan is suppressed her. A lady does not utter a single word against to her husband, but her husband trampled Jaya in the both ways as a woman (wife) and as a writer. So, Mohan was not a faithful husband, thus, in the piece of fiction, Mohan broke the norms, custom and tradition of the society.

In Indian culture, still people believe in superstitious things which are clearly reflected in the novel *Cry, the Peacock* through the character of Maya. Maya has a fear of death which insisted her to break all the norms of the society. After the death of dog she thinks that now it is inevitable that she or her husband has to die. She is very nervous about the death. Her husband does not fulfill her desire. She feels alienation. Maya has believed in myths that when she hears the cries of peacock in the monsoon days. She notices that she never be happy or in peace. Maya has headache. As Maya moves ahead she looks some insects, birds and animals crawling over her. Her caliginous home seems like a grave for her. Thus, she kills her husband and calls him for some help on the terrace of the house to enjoy the wind. As her husband comes close to her she pushes him from the top of house. She becomes insane like Lady Macbeth. In Indian culture, where husband is considered as godly figure, wives worship their husband but Maya breaks all the rules, norms, customs and traditions and kills her husband.

Bharati Mukherjee in her novel *Desirable Daughters* through the characters of the three sisters who are born in same house in a same culture represented social taboos. But their mind setup is different to each other. All three sisters are very beautiful and good looking. Padma and Parvati select their life partner and settled with them. Tara wants free from all bounds of her life. She gets divorce from her husband and now she is living with her son and her lover Andy. She has live – in – relation with him. As Tara found her married life is not fulfilling her desires she breaks all the clutches of society and runs away and enjoys her life with Andy. The author shows how the characters are bound

within four walls. Although they do not want to follow any traditional values, norms and customs of the society but women has a secondary position in the society. They have to follow all the traditional values of the society. All three sisters are caught in culture clutches. Padma's love affair with Ronald Dye, but do not marry with him. She shows that she also wants to break the traditional values of the society. So, we can say that women face such problems in their lives that compel them to break all the conventional norms and values of the society.

The female protagonists in the fictional plots of Bharati Mukherjee suffer from cultural bondages. In her novel *Wife* the female protagonists bust the conventional Taboos of a wife. Dimple, a young Bengali girl has also a dream of getting married like other girls. She also wants to settle her life with someone. Dimple believes that wedding "would bring [and brought] her freedom, cocktail parties, on carpet lawns. Fund raising dinners and suppers for noble charities, marriage would bring her low" (*Wife*, 3)⁴³. She wants to marry with a rich man who gives her all the aristocratic facility in life. But in Indian culture a girl child cannot select her groom of her own choice because it is prohibited in our society and culture. Her father gets information about dowry from male side which is also not allowed in Indian culture. Dimple is not looking attractive and good looking so she is very much frustrated about her guitar shaped body. In Indian marriage system, a beauty of bride, plays a key role, because of that she is worried about her physical appearance. Mr. Gupta finds a perfect match for her daughter Amit Basu.

Dimple marries with Amit Basu. She wants to play the role of an Indian wife but her frustration develops gradually with the condition. During her pregnancy she becomes the victim of miscarriage and though it is not her own property in her womb how she will carry it. She starts disliking Amit's behaviour because Amit only wants her for sexual desires. Dimple does not have any kind of repentance on her face of self – abortion. In Indian culture, pregnancy is blessing from God. Here Dimple does not accept herself as a traditional wife and breaks the norms of conventional society. Dimple kills her husband Amit Basu. She stabs a pointed knife in his body. She does not want any interference in her life. Finally she finishes her own life. So, her protagonist acts in the cultural dilemma. It shows the culture dislocation and male dominance which compels her to break the rules or norms of society.

A Married Woman by Manju Kapur depicts how the characters break the norms of the society. In this novel the protagonist Astha belongs to upper middle class. She is the one and only daughter of her parents. In Indian culture, parents are much worried about their daughter's marriage. Here Astha's father is also worried about Astha. She begins a love affair with a boy of same age named Bunty. Astha's love for Bunty is boldly depicted by the novelist. "All day and night the thought of him kept her inside roiling, she was unable to eat, sleep or study. Away from him her eyes felt dry and empty" (*A Married Woman*, 8)⁴⁴. But she finishes her relationship with Bunty as Astha entered the college. She comes across Rohan and also falls in love with him. She develops a physical relationship with the Rohan, a professor of college which is prohibited in Indian culture. Rohan denies her marriage proposal and goes to oxford for studies. Finally she marries with Hemant but their married life proves failure. Astha starts writing poetry but her husband does not appreciate her strongly. Aijaz admires her struggles. Aijaz divorces his wife Pipeelika. Pipeelika is bold woman but she is heterosexual woman by nature. Astha meets Pipeelika and they talk each other and utter sorrowful life. They develop their lesbian relationship based on mutual understanding. Both females, Astha and Pipeelika develop a physical relation with each other and fulfill their sexual desires according to their need. Even Pipeelika asks to Astha to leave her husband and live together. Astha does not follow the words of Pipeelika. Pipeelika goes abroad for studies and they cannot continue their lesbian relationship. So, we can say that Manju Kapur shows how the characters do not follow the norms and customs of society. They do things which Indian culture does not allow to do. Similarly, Manju Kapur depicts the same issue in her novel *Difficult Daughters*. Women are suppressed and oppressed in the society. They face difficult situation in their life and most of them cannot handle issues that pinches them to break the norms of the society. As we found Astha in the novel *A Married Woman*, same is the case with Virmati, a female protagonist of *Difficult Daughters* she is under the clutches of the society. Virmati starts her love relationship with a married professor. She is trapped in tradition and modernity. Nisha in the novel *Home*, Astha in *A Married Woman* and Virmati in the *Difficult Daughters* deny the conventional way of life and develop a new way of thinking in their lives. All her female characters break the norms of the traditional society and start their life as a new woman with free mentality. Virmati

belongs to traditional family. She does all house hold work for her family. She spends her precious time with her family. She rebels against the male dominated society. Her cousin Shakuntala, a modern girl studies in Lahore, but the family of Virmati was opposite to her, but Virmati likes her life style. Virmati has also a wish to continue her study rather than marriage and to produce children but her family does not grant her to continue her studies. Virmati develops a physical relationship with Professor Harish. When doctors suggest Virmati for abortion, Virmati badly needs Harish but he is not present at the time. Professor Harish denies Hindu Law but his first wife Ganga is not so strong to rebel against Harish. It is clearly depicted in the novel that love marriage has also no happiness. The author has raised issues of sex as a tool and as a difficulty for women in the conventional society. Virmati does not bother about the society. When she develops sexual relation with Harish and later become his second wife. So finally, Manju Kapur shows how educated women face the difficult situation. It also shows the female characters fight against the social restrictions, code of traditional society and taboos imposed on them by the society. Sudha Shree rightly remarks:

“She is an example [epitome] of feminine sufferings this suffering is also largely due to the individual awareness in a conservative [and traditional] community, becoming an outcast [and outside] in a family, as if in exile, due to women’s rejection of the mythical model as an ideal daughter.”

(Shree P. Sudha, 175) ⁴⁵

Thus, the novelists have challenged and broken some traditional norms of the society which never raised any question in the society. So, the author of last three generations depicts boldly the taboos of society.

3.3 Marriage and Psychological Aspects

Psychological observation is the incapacity of an individual who cannot stop thinking about particular thing or any particular issue, feeling or emotions without nervousness. A person tries his/her best to get away from this psyche. Kamala Markandaya, a feminist writer deals with psychological issues in the lives of female characters in her novels. She depicts beautifully how her women characters become psychical and psychological victims in society. They have utilized their ability in designing anguish of persecuted

lady. Kamala Markandaya tries her best to peep into the mind of the characters and projected their problems. In Indian culture, after marriage a wife usually becomes the slave of her husband. Rukmani, the main character of the novel *Nectar in a Sieve* lives her life in a miserable condition. She learns how to live in a family and enjoys her marital life weather psychological, sexual or physical. After her marriage Rukmani, thinks that she cannot produce any child. This concept revolves in her mind and she comes in contact with English doctor Kenny who treats her and she becomes the mother of five children. Rukmani's pain, unhappiness, agony and love are beautifully portrayed by the author. She faces many difficult steps in her life which leads her to depression. She faces famine, death, pain and prostitution in her poor life and she strongly opposes it. She faces many odds in her life one after another. i.e. the divorce and separation of her daughter, death of her son, daughters sell her body, poverty, drought and finally the death of her husband. When Rukmani came to know that Nath is the father of another ladies son, it gave her shock. She never thought that her husband will cheat her. Rural life is based on nature and weather; people from villages face many problems. Both wife – husband remembered how the rain spoiled their crops. So, she depicted conditions of society in a realistic manner. Not only mother was psychologically disturbed her daughter was living in the same condition. Ira was elder child in her home. She belongs to very poor family she also wants to marry in good family but due to dowry she cannot. She got married and her husband divorced because she cannot produce child. Every time Ira was thinking about her life. Finally, she joined a prostitution centre in order to save her brother life. She was very nervous and cannot save the life of her brother, but prostitution lead her to pregnancy.

Thus, Markandaya depicted very broadly, the psychologically issue in the novel *Nectar in a Sieve*. Similarly, in the novel '*Two Virgins*' Markandaya showed how characters are trapped psychologically, Lalitha are psychologically connected to city life and her sister deeply connected with rural life. Lalitha thought about the modern way of living. Lalitha went to city for making a film but she came back with pregnancy. As the novel '*The Nowhere Man*' deals with the psychological issues and same is the case with the '*Two Virgins*' where the novelist depicted the psychology of Saroja in a good manner. Mrs. Gaskell showed sympathy and respect for unmarried mother, instead of that Ruth thinks

how an unmarried mother has a respect in a society without wedding. Pregnancy before marriage is a shameful act for a women, she had only option either suicide or prostitution. Psychological approach of Lalitha made her life more complex. Lalitha is backstabbed by her belief in her looks, in womanish advisability and sexual power. She was a sexual game, which Mr. Gupta played. The main psychological issue is that whole novel is based on the problems of two adolescent girls. In which one is willing to accept the traditional life and another one wants to enjoy modern life in city. Though in this novel, we came to know that rural life is not bad as Lalitha thought. Thus, the experience of city life gave Lalitha pain and agony as she was blind in the modern world.

Indian English fiction has emerged as feminist literature, means a literature produced by the women novelists and raising the voice for female sufferings and exploitation of women in a male centered society. Writers like Kamala Markandaya, Shashi Deshpande, and Anita Desai portrayed psychological sufferings of Indian house wives. In the novel '*That Long Silence*' Jaya an educated house wife, has love for her family, her husband and her children. Jaya played a dutiful role of wife and mother but ignored when it came to her passions and sentiments. Her honesty, her attachment and her devotion did not have any importance and ultimately she remained silent. Jaya was psychologically depressed and wishes to come out from the tradition bondage of wedding. Her life was restricted. Jaya lived with her husband Mohan, after twelve year of marriage, when Jaya heard news about her husband who caught in forgery it gives great shock to Jaya that leads her psychological depression. Jaya always follows the footsteps of her husband and she also the traditional values which gives her nothing but frustration in her life. She did not find anything except emptiness in her Conjugal life. She told "Nothing between Mohan and me either, we lived together but there had been only emptiness [and void] between us" (*That Long Silence*, 185)⁴⁶. She noticed in her life that, they came close physically but their souls never met each other, their feelings, emotions and sentiments had no value in each other's life.

Jaya was psychologically depressed and Jaya came in contact with Kamat. Kamat treated Jaya very well and give equal status and position which Jaya feels very good. After marriage a married lady cannot become a friend of others. So, they cannot continue their friendship, one day Kamat was lying dead, when Jaya found, she left from the place very

silently. Jaya had a fear of society in her mind. Jaya realized that the society is not only the factor of depression. Jaya noticed that life cannot be lived in isolation. Indra Mohan observed that “she [Jaya] breaks her self-imposed prison wall of mind and choose to remain in the family at the same time comes out of confine slats allotted to her by the men dominated society.” (Indra Mohan, 117)⁴⁷

Shashi Deshpande showed in her novels that how Indian educated wives suffer physically as well as psychologically in their life. Woman should develop a good relation with their family and accept the norms and beliefs of the society. But there are some rules and regulations with prompt them to break the codes of life that leads them to psychological depression, Sara in the novel ‘*The Dark Holds No Terrors*’ was very depressed in her life. Her mother neglected her. She was not happy in her life. Sara, a lady doctor, married with Manu, an English teacher, having two faces like Mr. Hyde and Dr. Jekyll in a day he is very caring and in a night he is does wild activities. Sara was very confused and psychologically depressed because, she follows her husband in order to get some respect from husband’s side, but she was biased in her own family. Her agony, anxiety, suffering cannot speak in a public place, but the problems which Sara faced; she felt that she is burden on earth. She thought she had molested physically and mentally. Sara never feels that, she is looks ugly. Her mother thought, physical beauty is more important for a female child and Sara was criticized by her own mother: I was an ugly girl. At least my mother told me so” (*The Dark Holds No Terrors*, 61)⁴⁸. Besides Sara was accused by her brother’s death, but, Sara did not do anything with her brother. She was unaware about the fact. She cannot runaway herself from the sense of guilt. Sara too lost a brother like other human beings, Sara also wants emotional support from anybody. There was no one for Sara who cared her and supports her emotionally. Earlier, she was supported by her father, but after the tragic incident, her father also did not exhibit any sympathy for Sara. The guilt was revolving in her mind as she was living in life – in death, as she was the real murderer.

Mothers, stance towards daughter and fathers non-affection for her adoring daughter dishearten Sara in her life. She feels inadequacy complex within herself, which hurts her. She never feels secure even in her own house she found herself alien. There was no-one who can express sympathy neither she was happy in her parents’ nor in her husband

house. She felt guilty that she did not take consent from her parents for marriage, if her marriage was arranged at least her mother had a slight kindness for her daughter. “It’s my [flaw] fault again. If mine had been an arranged marriage [and not based on love], if I had left it to them arrange my life, would he have left { me live this” (*The Dark Holds No Terrors*, 218)⁴⁹. In this regard, she was much depressed in her husband’s home. When she heard news about her mother’s passed away she gets a chance to keep herself away from her husband’s tortured during night. She was trapped in fear and frustration. Finally, she realized that she cannot escape from odds rather than she had to face it strongly and boldly. Shashi Deshpande depicted the psychological aspects of her characters especially educated house wives.

Bharati Mukherjee depicted the psychological aspects in her novels through the character of Tara; she wants to become American descent wife for her husband. Tara feels alienated and she fell in love with a boy and wants to marry him. It is not possible in Indian culture a girl can select her groom for herself. She married with Bisa with her parent’s choice. Tara adopted two cultures. Tara considers herself an American identity, her Hindu identity was vividly in her. Tara shared her feelings of isolation with Andy and remembered old memories with him. Psychical Tara was dislocated from her native place but psychologically she was deeply rooted with the past memories. It is very difficult for Tara to run away from chain of nostalgia. She did not feel secure at her home. After return from the U. S. A. even she cannot play the role of Hindu Brahman lady. She felt repentant before entering worship room. Tara was trapped in ‘self and other’. Psychology she was too much emotionally involved with her lover Andy, Buddhist – lover. She thinks “who can prove himself as a better father than Bish” (*Wife*, 162)⁵⁰. Psychologically she was not adjusted in her culture; internally she breaks the norms of society and wants to live free life. Thus, the novelist Bharati Mukherjee exhibits through her character that two different things cannot mingle and produce one, which means East and West will become one. It is clearly visible in the novel that an Indian girl settled in America cannot feel snug. No doubt physically she was in America and mentally she was in India, physically she was attached with her husband but her heart beats for her lover Andy, he was living in her eyes and mind which shows the disturbance of Tara in her life.

Expatriate always lead to alienation and separation, taking reincarnation in a new nation, with new culture and tradition is not easy to assume for any one. ‘*Wife*’ by Bharati Mukherjee depicted the inner psyche of an individual. Dimple, a phobic character in the novel, here is a clear contradiction flanked by her body and mind. “Inner demands and outer realities as well as liberties of married life generate a conflicting situation” (*Wife*, 128)⁵¹. From the first page of the novel till the last page in the character of Dimple she had not expectancy of her own marriage. Her urge, desire and her mental setup for her life partner is not matching for her. Like any other girl, Dimple also kept in her mind, to marry with neurologist. Waiting after long period, she was not so gorgeous and charming, which disturbed her mind always. She was concerned about her figure, worried about her guitar – shaped body and rudimentary breasts” (*Wife*, 10)⁵². She was very much perplexed on her physical outlook, Dimple an unpleasant girl, she starts hating people. She was living in the world of imagination where she was unaware about the hard facts of reality.

In the normal situation, she acts like anomalous an activity that is the depiction of her psyche strain. In Dimple’s own fictional world, her husband seems to her film actor. She was counting the stars in a day, in her day dream. She did not like a person including her – in – laws. She did not wish to give the birth to child that is very necessary for female sensibility. She was so mystified, only because her husband did not accomplish her needs. “Life had hold out such [commitments] promises but was so slow to deliver” (*Wife*, 104) ⁵³. Amit was also bit dejected because of his profession, which made him self-centered with turned him apathetic towards his wife. Dimple always wants to deluxe life, but she never gets it. She faced the agony and frustration in life which leads to disharmony. She never wants to face the reality of life. She is perplexed because she cannot get what she wants. Dimple has many friends in U. S. A. in one party. She meets with her friend Ina Mullick and Jyoti Sen. In front of them Dimple confessed her married life is not successful, Ina Praised Dimple always. Now Dimple starts looking things with Ina’s eyes feelings guilt of ‘Sari’ in beach. During night she saw a dream, found herself on beach. Finally she killed her husband to subdue her regret or guilt and feel herself an American citizen like the characters in films. So, to understand clearly the fact of Dimple’s psychological issues S.P Swan observed:

“It is the gloomy [and dark] corridors of her psyche [and mind] that Mukherjee probes [and investigates] with a keen [and deep] and penetrating psychological subtly. Dimple moves [and goes] from a state of mute resentment of an escalating disgust and intolerance [and imbalance] which finally culminates in disaster.” (S.P Swan, 119)⁵⁴

Anita Desai also depicted the psychological issues in her works. As novelists, she described everything in a detailed manner. She portrayed the inner psyche and conflict of her characters at high level. All most all her novels deal with the problem and conflict faced by the characters in their day to day life. She is the author who exhibits the feelings, emotions and passions about the comportment of male and female and in which way tackles their substations. She described the behaviour of people under stress. Human relation was the core object in her fictional works.

‘*Cry, the peacock*’ is the debut novel by Anita Desai, in which she illustrated the theme of marital disorder and its effect on females. The leading character of the novel, Maya and Gautama, and other married around them became the victim of marital life. The novel is all about the young lady, Maya. The opening part of the novel starts lonesome mood with explanation of the death of dog. The name of the dog was Tattoo and Maya was very attracted with her dog. The demise of dog was very much disastrous incident for Maya. She cannot control her sensation that leads her psychological trauma. The sudden death of Tattoo gives her two much fear of death. Maya endured from Electra complex, with the passage of time, when she got married with Gautama. She came across the father’s glance in her spouse.

Maya was so sad and melancholic due to the death of her favorite dog Tattoo. But Gautama her husband is apart and thought it is the matter of fact, that death is certain to everyone at any time. So, death keeps no calendar.

Maya loves Gautama so much; she wants the company of her husband. This company and mutual understanding was not in their marital life. Many times we looked Maya needs love, support, sympathy from her life partner but we did not look different to each other. Maya suffers from three main problems. She never received love from her husband. She was neglected and remained in her own way of life for her love is physical relation, which she did not get from her life partner. So, she was bewildered in her life.

They are apart from each other and their ideas about love are dissimilar to each other from top to bottom of the novel, everybody felt that, the delay is made by albino, and the Gautama different attitude for his wife Maya increased her neurosis. Different critics observed the difference between the Gautama and Maya. Usha Parthina stated about the Maya and Gautama's marital discord.

“Marital [married] relationships are set up with the explicate purpose of providing companionship [and friendship] to each other. However this element of companionship is sadly missing in the relationship between Maya and Gautama” (Usha Parthina, 14)⁵⁵

Maya reverted propensity and her thought about the death of her pet dog. She intended to kill her husband. She murdered her husband and she committed suicide. The murder of her husband and her own suicide, the death of her of pet dog Tattoo is symbolized the psychosomatic death of Maya, which is one of the main reasons of her agony. So at the end she became wild and involved in wild activities.

The chief concern of Anita Desai is to delve deep into the psychological issues in her fictional plots. She is one of the leading authors, who portrayed the inner reality of characters rather than the outer. Usha Rani observed that “she peels off, layer after layer, the hidden impression and experiences of the conscious as well as the sub – co conscious self” (Usha Rani,15)⁵⁶. The novel *Bye – Bye Blackbird* exhibits the psychological turmoil of the character. ‘*Bye – Bye Blackbird*’ is somehow different than other novels. It illustrates the problems of expatriates in England. In this novel, the novelist depicted the problems of Dev, Sarah and Adit, examine aftermath of racial Malignancy and loathing on their feelings and sensibility. They quest their identities, but they could not find. They find themselves alien in the adopted land. Adit and Sarah, Samar and Bella became the fatality of adopted culture. Adit got married with Sarah. Sarah broke norms of her society. She was too much attracted with Indian culture, but she lost her identity. The stress of inter – caste or interracial marriage affected so much in her day to day life. She tried a lot to adjust herself in adopting the Indian culture.

Samar and Bella got married and also faced the same problem which Adit and Sarah faced. Mala and Jasbir got married and their marriage also looks like a caricature. Discord changed their life totally. Anita Desai remarked on marital conflict is not only in

Indian couples but also in the western couples. She expressed her own perspectives on Indian married people.

Thus, we can say that Desai described the different issues of female psyche and its adverse effect on their relationship. She gave the new meaning of wife – husband relation in her fictional plots. So, in her works she covered themes like women suppression, women psyche and male – female relation.

Bharati Mukherjee beautifully depicted the psychological issues in her novel, *Desirable Daughters*. In this novel, she exhibits the marriage of three sisters and their psychological problem. They are trapped in traditional and modern world. They want to live their life according to their own. But they belong to traditional Brahman family which was not possible for them; a girl child can live her life according to her father. Tara, the leading character of the novel, her married life was not so successful, she got separated from her husband, initially, she was very happy, when she got divorce from her husband, only because she wants to enjoy with her love Andy, but Andy also denied her. At the end, she wants to her parents' house in order to get some relief. Thus, *Desirable Daughters* showed the married life of Tara and her psychological aspects of her life. All three sisters passed through many phases in which they have faced psychological trauma in their life. Similarly in the novel '*Wife*' Dimple was trapped in traditional life. As a young girl she had a dream of marriage. She ties her knot with Amit. She found herself new in American culture, where her husband was expecting to migrate. As an Indian girl she accomplished all the duties of her husband, she played a typical role of Indian wife. After some time of her marriage Amit started misbehaving with her. In such case she, she miscarried herself wants to free. She considered it is not her own property. Amit's behaviour was not good. He needs her only for bed at night which created gap in their marital relationship. Dimple developed a jealousy in her heart for her spouse. She was too upset with the manners of her husband she killed her husband and also committed suicide.

Manju Kapur is one of the great post-colonial writers. She depicted the condition of married women in her novels. In *Difficult Daughters*, the novelist showed the married life of Virmati. Tara in '*Desirable Daughters*', Dimple in '*Wife*' and Virmati in '*Difficult Daughters*' are faced the same problem in the society. Virmati's father selected an engineer for his daughter, but she denied the fathers choice and selected a teacher for

herself. After marriage professor showed deep love affection for her, she was caught in his love. But the love of Professor Harish for Virmati was only to act of showing sympathy. When Virmati knows that real nature of Professor Harish, She cannot control herself. She wants to end her life by drowning in water, it was the good time for her, servants were present there and they saved her life. Her family members remarked on her “was this all her [knowledge] education had taught her? To put herself before others and damn [and not better] to the rest” (*Difficult Daughters*, 79)⁵⁷. She felt pain, agony and miseries of unsuccessful love with a Professor Harish changed her.

Ganga a wife of Harish is another female character in the novel ‘Desirable Daughter, at the age of twelve she got married with him. Ganga herself wants to prove a pure Indian wife, but it never happened because their marital relation was not good. She had children and for her marriage is a spiritual and love has no meaning in front of her. When her husband got married with Virmati, she protested against both of them, but she cannot get successes in her mission. She never gets importance from her husband because she not educated like Virmati. She accepted everything whatever her husband told her and she thought it is the matter of destiny. Ganga was too submissive even she cannot fight against her husband, she tolerated everything in life only because of children as well as husband.

In the novel, ‘*A Married Woman*’ Manju Kapur portrayed the hard facts of life. In this particular piece of novel, she discussed the tragic story of working lady, namely Astha, a leading character of the novel. Astha, middle class women suffers a lot in her wedding life. She begins love relationship with a boy, thinking about him. She was very attracted with him. She missed him away in a day and night. This love disturbed her everything. But this relation was very short lived, after a very few days it vanished. After that she married a man namely Hemant but married life gave her tension and dejected her life. She gave the birth of two children. Hemant wants that Astha to give birth to a son, when she gave birth to a child she gave birth to a female child. When Astha heard this news from every, She was much thwarted. Astha understands one thing in her life that a married female partner is nothing but an unpaid servant in a family. After marriage Hemant, husband of Astha never understand the feeling of his wife. She still hopes for the best, but that hope never came in the life of Astha. Women do not only need bread

and butter or physical relation; they also want sympathy, emotions, affection, feeling love and care from their husband. Astha was very happy for some time after marriage. She considered that she had everything in her life. With the passage of time their marital relationship changed from good to worse. Her husband starts criticizing her writing. She noticed that she had second position in Hemant's house. Hemant did not care about Astha; he was always coming late and making excuses of his boss, that he is busy in business work. Many times Hemant went out of station and Astha felt alien in her home. She felt pain and anguish, which turned Astha to writing poetry, which her husband did not like. When Astha meets Aijaz, she starts comparing her husband with Mr. Aijaz, but she likes Aijaz more than her husband. Aijaz encourages her in her writing and admires her work. Aijaz's death made a tragic incident in the life of Astha. Only Aijaz encourage her he was the only hope for her but his death again leads her isolation. She feels herself alien in her life. Nothing was good for Astha. So, she is alone, because her husband was not giving a company to her. He never pays any attention towards her wife. Her alimention leads her lesbian. We can say that the novel, '*A Married Woman*' depicted the issue of women in a male centered society, in which the laws are made by man and whereas husband stands for sheltering tree, but in this novel it is totally opposite, we cannot find anything good for Astha.

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CHAPTER-4

FILIAL RELATIONSHIP

4.1 Filial Relationship

“Nature made babies as cute as they are, so that we never realize than an exhausting and thankless job parenting is very responsible”. (*The Country of Deceit*, 18) The term filial means a relation of a child or offspring or it means a relation with son or daughter or we can say that, it is the way of children manners or behave towards their mother and father. The word filial is originates from the Latin word means daughter or son. This relationship can never vanish; it begins from the time of birth till the death. Everyone in this world enters a child either a son or mother. One, who takes the entry in this world as a daughter or son, has to play a role of father or daughter and egress as a father or mother. This relation is very powerful and it is the cornerstone of all other relations.

Filial relation is very momentous in our country where the parents are very important for their children. It is not only in India, where the parents have a great care about their children, it is everywhere in the world parents are worrying about their kids. But in this regard India is at the top. Children achieve blessings of their parents by touching their feet before beginning a new journey in their life and in some religions without taking consent of parents children cannot decide anything on their own. So, parents are very imperative in every aspect in the life of children. Parents have such a great quality, they never thought negative about their children even if their children commit errors. They always support their children physically, emotional, financially and in career development. Parents are precious for children. If a children commit a mistake they advised them, if children are not happy in life than their parents also do not feel good. They teach their children like a teacher. They guides us how to face challenges of the world successfully.

Filial relationship is an epitome of human life. The ties between parents and Childs are the most important because they are introduce their children to the world. In Filial relationship, the ties between the children and their parents are very close to each other. In general, we see that mother is very close to their children as compared their father. Mother is a very precious and most worthy in whole cosmos. God gave her ability to produce children, keeping the child for nine months in her womb; and take care of children till adulthood. Mother destroys their days and nights for children.

Mothers are always ready to face the problems for their children. Children have great trust on their mother. Mother always gives advice to their child which is very beneficial in the life of every child. So, every child must have to follow the given advices of their mother. Mothers are like friends of children. They behaved like a friend with their kids. A mother does a lot for their kids and it is the duty as well as responsibility of children to do the same what your mother did for you. Without parents life of children is lifeless. Parents have very important place in the life of children.

In Parent-Child relationship, there is an age difference or generation gap. They do not belong to same generation. There is a huge difference between now and then, which plays a vital role in the relationship. Parents are always considered as conventional and traditional. They are the authoritative and the dominating in their family. They also show their interest in social norms, customs, as well as economy, whereas children are considered as rebels, they like the higher position. They always take risk to make their wards free minded in their life. They want to make them free from all the obstacles. The behaviour which is based on the attitude and the mindset of the children showing indifference that is harmful for the familial relationship. The parents always advise their children to take better path unless they could not stand on their own feet. No doubt, children can change life of their parents. Parents never get annoyed and over burden of the behaviour of their wards. The child is the part of the existence of his/her mother or father.

As generation gap plays a significant role in filial relationship likewise, gender plays a very important role in the relationship. Everyone cannot get equal rights as well as equal status in their lives. Everyone in the family whether a brother or sister, father or mother does not have the same status. In family, as parents where mother is at the center and father is out of center, he is at the borderline. So, the life of the children always spins round the mother. Mother is always adored like a goddess. She sacrifices everything for their children. Fathers are symbolized as authority in the family in order to maintain the discipline. In family male children are always in the centre, where as daughters are always in periphery. It is not that the female children are suppressed by the male dominated system but are more loved and cared in Indian families. They become the apple of everybody's eye. The lives of the parents revolve round the children especially male children because they are considered as more

responsible than female ones. The Indian families think that the daughters are not in need of higher education so that they emphasise more on male ones. In India when a mother gives the birth to a male child, she is considered a worthy woman but for bearing a female child the society shows their bias. But through the globalisation and the changing trends the mindset of the people has got changed as to some extent.

The concept of the term filial relationship in modern India is totally different than traditional one. In the modern era, most of the parents look their children as an opportunity and a mission they never thought they have a responsibility. They want that their children should be successful in their lives but instead of this, children want freedom and they do not like to confine themselves.

In Indian culture, female children are usually being discriminated by their parents. Male children have given preference than female ones. It is the duty as well as responsibility of a father to give the equal status to their children. A responsible father offers more opportunity to their female Children in order to change the conventional odds of society. But the affect of liberalization and globalization elaborating the generation gap affects the filial ties. There are broadly four types of this relationship i.e. Mother-Son, Father-Daughter, Mother- Daughter, Father- Son

Kamla Markandaya is the major novelists in Indian Writing in English. In her novels, family relationship is the dominant theme. In her novel '*Nectar in a Sieve*' Nath, works very hard in his life. He faces some hard steps throughout his life only because of his children. He is always constructive in his life. In the novel, he is a buoyant having young blood in his veins. In the very beginning he has a hallucination, that one day he becomes the vendor of land, but conditions did not allow him to do so. Nath is distinguished, affectionate and caring father. He always thinks about his children. Due to his problems, he never expresses his sentiments and emotions towards his children as his wife exhibits. After his marriage, his wife Rukmani gives birth of a girl child, they named as Ira. Ira is the name of a river which is in Asia. In the beginning, Nath does not pay any attention towards his daughter until she does not utter the name of her father. It does not mean that Nath does not have affection towards his daughter but he wants a male child that every father in India wants. After the first child, his wife gives the birth to five sons. Nath feels so happy after many years on the arrival of his son. When Rukmani gives birth to a male child Nath feels overjoyed and he is invited the whole village on tenth day of birth of his son to celebrate at his home.

Kamla Markandaya portrayed the character sketch of Ira, the relationship between the Ira and her family, novelist depicted that kids are amenable, demure as well as obedient as long as their parents respond in a positive way according to their need. Ira did not take harlotry for her benefit. It is her love towards her family, so she did not bear the problem of her family.

In generation gap, a grown up child become outlander to his family. It brings the great changes in any relationship particularly in parent – child relationship. So, Nath is well aware about the fact that he never interlopes and leaves them free. They can decide their own. “If here he stays what can be done. Where everyone is poor. What can be gained” (*Nectar in a Sieve*, 64) ² He always advises his spouse not to be sentimental let them take their decision on their own. Because sometimes sentiments and the over emotions become the restraints in the growth of the children.

In this novel, we find all the family members are economically poor, but they feel very pleasant and happy, what they have in their life. He had great affections of his children. He suffers a lot when he lost his son. Nath’s son also wants to do some good for his family. Nath asks his son join with Dr Kenny, finally he agrees and starts working with doctor, in order to open his clinic in his native village, so that he can take care of him family as well as villagers. Through clinic he earns some money in order to support his family. Arjun and Tambi also start labouring in tannery for their family. Kuthi is the last son of Nath, he is born late and faces number of difficulties, because drought sweeps the whole the village. Due to poverty, Nath cannot manage food for him but he struggles a lot for his family and children.

Kamla Markandaya, as a novelist skilfully developed a human relationship in her work. She explores the relationship and highlights the Indianness in her works. The novel ‘*Two Virgins*’ is actually illustrates a tale of two innocent sisters and their close bond with their family. The father of Lalitha and Soraja are simple in nature and believes in simplicity. He is very caring father whose only wish is that his children should not suffer. Lalitha, a modern type girl wants to live in city as she has a great fascination towards the fashion and affluent culture. A film director came to her village and offers a role of actress to Lalitha in a film. The father of Lalitha knows the fact about film industry. When she comes back from the city after playing the role in a film as an actress, her way of life is drastically changed. After returning, her parents found that Lalitha is pregnant before marriage which is never granted in any

community or society, particularly in Asian countries. It is the care and love of father that he goes to meet Mr. Gupta for adopting his daughter. He is so cunning that he ignores to accept her and remarks that she is a woman of natural desire. Lalitha leaves her home and drops a message for her family, do not search me, I have a lot capacity to take care of myself. It is not possible in any family, if a child disappears from his/her family and the rest of the members of the family takes it easily, particularly father or mother. Appa [father of Lalitha] worries about her daughter and starts researching, but he did not find his daughter. It proves as bootless assay to detect her, it means that you are finding a needle in a haystack which is not possible.

Meanwhile the father of Lalitha argues with Gupta for their return fare. Lalitha's sister Saroja is quite happy with the village atmosphere and also happy with their parents. Saroja does not give any pain to her parents. She follows the footsteps of her father. In this novel of Markandaya, we find child-parent relationship a dominant theme.

Shashi Deshpande portrays the life of contemporary women and their problems. She projected the problems of Indian educated women and their relationship with their family members. In her works, she categorised for types of relationships. Mother – Son, Father – Son, Father – Daughter and Mother – Daughter, among all four relationships, she mainly highlighted the mother – daughter relationship. In this regard, she opines:

“That is how life is, if I had to portray a father – son relationship. I would give you a huge problem I have never yet seen a father – son relationship comfortable and happy. A father daughter one is happier, a mother – son is easier, and this is how things are. It is not me, its life. That is the way it is and that is the way I have seen life”. (*That Long Silence*, 10)³

In the novel, '*That Long Silence*' the parent child relation appears very prominent. In this novel, we find relationship between Jaya and her father. Jaya is overjoyed with her past memories. Her father provides everything in her life. He wants that Jaya becomes an independent girl in her life. Jaya's father is very liberal and free minded person. He plays a crucial role in changing life of her daughter. He is worried about her career. Here the novelist shows that the perception of Indian parents have changed towards their daughters. In '*That Long Silence*' Jaya's father is very supportive for

his daughter, and he inspires her. Jaya is very close to her father. Her father is not only supportive but also shows her the existence of truth of life as well. He provides her opportunity to avail western education and makes her liberal so that she develops free thinking. He is the only father in Shashi Deshpande's novels, who has a feminist concept. He teaches her proper way of living. She develops good manners and attitude in her life. The novel depicts that every household in the Indian society does not have the same mindset.

Mohan is leading characters in the novel and plays an imperative role in the life of his children. In '*That Long Silence*' Mohan is very happy with his family and his children. But suddenly the time changes in opposite direction. Mohan is being found guilty. He moves somewhere else. His children are away from the family as well as their neighbours. He is very disturbed in his life. He makes an excuse that she is too busy in malfeasance to take care his children "I did it for you, for you and the children". (*That Long Silence*, 18) ⁴. But at the end of the novel, Mohan and Jaya conjoin with each other.

Deshpande projected filial relationships parent - child, like Father – Daughter, Mother – Daughter and Conjugal Relationship (wife – husband). In *The Dark Holds No Terrors*, she tries her best to understand these relationships through the conventional way of living. In Child's life, parent plays a significant role particularly in the life of daughter father plays a key role. The relationship between daughter and father is usually considered a first man – women knot, but, in the Novel '*The Dark Holds No Terrors*' we noticed from the beginning of the novel that there is no melodious link between the daughter and her father. She comes back to her parents' home only because she does not bear the wild activities of her husband "like an unwilling host entertaining an unwelcome guest" (*The Dark Holds No Terrors*, 18)⁵. In this regard, she never expresses her sentiments, emotions, anguish and pain to her parents particularly her father. Her father is different in nature. He does not support her daughter like the other parents of India. Saru decides to reveal everything in front of her father about her husband, what her husband did with her. Saru reveals everything in front of her father about the cruelty of her husband; Saru father does not understand the problem of her daughter. He is the men who keep the distance with his wife. He never gives any importance to the women's feelings. It depicts Saru's relationship

with her father who never concentrates the emotion of his loving daughter. Simone de Beauvoir defined the man – women relationship.

“Man represents the both optimistic and the neutral, as an indicated by common use to designate human beings. In general, where women represent only the negative... Man can think of himself without women. Women cannot think of herself without man...” (Richard Kearvery and Mera rainwater, 95-96)⁶

Shashi Deshpande exhibits the father – daughter relationship in her works. She not only shows the darker side of the past but also the progressive side of the present as well. She is the progressive writer who does not leave any stone unturned to portray the contemporary social and familial problems.

Anita Desai one of prominent Indian English writer acquired a unique position in Indian English literature. Her works deals with emancipation of female characters which we found in the pages of her novel. She exhibits the theme of human–relationship in her works particularly wife – husband relation. Anita Desai does not portray the outer conflicts of life but mostly her novels deals with inner clashes like Charlotte Bronte, Jane Austen, and Virginia wolf. Wolf who is known as the leading writer on feminism portrays the picture of a woman who is suppressed and made unvoiced by the patriarchal society. Like Bronte sisters who portrays the picture of social and familial conflicts in the British society, Desai in *Cry, the Peacock*, highlighted father child relationship. In this novel we found the relationships of Maya with her father are very close. Maya does not have the love of her mother but she never realizes that her mother is no more. It is her father’s love for Maya which does not make her remember to recall her mother. Maya solely depends on her father and she has a great affection towards her father. Her father care her like a son, he fulfils her all dreams of her life. He loves her daughter so much that even no father can show much love with his daughter. Maya is educated girl but her father Rai Shaib never treats her as a mature child. He always bears her hard steps. Her father Rai Sahib wants to fulfil her dreams, wishes and wants to create a brownie world for her. Rai Shaib is so caring father that he never allows her daughter to taste any fruit before taking any fruit he tastes himself. He does not want that his daughter fall ill. It is a love of her father towards her daughter. He never let her go outside in summer so that she would face scorching heat in summer. They visit different places like darlings and

other hill places so that she cannot face the hot summer days. She never forgets the childhood days which she spends with her father in father's home. She considers that days were the golden days of her life which is very difficult to forget.

“I enjoyed, princess-like, a sumptuous fare of fantasies of the Arabian Nights, the glories and bravado of Indian tradition. When I play battle-door and shuttlecock, using the small oranges as shuttlecocks that shoot, bird-like, through the air and are broken, egg-like, on the grass, he only laughs to see me leap and fly”. (*Cry, the peacock*, 41) ⁷

Her father found some good qualities in Gautama. So, he gives her daughters hand to Gautama only because Gautama would also care Maya like an Indian husband. But it is completely opposite. There is a contrast in Maya's childhood life that affects their married life. In this regard, Gautama culpability on her father and told her 'spoilt child'. It is clearly visible in the novel *Cry, the Peacock*, that how motherless child's psycho is affecting and damming their ties with others.

Parent-child relationship is an immortal theme in literature particularly in Indian English literature. Writers from all forms of literature depict this theme in their respective works. It is such a relationship which can never end in this world. So, the parent child relationship is the elementary or rudimentary relationship in human existence. It is the only relationship by which other relationships are formed. In *Bye – Bye Black Bird* author beautifully shows the parent – child relationship through the character of Adit Sen, the leading figure of the novel. He is the boy who let his father and go out to adopt a new culture in a new country.

No one forces him to exile from his parents' home and no one compels him to go back to his father's home. He never thinks about return and even he did not pay a bit attention for his father. But Sara suggests him to visit her parental home. After some time Adit Sen feels that some things in missing in his life which indicates that he badly missed his father. He goes in Miller house, a former lady land. Mrs. Miller does not like his visit to her home. Adit's visit shows the affection of parent child relationship. Next time Adit's visited in laws – house, where he found himself at his own home. He does not find any sort of good feelings for him which hurts him a lot and he thinks about his own parents as well as him own country which he left many years earlier. Finally, he makes a plan to go back to his home and wants to break all the fancies which he made between him and his father. The parental pining of Adit

demonstrates the human relationship. There is no difference between orient and accident in any bound especially in father-child relationship.

As we know Sarah grew up in aristocratic family though Sarah is very affectionate as well as very obedient girl. She never speaks loudly before her father and fulfils all his expectations. But unfortunately her marriage brings some changes in her life which puts her into trouble. Even her parents do not exhibit any type of rejoinder about her marriage. We come to know about her strange behaviour from her father's annoyance and asperity. Mr. Roscommon shows his antagonism when Sarah and her husband Adit reach in Sarah's parental house. Adit does not know the parental bound. Sarah's father does not come out quickly in order to hold her daughter whom he does not see from the last Christmas. Sarah knows the fact very well that why her father does not welcome her warmly.

Bharati Mukherjee skilfully describes father-daughter relationship in her works. She makes all the efforts for her readers to portray various types of relations. In her novel '*Desirable Daughters*' the novelist exhibits relationship of three sisters with their father. Her father is very much cared about his daughters. In this novel, the relationship of Tara with her father is very affectionate one. Tara's adolescent husband dies on the night of her wedding. Later, she becomes burden on her family. In this state Bharati Mukherjee observes that "not quite a widow, which for Bengali women would be most cursed state, but women who brings her family misfortune and death" (*Desirable daughters*, 12)⁸. After the death of her husband, Tara's father opts a tree for her and married her with tree according to Hindu mythology. She lives in her parents' house. It is the love of her father that he never let her go outside on the road. "Our father cannot let either of my sister out on the avenue, our ears is equipped with widow sunspecs...the world did not know it yet". (*Desirable Daughters*, 12)⁹. Tara is loved by her father too much and she always follows the footsteps of her father. Her father chooses a boy for her whom Tara never looks before in her life. Tara is not willing to marry with a man whom she does not know and never look at him. It is her love for her father that she does not deny father's selection and marries with a man of her father's choice which shows the traditional and austere nature.

"I married a man I had never met ... I accepted of because my father told me it is the time to get married and this is the most excellent husband on the market". (*Desirable daughters*, 26).¹⁰

She is enough mature and does not want to be a victim, for the sake of family pleasure.

Tara is very much concerned about the family matters and she always thinks about the norms of the family. Padma keeps some secret from her father. She wants to become an actress. Roy offers her to play a role in a film. Her father never grants her permission for this purpose. All the three sisters never go out without the permission of their father. Padma attached with Ron Dey, but her father does not allow her to marry with Dey, but Padma denied her father's wish and got married with the man which she selected of her own choice. The condition is also same with Tara's second sister Parvati. She also falls in love with a man. Among three sisters Tara is very dutiful daughter. Similarly in the novel *Wife*, the novelist portrays the idea of relationship very amazingly. Dimple belongs to an ordinary family. Her father thinks that she enters in the University of Calcutta only thought this thing in her mind that University degree will gave her some work and she can find a good life partner. Dasgupta is worrying about her grown up daughter. He wants a good groom for her daughter without dowry. Dimple is not so cute so that anyone can like her and marry with her. Her father is searching a man of same category, finally he chooses an engineer for her daughter. Dimple wants to marry with neurosurgeon, but she cannot fulfill this wish. She thinks that marriage gives her freedom and enjoys parties with her husband. Dimple creates her own world of imagination for that her father is worried very much. Her main motive of life is weeding "her father is searching an engineer in the matrimonial ads." (*Wife*, 3)¹¹ only because that her husband will show her a new world and make her happy.

In Indian Writing in English, there are plenty of authors who described the human relations bounding in many facets. Manju Kapur, leading author nineties. She portrays themes like Man – Women, Mother – Daughter, Father – Son, Father – Daughter and sibling ties in her respective novels. In, '*A Married Woman*' novelist beautifully depicted the father – daughter relationship. Astha relationship with her father is very close, but her thinking is quite different. She develops in a traditional family. Astha has no siblings she is the only daughter of her father. As Astha grows up negative thoughts appear in her father's mind, he thought that her education, her health and her marriage are burden. She is the bright future of her father. Father of Astha is a bureaucrat, but that is not for her, even she never feels proud of her father's status.

Her father is always worried about her life. He wants that her daughter develops good habits and good manners. During her studies Astha cannot control her feelings and came in contact with a boy and developed physical relationship with him. Astha's father is very much concerned about her marriage. He setup his mind that he marries her before his retirement from the government service. Her father starts searching for a groom for her daughter. In this contact many boys visit in Astha's home in order to see Astha. But she rejects and also gets rejected by everybody. "Astha is brought up appropriately as befits women with huge increment of horror" (*A Married Woman*, 1)¹². Finally she gets married. She does not have even a good term with her parents. She found that she is like "A willing bed at night, a willing pair of hands and feet in a day and an obedient mouth" (*A Married Woman*, 1)¹³. Similarly, in the novel 'Difficult Daughters,' the relationship between Virmati and her father is showing close. Virmati's father is very liberal and wants to teach her. He is much influenced by the western set up of education. We can relate it to the George Eliot's concept that how she tries to create alertness of teaching among female characters. Though in the novels of Manju Kapur father-daughter relationship is not so much highlighted, but through the story readers can get little knowledge about their relationship. In her novels she developed a mother- daughter relationship in a detailed manner.

Mother-daughter relationship is so strong that it influences everything. Christine Northrup observes, "The Mother- Daughter bond is the most prevailing bond in the globe, for good or for bad. It sets the stage for all other relationships" (*Christiane Northrup*, 3)¹⁴. Mother – daughter relationships are multifaceted and dissimilar. Many mothers and daughters are very good friends, while others talk only less. Some are living together some are seen their mother or daughters daily but they are living in different houses. Those who are not living together they see each other in different occasions. In every relationship there are ups and downs, but everyone wants to develop good relationship with mother or daughter. Mother is the cornerstone for her daughter. Only in front of mother, a daughter can reveal everything weather it is accepted or not.

4.2. Mother – Son – Daughter Relationship

Kamala Markandaya received great admirations because she projects issues which are quite relevant and related to our society or the issues which are happening in our society in our day to day life. Family relationship is the major theme in her novels

such as Wife – Husband, Mother – daughter and Parent-child relations. In '*Nectar in a Sieve*' she beautifully highlights the mother – daughter relationship in a beautiful manner. Markandaya depicts relationship between Rukmani and her daughter Ira. Ira is very close to her mother. She is the eldest child of her mother. Her ideology is constructive like her mother and she wants to support her mother in every aspect. She is very loving and caring daughter for her mother. Ira attempts her best to follow the footsteps of her parents. Due to monsoon and starvation, the crops get destroyed badly but as a dutiful mother, she tries to manage food for her children. Monsoon and starvation does not create only food problem in Rukmani family but it creates a problems in Ira's Marriage. Rukmani is much worried about her daughter's marriage. Her condition is so worse that she cannot give dowry. At the age of 14 Ira marries and her mother feels happy that at last her daughter gets married. Unfortunately, it is the bad luck of her mother as well as of her own that her husband divorces her because she does not gives the birth of a child and comes back to parents home after five years. As Ira returns to her parents' home, her mother contacts with Dr. Kenny when Rukmani marries with Nathan when she was only twelve years old. Nathan wants a male child, but she gave birth to female one. In this matter, Rukmani consulted Dr Kenny and who helped her a lot, after that she gave birth to five sons. In this regard, she again came in contact with Dr Kenny, so that he can help her again and solve the matter of her daughters.

Rukmani faces many problems in her life for her children. When Rukmani comes back from the city where she goes with her husband she receives a great greeting from her children. Rukmani has a great love for her children when Arjun and Tambi get job at Tanners, their mother does not notice. It is an opportunity for them. It is the love of mother but she cannot bear the hard day in the life of son or daughter. Rukmani is aware about the modernization and traditional life of village. Her life is in pain only for her children. She lost her child. We can compare her to 'Maunya who also lost his sixth son in the play *Rider to the Sea* by JM Synge. The unfortunate death of Rukmani's son made her world empty.

In the novel, *Two Virgin* novelist Markandaya depicts the relationship between daughter and mother in a beautiful manner. She demonstrates the relationship of mother towards her daughter's Lalitha and Saroja. Being a mother, she really plays a role of Indian mother. She is very caring about her daughter. Lalitha is the elder

daughter of the family. She is beautiful like a star. Her mother gives her title blue eyed daughter. Lalitha belongs to Indian traditional family but her mother supports her everywhere. She wants that her daughter receive a proper education. Lalitha goes out from her village and attend expensive school where she learn dance. Instead of that Saroja is much attached with her village, she does not think to go anywhere. Lalitha adopts western culture which her mother does not like. Lalitha is completely different than her mother. Her mother is very noble lady she always tries to advise her daughters for the betterment of their life. When Lalitha wants to become film star she tries to persuade her daughter that there is a not only film star in the world and she desires to live a luxuries life style. Lalitha is not satisfied with her mother's explanation and said that keeping fridge in a home is not a luxuries life but it is the need of time. But the aristocratic life gets shuttered when Mr. Gupta exploited her sexually. She realizes that her sister is right. She follows her mother. One day Lalitha goes out from her home without taking anything with her. Her mother along with her husband makes all her efforts to search her daughter. She worries about her daughter "to make myself. In your image is never the goal I sought" (*The Binding Vine*, 124)¹⁵

The lines of Shashi Deshpande show the core issue in a close relationship between daughters and mother. It is fact that the Mother-Daughter bond holds a significant place in the novels of Shashi Deshpande. She has not intrepidities the picture of mother as enchantress; rather she has relinquished more moral qualities to her. Being a female writer, Deshpande has cavered the difficulties of female characters in materialistic society where women are considered to be appurtenant member in her father's home as well as in the house of her husband. Throughout life, she never found her identity, that leads her unsafe.

In '*The Dark Holds No Terrors*, exhibits the bond between Sara and her mother is footing on gender discrimination. Sara does not get any care from her parents so she is very thirsty of her parental love but she never gets any kind of affection and admiration from her parents. The whole world has stereotyped thinking that the male child is important than female. Similarly, in the novel we found the mother of Sara does the same as she gives preference to his son and neglects her daughter. It created a rift between mother and Sara, which prompted Sara to choose the path of insurrection. This is deeply incised in the mind of Sara that all her upcoming activates are blemished. She starts odium herself and observes that "it is sort of shame that

engulfed me, making me want to fury, to shout against the fact that put me in the same class of my mother". (*The Dark Holds No Terrors*, 62) ¹⁶

In Deshpande's novels, mother and the position of mothers are not matron, but they are choked their authoritative positions. Sara willingly allows herself to act those activities through her mother gets furious on her emotional as well as physically. The denegation of the mother is very clearly shown in the novel. "If you where women, I don't want to be one" (*The Dark Holds No Terrors*, 63) ¹⁷. The main cause of gender inequality in our community is fathomless. The conversation between Sara and her mother proves that fact, "Do not go out in the sun, you will get even darker who cares .We has to care if you do not. We have to get you married. And Dhruv, He is different he is a boy." (*The Dark Holds No Terrors*, 45) ¹⁸

If a mother will treat with their children like this then who will take care of children. Mother is discriminates between children, but she had to take equal pains and equal sufferings for both the girls and the boys as well.

Mother's play a very important role in the life of daughter, in this novel the case is opposite, and the daughters were ignored by her mother and she gives preference to her sons. In this regard the tie between mother and daughter seems unmelodious. Her mother charged at Sara at, that you killed your own brother." (*The Dark Holds No Terrors*, 191) ¹⁹. The ardency of loathing is overwhelming even her mother rejected her and left the world without forgiving her. Although there is no connectivity between the daughter and mother, "I abhorrence her sapping me of contentment of everything, she is always done it to me...taken happiness away from me. She does it even now when she is dead. (*The Dark Holds No Terrors*, 189) ²⁰ No mother hates her female child in such a manner, even Saru's mother never thought betterment for her daughter's life and said, "Imagine saying...I will pray for her unhappiness, let her know more sorrow than she has given me." (*The Dark Holds No Terrors*, 197) ²¹. Saru is so astonished, when she heard news about the death of her mother's death and thought that how she died very peacefully. Had she ever thought about me? She left me in a very bad condition even neither I can touch the sky nor I can drop my feet on earth.

In Shashi Deshpande, highlights relationship between mother and daughter are quarrelsome but still it is one of the most important relationships in the whole world and it is accepted wholeheartedly by everyone. In an interview, Shashi Deshpande

remarks 'I recognise the bound between mother and daughter is a typical if there is no clash between them'

In the contemporary era, there are many women authors who wrote on human ties without any threat like the male authors. Among the female writers they presented their own issues in their works and rest of the authors exhibited the social issues and problems. The way of projecting issues in their works is beautifully admired by critics. Shashi Deshpande novels acquired great admiration from her readers across the world. A mother always takes care of her daughter; fathers do not take interest in female child.

Favouritism is one of the main issues in Indian families. Mothers also like male child and think daughter is the other's property. In the novel, *That Long Silence* like the other mothers Jaya's mothers also like her male child rather than Jaya. Like Saru, Jaya also does not have a warm affection towards her mother even her mother does not have a strong feeling towards her daughter. Conditions are same from the both sides. Jaya likes Mohan only because of her mother. Jaya did not get any type of affection from her mother from her childhood till marriage. Instead of that her mother is doing such activities which prompted her to think that her two brothers have given more importance in family. She always leans to misconstrue her daughter Jaya. Her mother unjustly distinguished between Jaya and her brother. She never ever thinks about the life of Jaya how she lives her life. She does not support her in any field. She never pondered on the personality of Jaya. The way she acts with her daughter, grows more hatred, jealous and inequality against her own daughter.

Anita Desai, the influential writer in Indian literature. She is the author who beautifully co-related literature and society in her novels. She projects many issues in her novels like social, ideological and political. Anita Desai's novels generally depict the family relationships particularly father – daughter liaison. Maya belongs to Brahman family. Her parents always treat her as an infant baby rather than a mature girl. Her mother dies at very early so that she cannot get the love and care of her mother. Her father Rai Sahib fulfils her wishes so that she never remembers her mother's love. In this novel, we found how Anita Desai shows how the mind of motherless daughter is damaged and later on it affected other relationships like wife–husband relationship. Maya's mother dies and brother go to America. There is no one who would take care of Maya.

The novel, *Bye-Bye Black Bird* describes the relationship between Sarah and her mother. Sarah is very different than other female characters of Anita Desai. Sarah's mother plays an essential responsibility in the life of her daughter like other mothers. Sarah's mother thinks that her daughter would develop her own personality. Her mother loves her very much because Sarah is an acquiescent girl. She is very pleasant with her parents. As we see in the novel, before marriage she follows all the rules and rituals of her family. One day Sarah looks Adit. She continuously stares on him which develops an interest of talking with him. She wants to escape from the captured world of her parents and wants to settle down with Adit. Her parents will never allow their daughters to choose their life partners. So, Sarah's mother did the same with her daughter. She is against her daughter's marriage. She does not want that her daughter would marry with an Indian man. The reason is that the western people thought Eastern people are uncivilized. Her friends always irritated her. She feels hesitation to disclose that Adit is her life partner in front of her friends. The remarks from Sarah friends make her feel alienated from the society and this is the only reason that Sarah left the English society and goes to India with her husband. The author did not give more description about the marriage of Sarah with Adit. Sarah's mother is very cunning she thinks that she is superior to others. She accepts her daughter and son in-law but she never gives a bit respect to her son in-law. The author portrays very boldly the human relationship in her novels. In *Bye – Bye Black Bird* novelist is more anxious about her characters.

Bharati Mukherjee projects the issues of common people like other female authors; she also portrayed the problem of women in her novels. As we found, most of her novels are dealt with issues related a migrant life and apart from that she tried to exhibits the human relationship in her works. In the novel *Desirable Daughter*, Bharati Mukherjee did not describe mother – daughter relationship in a detailed manner. As we found the novel, the mother of three sisters, Tara, Padma and Parvati is a religious minded lady belongs to Brahman family. She spent most of the time in her prayers and it is her wish that her daughters would follow the footsteps of her and develop good manners in their life. In order to people will appreciate her daughters.

Manju Kapur presents the relationship between over the period of three age band. *Difficult Daughters* illustrates the story of young girl Virmati and her bounding with her mother. In this piece of writing, the author shows how a daughter supports her

mother. Her mother gives birth to eleven children which makes her physically weak. But her daughter never let her think that you are weak. Being the eldest child of her family she is much acquainted about her mother's condition. She takes all the responsibilities on her shoulders. She manages everything in her home in place of her mother. Her father always thinks about her education but her mother has a dream to see her daughter in a well settled life. It is the love of mother towards mother that she is worried about her daughter's future.

In Indian Writing in English, We have an ample number of women novelists who produce their best writing in 1950's. Authors like Shashi Deshpande, Anita Desai, Kamla Markandaya and Nayantara Sahgal depict many facets of Indian womanhood. In this era, Manju Kapur is also considered one of the top women novelists of 90's. Her writing is based on issues like Man – Woman relationship, gender inequality and marginalization. In her novels, we find the characters are caught in between personal requirements and social duties. We find that the novelist highlighted mother – daughter relationship in the novel '*Difficult Daughters*' very vivid Virmati, a leading figure in the novel but the novelist illustrates the three different generations of women which showed how the relation differs from old generation from young modern generation. The relationship between Kasturi and her daughter is not so melodious in nature. In the first generation we find the work of women is only to take care of her Children and in kitchen. So Kasturi adopts the same thinking and implement it on her daughter. Kasturi is trapped in family duties she has to serve food to all the members in the family like a waiter in restaurant, "How trapped could nature make a woman, She turned to God; her mother is bound to familial duties" (*Difficult Daughters*, 7)²². Virmati also want to run off from the family cage like her cousin Shakuntala. She wishes to spend her life according to her own wish and freedom. But, reality and dream are two different things which are not possible for everyone. In a dream, one can build anything in the air but in reality it is very difficult to face the hard facts of life. She discloses everything in front of her mother keeping hope in her heart that her mother will support her. But mother's reaction is very unsympathetic towards her daughter and she replied "now it is you who are eating my head" (*Difficult Daughters*, 21)²³. Kasturi is living for life. She cannot decide anything of her own. She is also trapped in family matters and she had no right to take any decision of her own, then how she can let her daughters free.

In most of the Indian families where parents do not taking any concern about daughter's education then the mothers also become helpless for their daughters, Kasturi's mother of Virmati is an educated lady but she is under male dominated society and orthodox thinking. Being a mother instead of given importance to the studies of her daughter, she stopped her for preparing F.A and said, "Hai re Beti what is the need to do job? A women's Shaan is in her home." (*Difficult Daughters*, 16)²⁴

Ida, narrator of the story collected all the information about her mother from different persons through different ways she says, "What is past is past, don't bother about it" (*Difficult Daughters*, 5)²⁵. Ida is very keen to know about her mother. In this regard, she knows that her mother is the only lady who studied more than anyone "studies more than any other girl in this family" (*Difficult Daughters*, 5)²⁶. Virmati is considered as the most powerful lady who faced many difficulties in her life and she faced them very boldly. Ida, her daughter acknowledged her journey of life after her death. She gets highly impressed by the daring of her mother. It is the yearning of Ida to make known the relationship of her mother with the other family members of family. Here the novelist Manju Kapur only wants to make clear the sufferings of the past which Ida's mother Virmati faced. In this regard she visits Amritsar for Virmati, Ida's mother. The author draws a very beautiful picture of Ida's first visit to the house of her mother and explains: "I have been restlessly pacing the old house. I wish bricks could speak. This must have been where Virmati slept...and studied" (*Difficult Daughters*, 48)²⁷

Ida discovered the college life days of her mother and thought how her mother Kasturi permitted her. She visits the college where her mother got education and spends some moments of life there. Whole college witnessed her presence. Ida collected all the information about her mother and tried to understand, her sufferings and her struggle. She said, "felt myself hovering lie a pencil notation on the margins of society" (*Difficult Daughters*, 297)²⁸

Ida does not recall a time when everything is good between her and her mother. Manju Kapur portrays that how relationship is somewhat difficult, but after the death of Virmati, she removes cover of her mother's past life and said, "Without her I am lost." (*Difficult Daughters*, 4)²⁹

Manju Kapur depicts the different stages of her characters from childhood to old age and captures the life of Astha from early childhood days to her married life. The

mother of Astha is an educated lady that has a dream like other mothers that her daughter will settle down in a good family. Astha is a normal daughter like the other daughters. Her mother is very much anxious about her education's marriage instead of education. Astha kept everything in her mind what her mother told to her before marriage. After her marriage she worships her husband like 'god' said, "if parents die without getting their daughter married, they will be condemned to perpetual rebirth" (*A Married Woman*, 1)³⁰ During the college days of Astha, developed relation with two different boys namely Bunty and Rohan, but her relation is short – lived. After her education her mother is worried about her marriage. She is in search of a groom for her daughter Astha wants to go aboard. Her parents searched Hemant who returned from foreign. Astha meets Hemant and she is highly impressed with his simplicity. The parents of Astha are very much fascinated with this relationship. Astha's mother is very clever and serious about her daughter's marriage. She is aware about the facts of marriage and gives training to her daughter on how to live a life after marriage in – laws home.

During the college days Astha maintains a notebook in which she writes all the memorable things of her life. She writes story of Rohan, her boyfriend. One day her mother reads the story about Rohan and Astha. She gets very furious. She is unaware about the deeds of her daughter. She grows up in a traditional family and she commits a big mistake and her mother remarked. "Her mother decided that the virtue of tradition needed to be more explicit. Our Shastras teach us how to live". (*A Married Woman* 28)³¹ When Astha's father died her mother decides to leave this material world and engages herself in prayer at Haridwar Ashram and she decides to live in that Ashram. Astha calls Hemant and tells him to stop her mother. He does not take any interest. Many a times Astha asks her husband to stop her mother but he too denied. Finally, she consoles herself that her mother selected a very noble path for her life. Astha feels isolation in the house of Hemant. One day she decided to go and look the condition of her mother at Hardwire.

In this novel, we find the Mother-Daughter liaison through the character of Pipeelika and her mother. In Indian continent inter-caste and interreligious marriage are nor accepted rather allowed. The conditions were not favourable for Aijaz and Pipeelika. Pipeelika mother is very much worried about her daughter. They both are very close to each other and make promise that they never separate from each other,

in this regard Pipeelika convinced her mother and said. “Ma! ...he will never mention religion” (*A Married Woman*, 122)³². Aijaz understands sentiments of Pipeelika’s mother. He know about the fact that, Pipeelika’s mother never gives her daughter’s hand and replied “your mother hates me because I m Muslim, your friend loves me because I am Muslim I do not know which is worse” (*A Married Woman*, 125)³³

4.3. Brother – Sister – Siblings Relationship

Siblings means “one of two or more things connected by a common bound or characteristics, or one of two or more individuals having one common parent” (*Merriam Webster Dictionary*)³⁴ The word sibling has been used for the first time in 1903 and it is originates from the word ‘Sibbe’ means relatives. The word ‘siblings’ is used for those who do not know the proper meaning. Siblings’ relation is one of the most important relations among all the relations. “interaction between brother and sister have often been called life’s most influential and longest lasting”. (*Stephen and Micheal*, 17)³⁵

Sibling relationship is most significant for the development of an individual which brings joy, pleasant, love, affection and zeal. An individual learns many things from their siblings; such as sharing of thoughts, ideas and even common things. This relationship will never vanish. In India, we celebrate two important festivals for the well being of siblings. In every year, we celebrate *Raksha Bandhan* and *Bhai Dooj*.

Sibling relationship is very pious and chaste. In Hindu myths, the classic ties between siblings has also canonised in the epics like The Ramayana gives us description of love and respect among brother. In India, we usually use ne most famous proverb ‘*Raman – Lakhan Ki. Jodi*’ indicates the strong connection or feeling among brothers. The Mahabharata, the great Hindu Epic shows how weak relationship of step – siblings leads to war among them.

In the Bible, we find that the relationships among siblings are not good. In the Bible, we know God supported Able, the brother of Cain. Cain murdered his own brother. In this regard the relationships among siblings are very complicated.

Every community has its own culture and they tried to implement the same culture among their children. As, we know in Industrialised culture, Sibling relationship is normally elective in temperament. They are embolden to keep their association and remain conjoined their sisters/brothers. But it is not the responsibility or duty for them. But, sometimes responsibilities are given to elder ones to take care of their

younger ones. On the other hand, there is non-industrial culture it is the duty of elder ones in the family to take care of their younger ones. They have to follow norms of the culture. Siblings' relationship is so cherished in our Indian culture.

Young siblings always take care to each other and support each other. In this particular period, conflicts often arise. The great psychoanalyst Sigmund Freud gives his view on siblings relations. He looks sibling ties as an elongation of the Oedipus Complex. If we take the example of little Han's. The great psychoanalyst Freud presumed the boy is afraid of house is connected with envy for his sister and the boys also wants to displace his own father, as his mother's partner. But psychoanalyst lays stress on siblings' rivalry. It is a type of grudge among siblings. David Levy invented the phrase siblings' rivalry "the aggressive response to the new baby is so typical that it is safe to say; it is a common feature of family life" (David M. Levy) ³⁶. It is a common phenomenon which begins with the coming of baby in home, an infant child cannot explain in such manner. So their parents will understand easily. Children want more attention from their parent.

Many authors in English literature cynosures on the relationship among family members as it have been said that siblings' relationships are very multifarious in nature. The study found there are not only novelists who portrayed the concept of siblings' relations or sibling rivalry in their works, but the dramatist also depicted the same things in their plays as well. In the plays of William Shakespeare, we find sibling rivalry. In the play, *The King Lear*, through the characters of his three daughters and the father ordered them to express their love for him. In *As You Like It*, we found it through the character of Oliver and Orlando and Duke Fredericke and Duke Senior. So, the phrase sibling relationship is much admired in English literature, writers used this term many a times and depicted in their works. In the novel *Wuthering Heights* the relationship among sisters is also depicted.

Kamla Markandaya achieved a very great position in Indian English Literature. William Walsh admired her in an interview when he called her, "The most gifted." (*Nectar in a Sieve*, 20)³⁷ She is not only admired by foreign authors but, the authors of her age appreciated her works. Meenakshi Mukherjee counts her name among the remarkable writers from the commonwealth literature. She, projected socio – cultural ties of the two distinguished countries i.e. India and England. India is her first home where she learned the values and ethos of Indian culture. Nayantara Sahgal praised

her works and especially her art of characterization. Kamla Markandaya is not confined to depiction of characters of particular class. She chooses character from all the classes of society. In *Nectar in a Sieve* the central character Rukmani belongs to farmer class, while the novel *Possession* deals with the life of upper-class. In *A Handful of Rice* she highlights the character of a criminal whereas in the novel *The Nowhere Man* she depicts the idea of young man Srinivas, who wants peace, love and non – violence in his life. The main thing in her works, is that she projected social issues and the problems faced by poor people, where as she never denies issues related to aristocratic families. The novel '*The Golden Honeycomb*' represents both the classes of the society.

As a novelist, she exhibited siblings' relation very skilfully. It is found that female child has given less priority as compared to male child. The writer depicts how the parents treat their girl child. In the play '*Tara*' by Mahesh Dattani, we have a clear picture of our society how children are treated on account of gender. But in the novels of Kamla Markandaya, we have a different picture. Sister plays key role in the life of brothers; sisters are like jewel to their siblings. They are very important and they are the glory for family. It is not only the responsibility of brothers but also their duty to take care of their sisters as well. Brothers should be comportment so that they can play role of father. Every brother respects her sisters and gives them equal rights. In '*Nectar in a Sieve*,' how a beautifully Markandaya depicted the responsibility of sister towards their younger brothers. The role that Ida played in the novel cannot be thought about. She is the sister, but everyone thinks that she is mother of her brother. The manner, in which she treated her brother, cannot be expressed in few words. Her love for her brother is infinite; no one can measure her love for her younger brother. Rukmani said. "Ira is seven when my first son is born, and she took a immense concentration in newcomer" (*Nectar in a Sieve*, 126)³⁸. She is very caring sister and even her mother does not look her sons as Ira looks. Whenever Rukmani gives birth to new baby, Ira thinks as he is in his own son not her brother. Her deep affection for her brothers is strong that she never expects anything in return. Ira's affection towards her brothers is very chaste and pious. Her affection and love is increased day by day.

The situation is worse for Ira; time is not in her favour. Her husband gives her divorce, her marital life is over. So, it proves her marriage is not successful. Financially, she is very weak and her father is not in a condition to offer dowry to her

daughter. So financial problem shocks her parents, Arjun and Thambi decides to go outside for work. They leave home and start working at Ceylon. Kuthi is so much hungry for her it is very difficult to live. Death is very close to her. It gives a shock to Ira and made her sad. The condition is so bad that her life is full of pain and miseries. The whole family is hungry and she has to feed them. To palliate the economic problem, she immolates her own life. So, milk turned into curd. There is no option for her. She sells her body. Her body turned into strumpet. She ruins her life only for her family especially for her brother.

The love of Ira for her brother is being depicted by the novelist through her character. She does not worry about anything. Her immolation takes place only for the sake of her younger brother. On the one hand, the activities of Ira are very shameful and break the rules of conventional society, but on the other hand it sheds the tears of the readers while reading the story of Ira and her love for her brother. She is not a normal sister like other sisters. She is sister like God sent her from heaven.

Kamla Markandaya achieved a master position in depicting the human relationship. In the novel, *Two Virgins* she portrays the relationship of two sisters. Both the sisters are mature and young and live with their parents in a small family. We acquainted about the life of Indian women through the life style of these two sisters. They are very close to each other. They want to escape from the customs of the traditional society.

The novelist portrays the picture of the two siblings in a very different manner. Both sisters Saroja and Lalitha has a great love for each other. Both the sisters are aware about the people that how they set fire in their relationship. Once a film director come to their village and offers a role of heroine to Lalitha only to fulfil his sexual desire with her. Lalitha makes an illicit relationship with Mr Gupta. She runs away with Gupta and enjoys city life. After sometime unfortunately she returns with pregnancy. After reaching her home, her mind is not stable and she wants to commit suicide. But her sister Saroja stopped her and saved her life. As a sister she understands her pain and misery in her life. The whole family plans for abortion for her. After that she flees from her home and never thought about return. Her sister tries her best to search her from place to place, but everything is in vain. Soraja does not find her anywhere.

Deshpande highlights the issues related feminism. Being a female Writer she concentrates on female problems with the help of male characters at the background. She penetrated in to the characters and observed very minutely. Shashi Deshpande

emphasised on the human values and human ties in her works, she portrayed the human sentiments in '*The Dark Holds No Terrors*.' She concentrated only on human relationship particularly the wife-husband relationship. She exhibited relationship between brother and sister. In the novel, we found Sara, as a very caring sister, she is very close to her brother Dhruva. She played a vital role in his life. After sometime, the good conditions changed into worse. Her brother died and her mother accused her. The love of Saru for her brother changed into hatred. One day Saru went outside, but her brother did not allow her to go and she concurred to take her brother to particular place. Her brother found that place is very fascinating and charming. He said, "Look at the water it is a river isn't it". (*The Dark Holds No Terrors*, 187)³⁹. His sister goes away in hope that he will follow her. In Indian culture and norms, elder sister is always considered as a mother to their younger brothers. The circumstances were very bad for Saru because, her own mother did not believe on her daughter and words uttered by her mother gave her pain throughout the life. "Why you live when he is dead" (*The Dark Holds No Terrors*, 191)⁴⁰

The Dark Holds No Terrors projected a catastrophic relationship between brother and sister. In front of Dhruva her brother drowned into water. Her sad moment of her life projects her concern about her brother.

As a novelist, she shows filial relationships in her novels at a very high peak. The study focuses in her novels, that the characters are very much fascinated in the modern life as compared to traditional life. *That Long Silence*, female characters were dominated by male ones. The leading character of the novel Jaya, struggled in her life for identity. In Indian culture, boys are given preference as compared to girl child. Similarly, Jaya's mother likes her son more than Jaya. But the relationship between Jaya and her brother is very good. But Jaya feels alienated, when her father left her in this world. Her father died and she does not want to stay in her home. She feels very comfortable at hostel. The death of her father detached her completely from her family. Jaya's brother is very much concern about her sister, he is always worried about her marriage. Being a brother, he wants to complete the unfinished task of her father. Father died early and brother became responsible of her sister. He is in search of good husband for her sister. As he looked at Mohan, a successful engineer, he is ready to marry them. Though Jaya is not willing to marry to Mohan, but it is the wish of her brother, that Jaya settled down in a good home. Jaya's father was very liberal,

he always thought about the betterment of Jaya. The dream of her father remained unfinished. Her brother wants to marry her and to remain free from all the responsibilities.

“He had wanted to be free of his responsibilities of an unmarried young sister, so that he could go ahead with his plans. After Appa’s death, the Kaka had never let Dade forget his role as the man of the house and so, Dade cleverly manoeuvred me into position from which not marrying Mohan would have been childish, irresponsible and unfair to Dade.” (*That Long Silence*, 93)⁴¹

In Indian culture, elder brothers or sisters play a very vital role in the lives of younger ones but the important thing in Indian culture is even younger brother can take all the responsibilities of his family after the death of parents. They have to play to perform the role of the father in this family. As we found in the novel ‘*That Long Silence*’ Dada performs role of father after the death of his father. He finished his unfinished dreams. Though Jaya is not ready to marry as per the choice of her family, but every family member thinks positive about her life. He wants that her sister will remain happy with Mohan.

Anita Desai depicts other relations like brother with brother, brother with sister, sister with sister and others in her novels. *Cry, the Peacock* revolves round the life of leading character Maya. Maya is deeply attached to her father. But being a sister, she always thinks about her brother. Who, escaped from the world of his father? Maya compares Arjun, her brother with “wild bird” she introduces attitude and behaviour of her brother with kites. “Mine are awkward kites, that never lost, their earth bound penchant. Arjun’s were birds – hawks – eagles and gulp down in the storm.” (*Cry, the Peacock*, 114)⁴² Maya is connected with the earth while her brother wants to escape from it. Maya remembers her brother, whenever, she is upset. We can measure happiness of Maya when she got a letter from her brother Arjun. It signifies a great love and care from both sides. So, distance does not matter. Maya’s love for Arjun remains the same; even they are far to each other.

In the novel, *Bye – Bye Black Bird*, there is no description of siblings’ relation. Instead of siblings’ relation, we have a portrayal of relationship between the protagonist Adit and his friend Dev. The author highlights problems of racism in England. England gives Adit lot of love and regards but did not accept him as a

citizen of England. The natives treat him always as ‘Others’ “England does not accept him. He is, like others, abused, insulted, and humiliated all the time, even by school-children” (*Bye – Bye Black Bird*, 158)⁴³

The study found that man dominates the world of females in the works of Desai. The author gives less description of mother – daughter and siblings relationship, where as there are detailed description of man – women and father – daughter relationship.

In, *Desirable Daughters*, Bharati Mukherjee depicted relationship among three sisters who belong to Brahman family. Tara, the protagonist of the novel and her two sisters, are very close and caring to each other. They have proved their relationship and they depicted their relationship like “sisters three are we...we like blossoms like on a tree” (*Desirable Daughters*, 21)⁴⁴. After marriage they chose different paths. The author unfolds childhood of three sisters that they are bounded within the four walls. They all were born on the same day after the gap of three years; hence luckily celebrate their birthday on the same day. Bharati Mukherjee brilliantly expressed ideas and sentiments of three Indian born sisters of Brahman family. Padma and Parvati got married and settled in different places. After marriage relationship of Tara with her sisters were little bit tangled. Parvati selected her life partner, who was very rich and settled down with him within the country. She developed her identity in her own way. She got right from family to select her husband. The elder sister of Tara, selected a man, with whom she moved to New Jersey, where she started her career as a television anchor. Tara got married with a man, whom she never met before their marriage. The impenetrable situation starts, when Chris Dey visited Tara’s house to affirm that your sister gave the birth of allegiance son, which created disharmony among sisters. After hearing this news, Tara is shocked, and confused. She convinced herself, that her sister never did such a shameful act. Tara registers a case in the police station and wants to know the fact about her sister. Tara is much worried about the respect of her sister. she visited her elder sister’s home during vacations Tara meet a police officer, who is investigating case of her sister, found some fact about Christopher Dey, a man who is the member of Dawood’s gang, whose work is to kidnapping, murdering and all illegal activities. These three sisters have a very strong bound and understanding. Although someone wants to create conflict among three sisters, while spreading a rumour that one of Tara’s sister had an illegal son, the love

and respect of sisters proved it when Tara, herself registered this case only to know the exact fact.

In the novel '*Wife*' there is no treatment of siblings' relationship like brother – sister, brother – brother or sister – sister in detailed manner. The study found the relationships between the Amit Basu with his sister are very close. Amit's elder sister marries and settles down with her husband. When Dimple's father is in searching of groom for his daughter, he comes in contact with Amit Basu. When Amit's sister looked the photograph of Dimple, she thought that her brother is smarter than dimple. Mr Dasgupta similarly replied "she is so sweet...she will never give a moment's headache" (*Wife*, 15)⁴⁵. For her brother, she wants to change the name of Dimple, but Dimple is not willing to accept a new name. Bharati Mukherjee depicts man–women relationship at a very deep level. She, in her novel portrays harmony and disharmony of husband – wife relation.

It is very difficult for women to begin a journey of success. A male child has all the rights from the day of birth till the last breath, but unfortunately the female child has to sacrifice her life from the day when she enters this material world till the last day of her life.

Difficult Daughters can be placed under the category of female Bildungsroman – novel as it trace Virmati's life from childhood to maturity" (O.P. Dwivedi, 32)⁴⁶. In the works of Manju Kapur, we found how she depicted mother and her role towards her daughters in male dominated society. Manju Kapur highlighted family relationship like Mother – Daughter, Mother – Son, Father – Daughter, Father – Son and siblings relation very beautifully. In the novel, *Difficult Daughters*, she exhibits the brother – sister relationship. Virmati is the eldest daughter of her family. Virmati, elder daughter of family had a lot of work pressure on her. She played role of mother towards her brothers and sisters. Her mother gave birth of eleven children, so that she became physically very weak and sick. Virmati also wants to play with her siblings but she did not have time. She is always busy with domestic works. She had forced to do work due to the sickness of her mother, "Virmati could remember she had been looking after children...to her younger siblings she is second mother as well." (*Desirable Daughters*, 6)⁴⁷ Virmati is very caring sister. All the time her brothers and sister are asking for something. Someone needs sugar, someone needs medicine, others need flower but she always supports her brothers and sisters.

Virmati is very close to her sister Paro. She discusses everything with her. Both the sisters are very caring to each other, when Paro is very young. A tragic incident happened in the life of her sister Virmati, Paro is the only member in the family, who neglected her mistake or incident and never notice her, but her love for her sister is same. Paro did not blame her sister, but she blamed the man, with whom Virmati falls in love. Paro is in favour of her sister, that Virmati is innocent and simple, and said, "He dazzled his students...she is simple girl at heart."(*Desirable Daughters*, 224)⁴⁸

In the novel '*A Married Woman*' there is depiction of sibling relationship. The relationship between Hemant and his sister is very melodious. When Hemant feels pain in his chest, doctor advised him to take rest for few days. Hemant makes a plan to visit his sister's home in summer and spends few days in U. S. A., where his sister is living. This shows that, his relation is so good with his sister. When Hemant's mother-in-law knows that her daughter is going to U. S. A. she feels pride and pleasant.

In the novel, *Home* she portrayed the sister's relation. The relationship between Sona and Rupa is also very delightful. Both the sisters are very close to each other, but after marriage, their life is different. Both the sisters shared their family matters to each other, "Sona and Rupa Shares their family secret."(*Ashok Kumar*, 80)⁴⁹

Filial relationship is so important that only this relation can decide the fate of child. Only parents' can make or break the child. So the responsibility of parents is very vital in the life of children in order to develop a better future of a child. As in Indian families parents are more concerned about their children's future. It is a primary responsibility of a child to take care of their parents in their advanced age. The blessings of parents are very important for children. Parents teach their children religious teachings so, that a child can adopt good path in their life. It is the beauty of parents that they never think anything negative about their children and also teach their children spread love not hatred which creates harmony among the country. They always support their children physically, emotional, financially and in career development. If a child commits a mistake they advised them, if Child is not happy in life, then their parents do not feel good. They teach their children like a teacher. They guide their children how to face the hard realities of life.

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Chapter-5

Socio-Psychological Perspective

5.1 Binaural Issues (Cultural Issues, Diasporic, And Domestic)

The word socio-psychology is a blend word which is made up of two words Sociology and Psychology. The alternative word is Psycho-Social which is given by Erikson. Socio-Psychology literally means to study of human mind/ behaviour and to study of society. In a broader sense, the word refers to study human behaviour in the backdrop of society. The study of man's behaviour and its influence of societal values, customs and the other things which are directly or indirectly related to the society, hence we can say that to look the individuals mind and behaviour in the context of the society which gives birth to him. It is combined impact on individual. To interpret and to analyze ones behaviour or to give judgment through the Psycho-Social perspective needs a dynamic interaction. One should keep everything in mind which is the part of society especially some major institutions which shape and characterize ones behaviour like religion, politics, family, economy, and to see their influence on one tasks, thinking, attitude, language and the social dealings. As in socio or psychoanalytical criticism, we can judge or evaluate a text on the basis of character's mind/behaviour or his background similarly in psycho-social perspectives; we cannot put the individual in the center and make him/her a whole. We have to assemble the parts and to build the judgment through those parts. The Socio-psychological crisis or disturbance occurs when the individual is finds unadjustment in the fields like religion, economy or politics. It makes direct contact with ones behaviour or mind which causes disturbance and confusion. The stable and perfect state of an individual depends on the environment in which one is being exercised or played ones role. So, in this regard one has to keep the myriad things in mind. The process of socio-psychology begins with the society. In the initial stage one has to interpret and understand the social institutions. How far the religious values are being implemented and practiced by the individual. If one is being taught the tolerance in religion, one's mind and behaviour will work through this manner but if one is being taught the fanaticism and extremism, one will act and apply extremism. In the same way how the political institutions have shaped ones behaviour. If one is politically mature then one can prove himself as a better individual in the society.

Through these processes, we understand that how can a human mind work through the established institutions in the social milieu. Not only is this but the education system also having the primary importance to shape the behaviour of an individual. It is well known fact that education is the modification of behaviour, so it is also the educational and literary fact which shapes the psychology of a social animal like human being. One's behaviour and mind set can be primarily interpreted through the education which one has achieved.

Binary opposition is the concept which is developed by French anthropologist Claud Levi Strauss. It is one of the key concepts of Structuralism. The theory of Binary opposition, we find in Anthropology, History, Sociology, and Ethics and in Linguistics and Literature. The theory of Binary opposition believes that how the human environment functions together in a very larger system. Everything in this universe, as the theory believes cannot be understood in isolation or in single but can be understood in the whole. All elements which are related with the human beings and the world in which he lives function with one another. Binary Opposition also occurs in Cultural Studies when one tries to understand relation of different things and different elements. If one has to understand the human beings and its environment then one has to go through and analyze deeply non-human environment as well. Similarly to understand the upper class, one should have the knowledge of lower class as well. These things co-exist in the universe and share the relationships with each other. Binary opposition believes that things have the importance because they have the opposites and without opposite. Any element cannot be recognized and cannot claim its existence. Its existence without its opposite or relational lacks its value and importance. The binary opposition creates and makes the boundaries among the different elements and the groups of people which is the biggest problem. It leads to biased and prejudice. In binary opposition, one group feels threat to the other which is known as the 'Others'. The use of binary opposition in literature is a system that the authors use to find out the different things such as cultural aspects, class or gender differences. The artists may explore culture and society through creation of opposites.

Being a women writer, Kamala Markandaya's position was outstanding in Indian writing in English. Her writing came into existence only after the freedom movement of India. After 1947 when India became an independent country, there erupted some communal clashes which lead to poverty and dearth of foodstuff. People were in chaos and confusion which creates the problem among the common masses. During that particular period of time disharmony was the key matter of the whole nation. In this age Kamala Markandaya penned down her first work '*Nectar in a Sieve*' gave us a clear picture about poverty, cultural discord, domestic clashes and marital discord very strikingly.

She used her novels as a medium of communication. She concentrated on cross cultural dissonances, racism, poverty, tradition v/s modernity and sexual decadence. She depicted conditions of rural India very bluntly in her works. She had first hand experiences about the rural and urban life. She belongs to South India and had a deep knowledge of village life. It is very common in this part of the world that every daughter had to go in- laws house but in the case of Kamala Markandaya, after marriage she became a diaspora author, so she left India after her marriage and settled down in England. After living in England, she came to know about the imperialistic and colonial culture of England. The study focused that she gave the concept of oriental and occidental in her novels. She presented Indian tradition, Culture, Customs and Values in her works. She highlighted the life of ordinary masses.

Undoubtedly, the clash between oriental and occidental is one of the prominent subjects in the works of Kamala Markandaya. Clashes between two cultures are marked of her practical experiences of her life. R. V Verma remarked it as a Bi- Cultural world'. As a writer, she made her all efforts to highlight both the cultures. C. D. Narasimhaiah critically remarks that the works of Kamala Markandaya presented the Idea of Indianness at large.

Kamala Markandaya projected a very live and vivid picture of cultural dissonances in *Nectar in a Sieve* through the characters of Nath and his wife Rukmani. Both the wife- husband exhibited the Eastern culture, and Doctor Kenny is the best example of Western culture. Doctor Kenny is not only a good doctor in his practice but he also a very good social worker as well. He is a man who likes to help the people who had a great love for him and takes care of ordinary Indian people as well as culture and tradition of India. He

focused on Indian people who are acquiescent in their life and he started abhorring them with their absurdity, indigence and demure. "...I go when I am tired of your follies and stupidities your external shameful poverty" (*Nectar in a Sieve*, 73)¹

Markandaya presents the Eastern culture a very submissive than Western one. People from Western countries are very active in their life and works. The people of Eastern nations are the staunch followers of their tradition and culture. In this way eastern people are very loyal to their culture. They believe that culture teaches them how to live in a society. In Eastern culture, marriages are commonly regarded as an institution which is deeply rooted in traditional culture. On the contrary in Western culture it is the contract between two persons. Dr Kenny, Western doctor discloses secret of his life in front of Rukmani and tells her about his wife she left him before years and taught his son to forget your father. In Eastern countries, if it happened with any couple, they are not living together, but a father or mother can never teach their children for forgetting their parents. They support their children and have a deep love and warmth in their hearts for their parents. In Eastern countries particularly in India where *Sanskriti* is still alive and people values it. It is the misconception of the Western people who thought Eastern people are uncivilized. To love our culture is not an uncivilization or barbaric act. In Western culture, divorce is not a big issue. It very common issue for them and they happily accepted it. In eastern culture, it is not like that culture teaches us how to reunite, not how to depart each other. In case if it happens with someone, they adjust in all the possible ways. So, if there is no option for them to reunite then they can depart from each other. Dr Kenny was much influenced from Indian culture where people like Tom live together. He is not happy in his life because his family left him and remained all alone in his home and feels alienated throughout his life.

Kamala Markandaya also throws some light on cross-cultural clashes in her last novel' *The Two Virgins*. In this piece of writing, she exhibited the contrast between village and city life style with the help of Western culture, which people practiced in their day to day life. People are much fascinated towards Western culture, so, that they forget their own culture, which creates problems in their life. Neither they follow their traditional culture nor they completely practice their adopted culture. The novelist did not present the cross-cultural issues directly in the novel. In this piece of writing Markandaya presented life of

two sisters Lalitha and Saroja, along with their parents Appa and Amma. Lalitha is more beautiful, charming and talented girl. As her parents noticed that she is very talented, they decided to send her in modern English school, but her sister Saroja, a simple village girl followed the village life style, she played with cattle's and enjoyed the natural beauty of rural life. Lalitha was inspired by her teacher and she adopted the Western culture. She got a role in a film; her attraction towards city life was increased day by day. She wants to settle down in a city where she enjoys the modern life. The enjoyment, fascination and love gave her pain and miseries in her life. In this regard she wants to run off from her home and never returns back. She wishes to be open from all the obstacles of tradition. Kamala Markandaya showed the disharmony between rural culture and urban culture. Through the character of both the sisters, she beautifully presented the cultural dissonances in her novel '*The Two Virgins*'.

Asian culture is the amalgamation of multifarious religions like Islam, Buddhism, and Hinduism etc. oriental culture is considered one of the rich cultures in the world where conventional customs and old beliefs are in practice accordingly. Edward Said used the term 'Oriental Culture'. This culture is the amalgamation of many religions, languages, traditions etc. The most significant aspect about Eastern culture is that, the Eastern people understand the value of spirituality and they know well how to value it. People belong to Asia are very spiritual than the occidentalists.

These are the poles apart but still in Eastern culture, we found the impact and influence of colonization. The Britishers came to India and made their own colonies and started ruling on Indians They showed that they are superior and Eastern people are inferior.

So, the cultural discord is a perception which is frequently used in the masses and a scholaristic negotiation on the circumstances of contemporary issues. This notion is time and again engaged when ever trying to illustrate the present occurrences like modernization. From 2006, in Danish Grammar School, the cultural issues are the key issues in the entire history. It has been rightly remarked cultural conflicts take place within the people. In another term it is a cultural shock, when a person engrossed in other culture which is very hard to adopt. The Western people have a stereotyped thinking that they are very civilized people and it is their duty to civilize the uncivilized people like

Indians. Rudyard Kipling remarked: "Oh, East is East, and West is West, and never the twain shall meet. (The Ballads of East and West)"²

Bye-Bye Black Bird is entirely based on human ties persecuted by cultural clashes. *Bye-Bye Black Bird* novel is based on the personal incident of the novelist. In an interview, she mentioned, it is deeply rooted and experience of last literary by product. Desai throws some fresh insights on cross-cultural conflict and the dilemmas of adjustment in adopted culture.

The leading female character, Sarah keeps herself on two different poles, India and England, which is never possible to become one. Sarah is not so strong, she suffers psychic and feel herself alienated in both countries. The author exhibited her psychological as well as physical in India and England. Adit belongs to India and marries to an English girl named Sarah, in the beginning they enjoyed married life but as the time goes on they both became the victim of identity, nostalgia and Adit, he felt humiliated in England on account of his colour of skin, he became the victim of racism and cultural chauvinism. Though Adit was humiliated in England but he wants to settle there. He is very closely attached to his own country. Sarah, wife of Adit always gives hint to Adit that people from England did not like her as she got married to an Indian man. They showed their stereotyped thinking that Eastern people are inferior to westerners. Dev is eccentric in England, biased all over the place; as he is from eastern country.

The novel gave us a vivid portrait of the predicament of Indian expatriate in London. The title of the novel gives us clear description how the people of England welcome non-Britishers as a Black Bird. Dev as a young man went England for study purposes where he stayed with his friend Adit and his wife and Sarah. He is disconcerted when he looked how Indians mortified in everywhere in England. The novelist rendered the divergence of the expatriate who cannot hoard their own cultural heredity and they tried their best to adopt a new culture in an alienated country and in this process they himself become alienated.

Sarah is not same like other characters of the novel. She is approximately deported in her own territory but she never leaves. In her own nation she feels deported from her own culture. She undergoes feeling of dislocation in her own country by deciding to marry with an Indian young boy Adit. In this manner she became a victim of beliefs, values,

culture and tradition Sarah never discusses with anyone about India, if it happens with Sarah she would run away from the discussion. “English wives are quiet manageable really, you know. Not as fierce as they look—very quiet and hard-working” (*Bye-Bye Black Bird*, 29) ³

In the novel Sarah in search for her identity, but it leads her state of great confusion. She becomes voiceless, meek, passive and tacit. “no reality about their lives swamps the paper walls of their fort---turning them soggy, making the pages float away on dim waves”(*R.K Dhawan*,32)⁴ though Sarah shows a signs of alienation in her own territory and tradition.

After marriage she feels more lonely herself in her in-laws home. Marriage in India is her own choice and she never thinks that marriage gives her pain and miseries in her life. She is of in the opinion that she manages everything with pleasure.

On their marriage bicentenary Adit suggested his wife Sarah to wear *Sari* and some gold ornaments which Adit’s mother sent for Sarah, but she did not like them and denied the suggestion of her husband. She challenged her husband and compares herself with Christmas tree. This statement of Sarah makes Adit disappoints.

“You feel like a Christmas tree! I suppose all Indian women look like Christmas trees to you—or perhaps liker clowns, because they wear saris and jewellery. You-you-western people and your xenophobia! You’ll never laccept anything” (*Bye-Bye Black Bird*, 188) ⁵

Sarah is laconic and perceptive character. She becomes anguish when her husband Adit exposes the gullibility of his character, when he invites her all relatives as well as friends. Her yearning for a Christmas nuptials clearly points out her unevenness in her wedding: “I have never been to a Hindu marriage, so I do not know how to evaluate but I don’t know that Christian marriage ceremony is touching and amiable and heart wringing”. (*Bye-Bye Black Bird*, 186) ⁶

The author showed the encounter between India and England through sex and love. It exhibited the problems of alienation and a close ties between two groups. In this novel, the novelist portrayed different facets of cultural dissonance between oriental and occidental. But expatriate husbands remained quiet and abided all foul language and

mortification charmed of his allure for Western countries. Sarah never liked Bengali music, not only music nor accepted Indian culture.

Although they both stayed in England but they always values Indianness from their hearts. It was Adit's love for her country that he accepted the hard fact of Indianness and still he returned to India and wished his son will be born his motherland.

The Financial crunch of Adit compelled him to go back to India soon after marriage. So his wife Sarah had no option, she bowed her head and accepted it. She thought that she committed a big mistake in her life by marrying to an Indian man. In her own nation she became the victim of caste system. Sarah is a submissive girl she capitulated before her husband and followed him. She articulates bye- bye to English culture as well as herself being an English lady. Finally Sarah left her culture, country and her parents for the sake of her husband.

Anita Desai's novels are based on human ties, cultural clashes, belonging, isolation and female sensibility. Her contribution for Indian English literature gives her admiration throughout the world.

In the novel *Cry, the Peacock*, novelist did not depict the cultural clashes, but she portrayed how the characters are alienated herself which is also known as self- alienation. Anita Desai depicted the reflection of inner reality and the psyche of a character. Maya endured herself from alienation; she wanted to talk to her friends. She is incompetent to understand Leela's care and regards for her husband. She cannot get how Leela is dutiful, sincere and serves her sick husband. The delight of companionship did not get any kind of liberation to the tormented and isolated Maya. Nirod suffers from isolation. Friendship is the only foundation of his entrainment. He failed in his life to establishing a durable friendship.

In the present time cultural separation is a worldwide dilemma. The enormous divergence between the life style of America and India, in both countries a person do not get anything expect irritation. Bharati Mukherjee explained the Western experiences as a fusion and deportee a double process, in which both the expatriate and writer grow with experiences.

“clash between customs in the anthropological sagacity and traditions in the normative logic leads to a third way of using the term, one that

refers neither to a people's organic way of life nor to the normative values preached by leading intellectuals but to a battlefield of social divergence and disagreement" (*Gerald Graff and Bruce Robbins, 1*)⁷

Cultural dissonance is a conflict among two different cultures, in which tradition is the key characteristics of an individual. This clash is the prime cause of miseries, throbbing and pain that is guzzled by expatriates who countenanced many difficulties of life such as psyche, financial, communal as well as emotional problems in an adopted land where nobody belongs to them. The sore incidents encouraged many authors to express their feelings to the world with their writing. East-West encounter elucidates the dilemma like socio-psychological issues, ideological as well as spiritual issues. Cultural disharmony is the most distinguished future in diasporic literature. Peripateticness is the most important factor in the life of diasporic people. Cultural variation of a person underscored existence of colonist and those persons who dangled between their own cultures and adopted culture which made them nomadic in their whole existence. The condition of immigrant people is very pathetic as they live a nomadic and died as a nomadic person. They do not have proper place after exile from their home town. In their entire life they try to settle somewhere in order to adjust themselves in an alien land.

Bharati Mukherjee expressed the problems of Indian women and their clashes that lead them for quest of identity. She sheds light on East-West encounter with the help of her leading female characters in her respective works. She tried her best in her novels that how her female characters deal with the issues of cultural loss and tried to penetrate into another culture i.e. culture of foreign land. If a person runs off from his native custom and tries to assume a different culture, the adaptation of another culture clashes his inhabitant culture in an alien territory. These uproot culture and tradition directs to catastrophe of identity crisis. A global applauded post-modern writer, Bharati Mukherjee selected cultural clash as one of the key concepts in her novels, explaining, how the characters faced cultural anxiety in another tradition, in order to get their identity back. She noticed that her alteration was not a single process the reason is that it distressed the cultural as well as indemnity of an individual. There are other authors who depicted the

same issues in their respective works that how characters adjust themselves in an adopted culture.

Dimple had a dream in her life that wedding will bring liberty, dreams destiny, and contentment. She desires to get rid off from social taboos and wants to escape from all these taboos. She suffers from the cultural astound in an adopted land. She has to face cultural astound in an alien land. The shadow of truth and dreams of her life lead her life into cataclysm. Dimple run away from her father's home to the house of in-laws. The picture of native culture is proliferates in the initial pages of the novel. The reflection of the Western culture is depicted in the next part of the novel. Dimple's stay at the abode of Meena and Jyoti's home where she comes to know about the life of Western people. Jyoti Sen distinguished life style of American people corresponded of brutality, assault, rape, and massacre. The novelist explores her psyche and exhibits the cultural disharmony that leads to Dimple expatriate and interior crotchet.

In America, she understood it very well that it is not her cup of tea to get adjusted herself in American culture. She was born in traditional family in India where girls are in chains and where people are staunch followers of tradition, culture and custom. Indian atmosphere is entirely different than West. When dimple reads news that new-York is the top nation in the whole world involving in pornography, it gives her shock, before that she never knows anything about it. After hearing all these things she thought that Indian wives are not given a bit liberty. It distinguishes her creative world and her real world. She puts herself into the world of segregation. Her husband is unacquainted about the condition of his wife. Amit wishes that his wife Dimple go outside and make some friends, but it is dead impossible for Dimple. She did not suffer from cultural discord but she became the victim of inferiority complex, she thought that she was not capable to win the heart of her husband Amit. Mukherjee selected her name correctly in the novel 'Dimple' means slight dejection' and it represents the dejection inside her nature. Her annoyance is developed slowly according to situation. One of the main reasons is that she wants to be free from pregnancy. The imperative matter of the colonial literature is connected with locate and dislocate. One can be corroded only because of displacement or cultural discord' and finally it leads to separation.

When Dimple reached America, she tried her best to merge her imaginative world into real one, her great hope on her husband that he will accomplished her all wishes. She entered different world where everything looks charming for her in the initial days. She is being a magnet for American lifestyle. In America, she shows her exposure on television. But television leads her to amplify her leaning towards aggression. “Women on television got away with murder” (*Wife*, 213)⁸. She undergoes from sleeplessness. In America she became the victim of belongingness and nostalgia. Through the extra marital affairs the present study shows an influence of American culture on Dimple. She thought that the women are free in America. The involvement of her husband’s killing is a symbol of freedom and the result of Americanization. America changed her entirely; her activities did not match with Indian women. It clearly depicts that she is not rooted into Indian culture.

In the novel *Desirable Daughters* Mukherjee displays circumstances of expatriate from India faced ethnical in adopted terrain. Cross-cultural conflict is dominant issue in *Desirable Daughters*. The main characters of the novel are clenched by oppugn in obliging the adapted culture into our own culture. The clashes between Indian and American tradition throws light on different aspects. In Indian culture, wife should be supportive and caring for her husband in every aspect. Women’s are given social prestige in male dominated society; mostly they are bounded in their tradition. Tara tried to exhibits the Indian culture in America. But after reaching there she was trapped into another culture and cannot follow her native culture. Finally she tried to cuddle the Western culture and tried to fit herself and tried to understand the new culture of new society. “I do not want to be a perfectly preserved bug trapped in amber, Didi. I cannot deal with modern India, it’s changed too much and too fast, and I don’t want to live in a half-India kept on life support”. (*Desirable Daughters*, 184)⁹ After joining new culture she finds it very hard to explain her new friends, it is hemmed in and stagnant the identity of our native culture.

The activities of Tara shows her annoyances and Bish do not take care of his wife, which ultimately leads them separation. The annoyances of Tara and changing her identity from native to new, and her concept of liberty confused her in her life. In India her concept

was different and in America she starts thinking on every aspect of life and came in to conclusion that her sexuality is also a part and parcel of her individuality, and she accepted it, after that she was badly approached by the same person who respected her. She understood the sexual bimetallism and inequality among male and female sex in eastern culture. Her life was abides submarine by her son and also her ex- husband and her boyfriend too. She completely changed the observation about sexuality for Andy. Because she turned into self-centered nature, get in her ties with no anticipations during life. The two person came in her life symbolized the non identical culture and cultural quandary. She breaks up with Bish and gets involved with Andy. Tara clearly showed the loss of sense in both conditions I-e East and West. When she came in contact with her sister Padma, they came into conclusion in their dialogue that culture is polluted in every corner of the earth. She is disenchanted with the money-oriented dogma of the Western countries and similarly with Eastern country. In the beginning she strives to uncover the fact by sticking on to the early life with the old memorable thing and mostly her attachment with her sisters. Tara was about to forget the old memories. The strange look of Chris Dey describes the shoal international association among three sisters. He performs both Tara's purgation as well as castigator, which created Tara dazed out of her gratification, and her emotional palsy is traumatized, as her relatives is follow by hazard. Her lover threatens her that he probes her past and controls her present. So her past life and culture detached herself , ultimately she leads to clash between old thinking and new ways of thinking, that have been shaped in new way.

Her visit to her native place regenerated her wish to search her parental roots. She tried her best to live with her husband, want to produce more kids, she refined her cultural heritage and the act of her relatives which they contributed for the people, she developed such activities in order to practice her culture which she left and forgets in the Western culture. The atmosphere, the streams and land are infected. This world has a two facets and it is very hard to infiltrate. So, Tara struggled a lot for not recalling her hard facts about her life, for that purpose she established a new world in which she is living an independent life.

At Jackson Heights Tara feel very pleasant life because Indian culture and life is echoing at this place. This is the place where Indian meet and feel pleasure. Everything is based on Indian style and culture, in an alien place, Jackson Heights is a small India in America. “Every face is Indian, every shop and storefront features Indian Jewellery, Indian garments, Indian voyage, Indian cooking and spices, Indian and restaurants. The smells and noises are familiar”. (*Desirable, Daughters*, 199)¹⁰

For Tara the whole things are enlivening. It showed multihued life of Eastern and Western countries in the contemporary world. A large number of the expatriates came to Western countries in order to earn money “Jackson Heights is a scenery of potentialities that had been deprived in India” (*Desirable Daughters*, 200)¹¹. In a kindergarten school of America Tara’s expressed her emotions in a class “I am not the only Indian on the block... I don’t belong here” (*Desirable Daughters*, 79)¹²

In the contemporary time, if we try to understand the consequences regarding cultural imperialism turn out a momentous facet of the cultural harangue. In this regard culture is present everywhere but not in practice. Edward Said observes that the, tradition is not restricted up to the traditional customs and language of a society. He also pointed out that culture had played a key role in order to give full connotation of imperialism.

In a multi-traditional post-colonial country like India, the conversation between old and new has not been cramped to social and cultural studies, but it also encroaches into English literature where the authors have raised their voice and explained their ideas in opposite of narrow-minded rituals and they are in favour of modernism with all efforts. The post-colonial literature shows clearly the reality of developing the literature in a new figure. The influences of these assorted intensification result contradiction of old and new values. Those people who followed the conventional beliefs are known as traditionalists, and those persons who opposed the traditional, custom, and beliefs and paved their own path with modern beliefs are called modernists. The literary legends who are born in such tradition where they have to follow custom tried to split these traditions and raised their voice in opposition of their own conventional tradition. They produced their great works under the influence of modernism.

From pre-independence to post-independence Indian English writers exhibited the dissonances between the perceptions of traditionality and the perceptions of modernity. Most of the women authors of Indian Writing presented the concept of feminism in their respective works.

Manju Kapur presented the issues like East-West encounter, cultural clashes, traditional and modernity and gay-lesbian relationship in her novels. In the novel '*Difficult Daughters*', she boldly gives an idea about tradition and modernity. The background of the novel is about Indian society, culture and the voice of victim women. Virmati a leading character of the novel is the perfect example of modernity that made her all efforts in order to break all the obstacles of traditionality. There have been approved by male and forced on female in the patriarchal society. The enormous efforts of female character for self identity stand against male dominated society, remonstrance in opposition to society as well family is also a kind of conflict in opposite of the norms and customs of a traditional society by a modern women which is also known as 'new women'. This clash in the novel *Difficult Daughters* go on with three age groups of three different women namely Kasturi, Virmati and Ida.

Manju Kapur bluntly gives the description of cultural clash through her leading characters that how the characters oppose the traditional culture and welcome the new culture. The importance of her women characters is that they are fully spellbound in conflict against the patriarchal society, but they also faced these disagreement different generations as well. All the female characters in the novel whose ties are more distressed with the illness of gap, which is another form of customized phrase for the conflict of tradition and modernity.

All the major female characters are assumed with the infirmity of different age groups, which is another form of cultural disharmony. A ten year old girl of Punjabi family Virmati, from birth she was trapped in family tradition and finally she became a rebellious in nature and started mutiny against the conventional traditions of her family. To some extent she got success in this revolution. Virmati is the eldest daughter in her family. who also became a mother of Ida, later on Ida also became a difficult daughter. She did the same as her mother did; she also turned into rebellious. The imposed culture

on her mother which she denied to accept followed the same ritual of her mother. She became rebellious in order to fight for freedom for her and her mother; as they are trapped in traditional customs and values in the patriarchal society? "... Virmati, the protagonist rebels against tradition. Yet she is filled with self doubt. She pleaded for studying further and postponement of her marriage" (*Difficult Daughters*, 165)¹³.

After Indian freedom movement, people had hope of modernity which is shown through the character of Virmati who decided to study abroad. She drafted a letter for her lover, in which she clearly mentioned that her parents are still following old traditions and they did not allow her to study further, but she was willing to go Lahore for higher studies. She was much firm and no obstacle can stop her.

"Family are not willing to send me to Lahore for study further... nothing should stop me". (*Difficult Daughters*, 122)¹⁴

The thinking of Virmati for studies and search of identity in a male dominated society, with traditional taboos was the major foundation of insurrection against culture and tradition, which finally led to discord between traditional thinking and new thinking. Virmati started living a different life, which is totally against the tradition. She lived according to her own ways, which proved the success of modernity. But unfortunately, she became victim of modernity. In her struggle against tradition, she lost more than what she achieved.

There are conflicts between old and new traditions in the female characters of different age groups. Kasturi capitulates the conventional tradition, while Virmati and Ida are denied to follow old beliefs and norms of the society.

The disharmony between the old and new values is contemplated by the writer. It is very hard to give any answer to this question; it is the matter of a great debate and discussion among the scholars and researchers. A woman who is protests against the old customs and gets nothing except pains. Those who already give up; they already face the miseries in life.

“It is not good to devalue Virmati’s struggle she failed, for what mattered was to have made the attempt: what is the necessary is to break the patriarchal system.” (*Gur Pyari Jandia*, 37)¹⁵

Finally, Virmati came to know idea of modernization and the two sectors of society I.e traditional and modern crafts a man more and more descendant. Virmati represents feminine of an Indian girl. She wants to build her own future according to her own way. Women are not objects in the society and she too has a status to decide her own future. She wants to build her own identity in the society as new women. Manju Kapur discussed women issues in her works like education, independence, traditional values and problems of child marriage. She described important issues of society and connected these issues with female identity.

In ‘*A Married woman*’ Manju Kapur did not represent cultural concept. But a society cannot run without tradition or culture, weather it is old tradition or new tradition. Without representing the culture it is very difficult for any writer to exhibit the concept of new culture in their respective works. We understand very well that, how the modern post-colonial writers have changed the nations and values. Without understanding and implementing the old tradition, it is hard to understand the new tradition. The glide of post modern was widening. This novel also presented the old and new tradition like *Difficult Daughters*. In this novel, there are conflicts between impermanent verses permanent, usual sex verses unusual sex, reality verses unreality and religion verses religion. These clashes are clearly visible in the novel through the different characters like Astha and her mother, Astha and her husband Hemant, Astha and Pipeelika, Imaginary world and real world.

Pipeelika is another important modern character in the novel. Like Astha she also disobeyed the conventional culture. She belongs to Hindu religious family, where earlier women were not allowed to work, but she was member of an NGO. Her thinking was modern and she wanted to live a modern life. When she looked Aijaz, she became sightless like other women, because he was very handsome and his personality made her crazy. They both started liking each other and completely fell in love, which created

disharmony among two families. Their love was so strong, it was difficult for both families to depart them, and finally they got married.

Astha was also trapped in clutches of tradition, she broke all the traditional boundaries, she protested against the male dominated society. At every step she raised her voice. Her voice was not only for her or her personal wishes. She observed that every Indian woman is bounded within the four walls. She found herself very liberal in many relations and she developed such relations without any hesitation.

5.2 Socio-Bio Problems, Lesbian Gay Bisexual Transgender and Other Relations

Outside marital ties, there are many relationships, like Extra-Marital, Lesbian, Gay, Transgender, Bi-Sexual, Live-in Relationship and other relationships. These relationships are against the norms of society. In India, such relationships were not allowed or permitted by society. Even the hon'ble supreme court of India recently declared that gay sex is not a crime. It is a natural desire and hard to control on it. Earlier it was an offence, now it became a legal act in which a LGBT can marry with each other. They struggled a lot for their right to make this legalize.

Extra- Marital Relation is another form of relationship developed after marriage in order to fulfill their biological needs. This type of relationship is never permitted in India. It is against the wishes of both husband and wife. In different countries it has different implications. In the foreign countries, extra-marital relation is a sexual intercourse between the male and female outside of marriage. For them it is not illegal and they develop this relationship without any hindrance. But in our country India, in extra-marital ties, it is not necessary to develop a sexual relation with each other, but they are in simple relationship in which they share feelings and emotions or they develop this relationship for romance.

The influence of Western tradition has imposed in India and the range of extra-marital had widened particularly in the aristocratic societies. The LGBT communities are demanding for their identity and legal rights, so that they can intercourse with their spouses. These relationships are out of marital relationship but coming under the extra-marital relationship.

The tradition of having same sex with the dead objects like ‘doll’, body pillow and other such objects which are using for sex are regarded as ‘2-D Love’ which bids unconditional sex for Japanese people also imposed in the upper class society of India and became a new form of extra marital relationship. It is a significant subject literature and authors described these issues in different ways.

The relationship between wife and husband is considered a very pious relationship and one of the most significant relationships. Chastity and matrimonial faithfulness embraced a great position in Indian tradition and norms. But modernity leads it different direction and lost its values. Live- in Relationship, Extra-marital and divorce had changed the meaning of wedding. Authors depicted such issues in their works.

Kamala Markandaya highlighted the human relationship in ‘*Nectar in a Sieve*’. In this novel, she exhibited extra-marital relationship of Nath with Kunthi, Rukmani with Dr. Kenny and Ira prostitution with different persons which is strictly prohibited in our tradition. The relationship of Rukmani with Dr. Kenny described by Kunthi

“I have seen and there was menace in her voice and threat in the words.
—Comings and goings in the twilight, and soft speech, and gifts of milk
and honey such as men make to the women they love”. (*Nectar in a Sieve*,
85)¹⁶

Though Rukmani was very loyal towards her husband Nath, but Kunthi tried to blackmail her only for a bowl of rice. She told that husband of Rukmani was not aware about the illegal relationship of his wife with Dr. Kenny. Kunthi looked them together in morning as well as in evening. They both were very polite to each other and Dr. Kenny helped her from time to time. They talked each other very politely. Dr Kenny offers her milk and honey, but Rukmani did not accept these things from Dr. Kenny and told him only a lover can offer these things to his beloved. Kunthi heard there conversation and started threaten to Rukmani, that she would reveal everything in front of your husband.

Nath developed an illegal relation with Kunthi, which is unbearable for any women in Indian culture. Indian women can bear everything but not husband’s illegal relation with some other women. She would like to die but do not have courage to hear such news

about her spouse. Nathan had only one drawback in his character throughout the novel, that he developed relationship with Kunthi after marriage. When Rukmani wife of Nath became familiar about the illicit relation of her husband with other lady, it was a great shock for her. Due to poverty she faced many problems in life but never uttered a single word. She was happy with Nath despite of his poverty. She was very loyal towards her husband.

“Markandaya’s novels deal with contemporary Indian society, which is a traditional society in state of flux and change, and reveal a spectrum of moral attitudes on the part of the characters that people the fictional world, which include the traditionally moral, the amoral and the immoral attitudes. Although her woman characters are never relegated to the background and are, in fact, better drawn than their male counterparts, it is usually the men who get away with their delinquent sexual conduct”. (Rao, 25)¹⁷

She always stands with her husband physically and emotionally. She helped him everywhere like in field and home. She never believed that her husband would enjoy with other ladies.

“To find out after so many years in such a cruel way, Kali’s words: She has fire in her body, men burn before and after. My husband was of those men. He had known her not once but twice; he had gone back to give her a second son.” (*Nectar in a Sieve*, 88-89)¹⁸

Kamala Markandaya gave a detailed description of other relationship through the character of Ira. She developed an illegal relation with others. Though she did it for the sake of her younger brother, but it is against the social laws. Ira belongs to very poor family and her husband left her after five years, because she could not produce children. She sells her body and earns money for her survival. She changed her life style and her parents were not aware about her activates. Her own mother blamed her for stealing stolen money.

Rukmani Ira's mother was much confused about her daughter. She was unaware about the activities of her daughter. At one evening when Rukmani caught her when she came late and started questioning to her. Rukmani looked costly bangles in the arms of Ira. She asked her either you are a thief that you stolen money somewhere or you are fall in love with someone who bids you these bangles. Another question raised in the mind of Rukmani why Ira decorated herself before going out of home during night. Many questions raised in the mind of Rukmani about her daughter. When Rukmani looked some coins felt from sari of her daughter, she came to know the work of her daughter. She scolded her daughter but her reply was very harsh for Rukmani and said, "Tonight and tomorrow and every night, as long as there is need." (*Nectar in a Sieve*, 102)¹⁹ both husband –wife became powerless. They tried but failed. Ira's father was traditional man and never touched the things which Ira brought and showed dishonored about her daughter.

In *Two Virgins* Kamala Markandaya highlighted the illegal relationship between film director and an innocent girl Lalitha, who was trapped in the Western culture. Lalitha was more intelligent than Saroja and she took admission in Miss Mendoza's Three King's School where she became the victim of Western tradition. She was so impressed by the Western tradition that she changed very drastically and adopted the same culture which she learned in her institution. Her whole family was so happy on her talent. Her parents were very much caring for Lalitha. Lalitha's father supported her always but her mother always tried to stop her. She was well trained in dance, so got many offers in different fields. Mr. Gupta a film director and his assistant were invited by Miss Mendoza's in her school function, where Lalitha performed her dance. Her performance was very good. So, that Director could not stop himself in order to cast her in village movie. Mr. Gupta approved her dance and offered her role in movie which became a cause of problem in her life.

"Lalitha danced one of the Indian dances, she had been constantly working and posed gratefully besides the well to which she hardly ever went, and there was to have been a picture of her tending the buffalo, but Lalitha

refused, said it would render her a cowgirl, which she was far from being”
(Two virgins, 80) ²⁰

Lalitha was fascinated with city life and the life style of Mr. Gupta. When she returned from the city, the picture of Mr. Gupta was visible in her eyes. Mr. Gupta was so cunning person; he developed an illegal relationship with her and ruined her life. Gupta made her pregnant and left her with child. Many critics criticized this novel because it depicted vulgar sex, but it is fact, that girls like Lalitha or the young generation of India are easily trapped into the clutches of modernization and simply developed relationship with opposite sexes which our tradition never allowed us. Lalitha is an example, that how young women are developing illegal relationship with other men before or after marriage for the sake of money or fame.

“Being a modern in her ways and attitude, always disparages the traditional village life considering it primitivistic due to the absence of comforts and facilities the city life has, such as refrigerators, telephones and electric fans”. (*Mahajan, 161*) ²¹

Devaraj assistant director of Gupta also tried to develop an illegal relationship with Saroja, but she was much concerned with village life and did not give any chance to Devaraj.

Shashi Deshpande exhibited the extra-marital relationship through the leading character of Saru. She was married and instead of that she developed an illegal relationship with her teacher, his name was Boozie. She was confused in her life and only Boozie was not in her life. There was another man named Padmakar Rao with whom Saru developed relationship after marriage. Though Shashi Deshpande takes her side in the novel, which is the cause of developing her relation with Boozie is that she wants to relief herself from the bondages of marital life. She was very perplexed in her life. Being women she also wants love, care and attention. She was very charming and beautiful; she never received a bit sympathy and admiration from her spouse. She did not develops relationship with Boozie, as he can fulfill the sentimental vacuum of her mother and the wild treatment by her spouse at light. She was not made for sex in a night and labour in a day. She wants to

escape from such bondages and desires to put herself in the hands of others. Boozie and Saru, both from medical profession and she wished that Boozie would support her in her career.

Boozie was interested in wine and women and he easily trapped by Saru “He was...dark, rugged, handsome and masterful. Everything about him...his language, his accent, his stride, his pipe...contributed to the aura that surrounded him.”(*The Dark Holds No Terrors*, 88)²² He welcomed Saru wholeheartedly and uttered few words for Saru “Saru, by all that’s wonderful! How long is it since you come to see me, girl? And I think of you every day. Every single day. Come in, come in”. (*The Dark Holds No Terrors*, 97)²³ He holds her hands and hugs her; Saru also gave him hug, because she found an interest showed by Boozie.

Boozie’s extra marital relationship with Saru was turned into physical relationship, because Boozie had only interest with beautiful girls in order to cover his secret, that was a gay. They both were pawns in each other’s game. But the fact was that, Boozie really helped her and support her in her field and gave her confidence to touch the success. The life of Saru was not extra ordinary, but normal like other women of India, but in the eyes of Boozie she was different because he took personal interest in her. The opinion of Dominic Savio about extra marital affairs is quite remarkable in this context as:

“Emancipation and marital incompatibility force Deshpande’s heroines to have extra-marital relationship...They feel no guilt and they begin to develop a fresh code of sexual ethics. They experience a sense of sexual autonomy freeing themselves from sexual politics. She has no moral qualms in allowing herself to be the raw materials in the hands of a Pygmalion to be shaped into perfection, a Galatea”. (*Pathak*, 31)²⁴

The novelist showed the multiple affairs of Saru. Saru developed relationship with Padmakar Rao, who wants to run away from his wife. He falsely developed an illegal relationship with Saru, because his was not satisfied with his wife in all the terms. He was not a successful person in his life so, that he selected a poor village in order to practice medical science, and remained engaged in research on diseases. Saru was a lady

doctor and they shared a few scientific discoveries. This relation of Saru and Padmakar Rao was same as Saru and Boozie.

Relationship is the dominant issue in the works of Deshpande. She highlighted all the relations like Husband-wife, Mother-father, Mother-son, Father- Daughter and extra-marital ties in '*That Long Silence*'. Deshpande portrayed extra-marital relationship through the leading female character Jaya with Kamat, her next door neighbour. The extra-marital ties between Jaya and Kamat was never defined correctly, like other female characters Jaya's life married life was also meaningless with her spouse. This meaningless life of Jaya compelled her to pay attention towards her neighbour. Like other women she also wanted care, love and affection, which she did not get from her husband Mohan.

Kamat was very kind hearted man, by profession he into advertising profession. He was literate middle aged man and very liberated person. He was aware about the female quandary and he supported every woman in the male dominated society. He was liberated from patriarchal partiality and give equal status to opposite gender. Jaya noticed Kamat was different than other, whom Jaya knew well. Kamat never distinguished work like cooking which is in the domain of women. Men do not like to cook in the kitchen and do not like to wash clothes, but Kamat never followed such ideas, in which a female is submissive. Instead of that he was feeling pride of his works particularly in cooking. Many times he invited Jaya for lunch and cooked himself. Jaya feels very comfortable with him instead of her husband Mohan. Kamat was a liberal man and Jaya did not hesitate while disclosing the problems of her life. Kamat knows value of human; he never thinks that women have second status in society. He always gave same priority to opposite gender. Man always thinks that women are sex objects and had no feelings inside her.

Jaya does not find any person even her own husband with whom she shared her ideas of life, but he found such qualities in Kamat and his intellectuality, prompted her to share her ideas with him. Jaya was a writer, she wrote many stories, and her husband discouraged her in every way. Kamat read her stories and analyzed them one by one and showed sympathy towards Jaya. Kamat "full blooded smile" (*That Long Silence*,153)²⁵

She was so free, she discussed everything with Kamat about her writing, before she had no courage to discuss with someone, not even in front of her husband, “never been able to speak of, not to Dada, not to Mohan”(That Long Silence,153)²⁶. Kamat understood difficulties of Jaya, but he never showed a fake sympathy towards Jaya. He found few mistakes in her writing, he criticized her strongly in order to acknowledge her about a writer and a women.

On the one hand Kamat rebuked her like a parent, but on the other hand he associate with her like a husband. Kamat used some sentences which are generally not used for male or female who are not in a relation “I prefer clean, spare lines in a human being. You for example-“...your name is like your face” (That Long Silence, 152)²⁷. In beginning they are very friendly, but gradually they developed their friendship into sexual relationship. Their physical relationship was unrestraint. One day Kamat told her “The relation of man to woman is the most natural of one person to another.” (That Long Silence, 152)²⁸ R. K. Sharma remarked about this physical relationship as:

“Sexual desire had always seemed such a crucial thing to her, but he made her feel it as just another part of the over-all scheme of life, and certainly nothing to feel guilty about. And while they did have sex occasionally, and while sometimes she did feel an overwhelming urge to respond to him.” (Sharma, 114) ²⁹

Throughout the novel there was no proof of sexual relationship between Kamat and Jaya. There was an emotional scene in the novel through which the readers can recognize their physical relationship, when she revealed her pathetic conditions of her life after the demise of her father death. Jaya was in the arms of Kamat and he tried to console her. The consoling touch had changed particularly for her, into a sexual consciousness and she came close to Kamat and yielded her body to Kamat. She was much perplexed, she immediately rejected her response as she run away without uttering a single word to Kamat and returned to her house. After some time she remembered the scene again and consoled herself and said, “An overwhelming urge to respond to him with my body; the equally overwhelming certainty of my mind that I could not do so.” (That long Silence, 157)³⁰

Jaya was same like the other female leading characters of the novels of the Deshpande. She also kept her extra-marital relation secret. Her married life compelled Jaya to behave like heartless on the death of her lover. One day afternoon she visited to the compartment of Kamat and she looked Kamat dead body lying on the ground all alone. She felt dejected, and said, "His eyes glassy and wide open, vomit dribbling out of the corner of his mouth" (*That long Silence*, 151)³¹. She moved back to her home, as she was unaware about the fact. She cannot disclose her friendship with Kamat as she did not want to involve in any case.

After the death of Kamat, the extra-marital relationship of Jaya came to an end. But she revealed her secret in front of Mukta about her affair with Kamat. Mukta gave an explanation about Jaya as unsuccessful wife because of developing an illegal relationship with her neighbour Kamat.

Jaya's affairs with Kamat taught her many things, which was very difficult for her before it. Kamat helped her in her writing and remove her fear from her. From time to time he acknowledged her about her work and always suggests her be serious in your work. The extra-marital affair between Jaya and Kamat helps the novelist in developing the plot of the novel.

Bharati Mukherjee is one the famous postcolonial writers who highlights all types of relations in her novels. In her novels, we find the contemporary issues of the society. Like other Indian English writers, she also shows the concept of extra-marital relation in her novel *Wife* through the characters of Dimple and Milt Glasser. Dimple was born and brought up in Indian traditional culture. After her marriage she settles down with her life partner in New York, where she meet in contact with some Bengali and Punjabi families. In a new culture she experiences estrangement and alienation and is not competent to deal with circumstances and the conditions that she comes across in her daily routine of life. "Her own body seemed curiously alien to her, filled with hate, malice, an insane desire to hurt, yet weightless, almost airborne" (*Wife*, 117)³²

In a new culture, she comes close to Milt Glasser in an alien land. Milt Glasser was Indian born man living with his two sisters in America. Milt Glasser Sister Ina, Mullick

was very infamous lady, drug addicted and coquettish behaviour with men. Ina Mullick's life style was so different she was looking "more American than Americans" (*Wife*, 68)³³ The sanctity and her traditional values begin to vanish after she develops her ties with Milt and his sister Ina. Both the characters Ina and Milt have adopted the Western culture in such a way that they both look more than the Westerners. Dimple gets fascinated towards this new culture. In this new culture Dimple finds liberation and freedom as compared to his own culture. Dimple initially feels unease and estrangement with Milt, but Milt is contrast with the perception of Dimple. He often visits her and she begins to realize that Milt is her supportive and he is foil to her husband Amit. Her husband Amit does not fulfill her wishes but Milt tries to fulfill them, which prompts her to give her heart to Milt. Though she does not like Milt initially but his character was so impressive that in the heart of hearts she finds enough space for Milt. The narrator says, "He was the only one she could talk to. With the others, people like Amit and Ina and even Meena Sen she talked silences. With Amit she could talk about all sorts of things" (*Wife*, 191)³⁴.

Milt always used very soft and sweet words while talking with Dimple. She was desperate to hear such sweet and soft words from her husband Amit. But she never heard such sweet words in her life till the death of her husband. Dimple is much impressed by these words from Milt which she never heard from Amit since their marriage. But Milt is mysterious person with whom Dimple is not able to reveal herself fully. She feels satisfied with herself as she finds him to be lovable and passionate.

They start liking each other and also start enjoying with each other. Milt supported her in all aspects and won her heart. She likes to fritter all time with Milt. She likes to go with him for shopping in different malls, she like to eat Pizza with Milt in different restaurants. She feels very comfortable with Milt and she always wants to walk hand in hand with her lover.

"He wrapped his enormous arm around her cold shoulders; it was a cool protective arm, she shouldn't draw any closer to his body." (*Wife*, 199)³⁵

Thus, Dimple herself was in a state of predicament because she gets stuck between American and her own culture. Eventually she feels guilty of developing extra-marital ties with Milt. She is compunctious so she keeps everything hidden to Milt about her

relationship with her husband. She gets perturbed and in a state of despair she made a plan to murder her husband Amit. She desires to attain the freedom from the sick environment where she experiences the imprisonment and dejected. She attempts to get release from her domicile bondage to free and open atmosphere. Her husband who is the major restriction in her way and she thinks to eradicate him by killing him.

One day Dimple was watching a serial on television, she took her husband in kitchen in order to reveal her extra-marital affair with Milt Glasser. Amit was sitting behind her and spilled sugar which irritates Dimple. Dimple was psychologically disturbed and there were only negative thoughts in her mind. Her mind was full of confusion and she thought that it is hard to live with him. She took knife in her hand and came close to her husband Amit and replied,

“she touched the mole very lightly and let her fingers draw a circle around the delectable spot, then she brought her right hand up and with the knife stabbed the magical circle once, twice, seven times, each time a little harder, until the milk in the bowl of cereal was a pretty pink and the flakes were mushy” (*Wife*, 212)³⁶.

Marriage in the post modern era became an institution which is being looked as an outdated and not so mandatory. The artists like Bharati Mukherjee challenges this grand narrative of the society and the marriage is not considered as sacred institution what it was before. In this atmosphere the extra marital affairs have risen greatly. The women found suppressed and dissatisfied within their domestic life in their laws. They got trapped into the circumstances in such a way as they found the extra marital affair as a releasing affect. Mukherjee creates the character Tara who faces enigmatic situation in her in laws. After her marriage she finds dishonor and repression in her new atmosphere. She in this condition gets completely change and gets transformed as an American lady. She emerges as ‘New Woman’ who enjoys the sexual pleasures with her lover Andy. She becomes modern women and gets adopted and adjusted. She develops extra marital affair in the new society to liberate her sex life. Her extra marital relation is the liberation and the freedom she enjoys. Her wishes remain unfulfilled by her husband and she eventually decides to divorce him and releases herself from the pangs of marriage. The extra marital affair provides her chances to fulfill her dreams and aspirations. She finds her real

husband in Andy and Andy is not a common lover for her but he provides Tara an emotional and physical support. The extra marital relationship symbolizes the post modern culture and shows marriage as a burden. The sanctity of marriage gets lost in the capitalistic society. In such situation the number of divorces has risen. Not only divorce but extra marital affair undermines the imprisonment of marriage in traditional set up climate. Tara finds it a solution to develop an affair with Andy because Andy replaces her husband in many ways. Unlike her sisters, Tara is a traditional girl before her marriage. She does not challenge the patriarchal set up in her society but once he ties up the knot she feels herself released from the imprisonment of conservatism. She expects their marriage could be fruitful for her but it fails and she gets compelled to go a bit on the side with Andy. One cannot accuse Tara to a woman who challenges "*The Sati Savitri System*" of India but a woman who tries to break the shackles of traditional set up which is now looked outdated and archaic in the states like America. On the other hand she eventually maintains Indian "*Sati Savitri System*" when she realizes that she has to go back to her husband. And she finally reunites with her husband. The author through the character of Andy encounters both the cultures of East and West and Tara tastes both of them. She gets stuck between two but finally she comes to her home back when she reunites with her husband.

As we know though the Indian culture is diverse but there is a common thread in it which binds every individual of every community with one another. It is unlike Western life style which individualistic, nuclear, materialistic and spiritually barren. Indian culture has its own pathos and history which in present era is somehow missing but not lost. The post-colonial states like India got much affected culturally, linguistically, religiously, morally and traditionally but still they try to get it back by preserving it. As we can see in many states in South Asian and African countries that how they respect and honour towards their tradition and their forefathers in this post-modern world but the Western countries got drastically changed. The 17th century America and Victorian England has got completely lost. The technocratic and industrialism displaced and undermine the traditional and real values of West. Their faith has got demolished by the two major wars, industrialisation and science and technology. The post colonial authors find themselves lost but unlike Western artists they are not 'lost generation'. Instead of playing with the

broken toys the authors like Bharati Mukherjee and Manju Kapur try to assemble them and place them in a very systematic way.

“Novelists naturally share most of preoccupations of their male counterparts, though in spite of what fanatical feminists would claim, they do ‘have a room of their own’ in the fictional mansion, in terms of certain pressing concerns and attitude towards them.” (*M. K. Naik, 210*)³⁷

India alters from tradition to modernity. Women are taking central role in Indian English Literature. The Indian artists break the stereotypical notion about women. They find the new meaning and new atmosphere in the Indian writing. The Indian women novelists mostly highlight the pathetic condition of women and they focus on that how they can create “a room of their own”. The sufferings and the plight of the women became the hot bed in the post modern era. The writers like Manju Kapur portray the psychological issues of her women characters. The writer focuses on the unconscious desires of the characters and reveals their suppressed desires. Manju Kapur’s representation is the depiction of a common woman who goes through the pangs of domestic and social violence. The woman finds herself other and the subaltern in the male dominated society. She is being treated as stereotypical silenced creature who is a historical and does not place central place in the patriarchy and said,

“I am Interested in the lives of women whether in the political arena or in the domestic spaces. One of the main preoccupation in all my books is how women manage to negotiate both the inner and outer spaces in their lives what sacrifices do they have to make in order to keep the home fires burning and at what cost to their personal lives do they find some kind of fulfillment outside the home.” (*A Married woman, 145*).³⁸

Manju Kapur in the third wave of feminism challenges the patriarchal structure in her novels. She revolves round her subject matter only to the women. Her novels not only highlight the LGBT relationships but also depict the extra marital relationship. Adrienne Rich in her essay entitled ‘*Compulsory Heterosexuality and Lesbian Existence*’ challenges the traditional belief about the heterosexuality that it is natural. She believes that it is social and cultural construction which arises from male dominated society. She argues that women feels herself safe and lovable with a women more than a male.

Woman finds herself in a women and she is being nurtured and cared by women. To explore and understand these relationships many writers got attracted towards LGBT studies and they begin to highlight it in their literary works. Manju Kapur who is also one among them is highly interested in Gay lesbian relationships portray the picture of Indian women into the different socio-cultural settings.

Manju Kapur depicts that how Astha, developed a lesbian relationship with the wife of Aijaz. She tries her best to portray the female issues and uncovered their problems and issues which they faced in their daily life. Astha had everything in her life, like her children, husband and good surroundings. But she does not feeling happy in her life and finds that something is missing in her life. Astha is a dutiful wife and careful mother, she plays an important role as a married woman, instead of that she wants love, respect and care from her life partner. Her family never mulls over on her likes and happiness. They cherish her as per the traditional norms of the society. The love and care of her parents could not bloom, which flattened her individual life. Astha breaks all the social norms and develops love affair with different boys. Astha is not willing to become a caged bird of a middle class society. Being a mature girl wants freedom in life. She is trapped in a middle class family where girls have to follow the norms of the traditional family. Her family selects a groom for her without her choice and blindly she accepted him only because of her family happiness.

After marriage she experiences unhappiness and felt lifelessness, because she had to wait her husband. She never wants to became a dependable wife on her husband in order to that she joined in a school and start teaching there and developed her interest in teaching and became an independent women. Job changes her life entirely and she starts an extra marital affairs. Astha, a modern girl had a great craving for physical relationship with her husband but unfortunately Hemant, her husband was unaware about fact. She was not happy with the love of her husband.

After some time in school where she was teaching, she came in contact a Muslim boy Aijaz. Astha starts comparing qualities of Aijaz with her husband Hemant. In her comparison Aijaz is more dynamic than her husband. Aijaz was very helpful, he always help others and many times he helps Astha, appreciate her in her work which she never

received from her husband Aijaz became a support for her in the state of anguish in loveless world.

Astha gets into the predicament. She longs for peace and prosperous life and for that she is planning to go on pilgrimage to Babri Masque. She feels tranquility and calmness here at Babri Masque with Pipeelika. Pipeelika is widowed woman of Aijaz. Both the women share the same bond because both have experienced the oppression and the repression of the male subjugated society. Kapur has created the characters, who are completely abandoned by the society and they are ready to turn to lesbians. Kapur here proves that the Lesbianism is not naturalization but it is social and cultural construction. Through this profession of lesbianism the two women were able to enjoy the sexual freedom which they could not during their marriage. The author made the lesbian relationship a strong component through which a woman can liberate herself. Both the woman characters revolted against the patriarchal system in the post modern society against the injustice and domestic oppression. The French author Simone de Beauvoir explains Lesbianism as

“Homosexuality for female is one stab among others to square her independence with the passivity of her flesh. And if nature is invoked, it could be said that every woman is naturally homosexual. The lesbian is characterized simply by her refusal of the male and her preference for feminine flesh.” (*Beauvoir, 431*)³⁹.

Novelist highlights passion and reveals the internal consciousness of the characters. She exposes the dejected life of the Astha and her incompatible marriage. She presents the Indian women and describes her state of bewilderment in the patriarchal society. The patriarchal system exploits the innocence of Indian women and makes her silenced and voiceless. This voicelessness puts the women in the state of Otherness. She slams the religious fanatics that how they create the women and made her a silenced creature.

Astha enjoys the sexual bliss with her partner Pipeelika. Sexual gratification is the basic need of human beings, so it is difficult for her to control it. The lesbianism releases Pipeelika and she forgets the harsh realities of her life. Lesbianism for Astha was the alternative sexual satisfaction and she fulfils her desire with her partner instead of her husband. The situation reveals the revenge which she takes from her husband. Judith

Butler argues, “To destabilize the entire system of sex regulation that undoes binary oppositions such as gay/straight” (*Stuart*, 345)⁴⁰

Women have been portrayed as free who enjoys bliss of her desires which she craves for in the male dominated society. Kapur through the lesbians highlights the plight of the women. The Woman like Astha is no longer to bind with the lover or husband who is being interrogated and traumatized.

Manju Kapur is the devoted onlooker of the Indian female characters. She unravels the psychic nature and the unconscious desires of them. In this novel, Astha protests against the traditional ideology and revolts against the male centered society which looks marriage was total obedience and boundation. Astha attains the stage in which she experiences every traumatic situation. It is not only Astha but Pipeelika also who is in need of a full time partner. Both the women are strongly binds with each other not only physically but emotionally and mentally as well.

Astha finds a gratification with the help of Pipeelika; their physical relationship was so strong even Astha does not get the pleasure from her husband Hemant. Astha is much attracted towards Pipeelika, her heartbeats for her as heartbeats for a lover who are very close and in great affection. When they both remained busy and were difficult to meet, Astha felt very dreadful until she did not meet. Astha “felt terrible the whole time” (*A Married woman* 230)⁴¹. One day they both were sitting on the residence of Pipeelika leisurely:

“Pipeelika put her arms around her. She could feel her hands on the narrowness of her back, on the beginning spread of her hips. Gently she undid her blouse hooks, and her bra, looking at her face as she did so and slowly she continued, feeling her back with her palm, coming round up towards her breasts, feeling their softness, especially where the nipples were, feeling them repeatedly... the only sound, the sound of their breaths, close together and mingled.” (*A Married woman*, 231)⁴²

Lesbian's as looked as odd types in the conservative environment and not usually accepted by the heterosexual society. They are not welcomed in the male dominated society as they are being marginalized and humiliated as they are the considered as ‘Other’ creatures. They are not attached with any fixed category in which could be

recognized themselves. In such societies they experience identity crisis. Kapur highlights the causes and the consequences of conjugal life of a structured traditional society where she has to go through the norms and principles which are biased and prejudiced. Astha recognizes, "ready at night, a willing pair of hands and feet in the day and an obedient mouth are the essential prerequisites of a married woman." (*A Married woman*, 231)⁴³.

The writer discloses the hypocrisy of traditional male dominated society and unfolds the secrets which they keep under their hats. These secrets reveal that women in actual sense are an independent being, who is constructed as socially as sexually submissive object. As Simone de Beauvoir remarks, "One is not born, but rather becomes, a woman." (*Simone de Beauvoir*, 1)⁴⁴

Extra-Marital Relationship is the predominant themes in the works of Kapur. She depicted conditions of women in Indian traditional families and how these characters became the rebellious in nature. Family imposed some traditional norms which is mandatory to follow. Love-affair, extra-marital and other relationship are not permissible in Indian tradition. The novelist showed how the Western seed was bowing in Indian culture and how the people became the victim of that culture. In our society extra-marital is not allowed but Manju Kapur showed how the leading character of the novel developed her extra- marital relation with Oxford returns Professor.

Through the character of Virmati and Professor Harish, the novelist showed extra-marital relationship and highlighted the circumstances in which they developed such relationship. Virmati, a college growing girl belongs to the conservative Indian family studied at Amritsar collage where Professor Harish teaches her. Harish an Oxford return modern man bowed the seed of modernity and trapped the Virmati in his cage. Virmati fell in love with Professor Harish and was very close to him. She developed physical and sexual relationship with him. Before marriage she is very happy with Harish and he makes her as a source of sexual pleasure. She never denies or ignores Professor Harish and is always ready for him. Harish never thought that she is not with him. Their relationship was so strong in which Professor Harish starts disliking his wife Ganga. Ganga was very devoted wife. She always considers her husband like God. Though she was not educated in any school or college but her manners was not less than any well educated lady. She was very acquainted about the rights of her husband, which modern women cannot follow.

The author describes the miserable conditions of a protagonist Virmati. In fact the novelist exposes Virmati. Her love for Professor increases day by day. She created an image of Professor Harish in her mind and thinking only about him. He was visible in her eyes everywhere. The love Professor Harish prompted her to forget her family, which nourished her from the childhood day to maturity. But she accepts Harish and denies her family. Indian women are caged in social norms. The relationship of Professor Harish and Virmati create chaos and confusion in Virmati's family. She became mad and did not think about her future life. Only one thing was roaring in her mind and heart i-e love relationship with Harish, which increased problems in her life. The novelist Manju Kapur observed, "Days passed and Virmati's confusion grew. She could sometimes wish that... but what could she wish. Early marriage and no education. No professor and no love. Her soul revolted and her suffering increased". (*Difficult Daughters*, 54) ⁴⁵

She was trapped in her family and in Harish's love. It becomes very difficult whether she denies her family or her lover. It is the responsibility of her parents to select a groom for their daughter and they selected a boy to whom Virmati never met. To marry with unknown man is a loveless relationship. If she accepted the parents' selection then their relationship is emotionless. Her love hangs her in two different poles her traditional family and her love. Manju Kapur beautifully depicted her troubles, "The thought of her wedding was always at the back of her mind, splitting her into two socially unacceptable pieces" (*Difficult Daughters*, 54) ⁴⁶

She wants liberation from the norms of tradition and from her traditional family where girl child has no right to take decisions about life. Harish has also great affection towards her. His letter which he wrote for Virmati revealed his love for Virmati, "imprinted on my mind, my heart, my soul so firmly that until we can be united in a more permanent way I live in a shadowy insubstantial land" (*Difficult Daughters*, 56) ⁴⁷. At the end of the novel it is found Virmati and Harish got married. Though extra-marital gave her pain and miseries but ultimately she achieved which she longs for from the first day.

Thus, Virmati became a rebellious and she fought for her rights against the traditional societies and male dominated society. She selected her partner of her own selection She decided her own future and raises her voice like modern women. The novels of Manju Kapur gave us a concept of feminism and women struggle against prejudice. The author

portrayed the circumstances of women in society and how they fought for their rights. So, Manju Kapur described the key issues related to Indian women and their problems.

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Chapter-6

Conclusion

6.1 Original Perception

Family is the central and core structure of every culture. It is the family which constitutes the larger society, and when one begins to analyze any larger part he/ she has to understand and unravel its minor parts first. Such type of study becomes helpful for the researcher to comprehend the profundity and the essence of that object. The present research study has analyzed and unraveled the relationships and its different dimensions in Indian society. To speak it broadly, in such diverse country the status and the dignity of the family relationships vary but at the same time the Indian family relationship shares some basic ground in all cultures and in all communities. This 'unity in diversity' has been portrayed by almost all the litterateurs of Indian subcontinent especially the contemporary women novelists. The women writers understood the family relationships more profoundly than the male writers. Among such writers are Kamala Das, Kamala Markandaya, Anita Desai, Shashi Deshpande, Bharati Mukherjee, Kiran Desai, Manju Kapur and others. The present study explained has elaborated the family relationships in the novels of Kamala Markandaya, Anita Desai, Shashi Deshpande, Bharati Mukherjee, and Manju Kapur.

The thesis is divided into six chapters and covered five novelists and their select works. The first chapter critically analysed Indian Writing in English especially the Women Novelists. The historical narrative of the Indian English Women Writers and their contribution has also been described in the detailed manner.

The second Chapter explored the origin of the family and the general psyche of Indian families.

The third chapter explained the causes and consequences of failed marriage in India as portrayed by the select novelists. The chapter also analysed the characters and their interpersonal relationship with one another and the alienation that they experienced when they left their families and settled in the families of their in-laws. It shows that the women in

Indian society find themselves in the state of predicament because they do not find the same environment which they dreamt before their marriage.

The Chapter four presented the different types of relationships between members of family. It also compared relationship between father and mother, father and daughter, siblings and other relatives as well.

The fifth chapter disseminated the social and psychological issues of the Indian family. The select women novelists portray the characters who are socially and psychologically disturbed because of the various issues that they faced before and after their marriages. The chapters unfolded that how the ideology and the psyche of the characters changes according to the time and especially when they knowledgeable the social, psychological, economic or other changes.

The last chapter is conclusion in which the original findings of the study are discussed in detail. It also highlights the relevance of it in the present time and analyzes the future scope of the present study.

The research study threw the light on internal as well as the external relationships in Indian family which the select authors portray in their respective novels. The authors share the basic ground with one another and that is why they have understood the Indian social norms and values very deeply. Being women, the mentioned authors unfolded the psyche and ideology of the Indian society. From Kamla Markandaya to Manju Kapur, the thesis has covered the major Indian women novelists. These authors unravel the psyche of women and unravel their unconsciousness. Why they focused on women characters more because according to these authors and the Indian tradition, the backbone of every family is women and it is women who play a very pivotal role in constituting family structure.

6.2 Analysis of Core Chapters

Markandaya who is one of the popular Indian English novelists is considered as the representative novelist. The research study has described her portrayal of the Indian family in her two noted novels *Nectar in a Sieve* and *Two Virgins*. The novelist in her writings depicts the social themes of Indian society. She is known as positive writer

because in the post modern era she is still hopeful to see the new dawn and new light in the Indian families. Markandaya through her techniques is able to grasp the heartbeat of Indian family and their relationships. In *Nectar in a Sieve*, she portrays catastrophic situation of a far flung village where in a peasant's family characters like Rukmani and Nathan experience the battalion of troubles. These characters at some point not able to control the external forces such as the farming, and Industrial system. Nathan who waits to get his job in tannery becomes the victim at the end. Misfortunes and troubles leave the family nowhere. The tannery becomes the cause of their trouble.

What Carlyle and Ruskin have witnessed during Victorian period when Industrial Revolution occurred, Markandaya faced it here. She, like their English counterparts believes that the Industrial system in traditional India has displaced the cultural values of not only urban people but also the rural communities as well.

Markandaya's another noted novel '*Two Virgins*' demonstrates the relationship between two sisters who are too close with each other since their childhood. Though they are closely related to each other but they grow up in different cultures and their behavior and attitude get clash with each other. The traditionalism represented by the younger sister is being destroyed by the modernism represented by the elder one. The relationships of the two sisters with their family and outside family get strained.

Shashi Deshpande's fiction reveals the human and family relationships of Indian society and their course, consequences in the diverse cultures. She highlights the relationship of family in general and husband and wife in particular. She successfully portrays the role of different family members and the conflicts and predicament of Indian family. She once tells in an interview:

“Human bonding is what a writer is involved with. Person to person, and person to society relationships these are two primary concerns of a creative writer and, to me, the former is of immense importance. My preoccupation is with interpersonal relationships and human emotions”. (Vanamala Viswanatha, 254)¹

Deshpande is of the opinion that human being is the part of the relationship and in one or other way one has to live in a relationship and to survive himself /herself in a family or with his/her nears and dears. But it is also the matter that one has to show the limitations of the relationship. She further says:

“I do not like to be branded this or that because life is more complex than that my enduring concern is for human relationships. I certainly do not think my novels are a man vs. woman issue at all”. (*Roots and Shadows*, 24)²

The relationship in her novels has been drawn in a complete manner. She portrays life like characters in her novels and goes deep down in the psyche of any character. Her both the works ‘*That Long Silence*’ ‘*The Dark Holds No Terrors*’ portrays the strained and unprovoked relationship among the family members. In ‘*The Dark Holds No Terrors*’ the daughter is not liked by their mother. Mother prefers always her son. So, in ‘*That Long Silence*’ where one can find the stormy relationship of Jaya with her mother. The daughters too refused to take mothers as their role models. The relationship which the author has portrayed is the realistic representation of the Indian culture where son is more attracted to the mother and the daughter to her father. Deshpande looks the Indian society through historically and culturally. The meta-historical narratives of Deshpande reflect the true Indian idols.

Thus, it is clear that the liaison between mother and daughter is not strong. In addition mothers relationship goals between aunts and uncles in Deshpande’s narratives is more impressive. In ‘*That Long Silence*’ the aunt of Jaya, Vanitamami is a strong woman and is not so very impressive but she gives Jaya a new hope and new aspiration. Her relationship is not good with her husband though, she always feels safe and secure as a wife. She realizes that she belongs to a traditional society which is morally and politically well constructed.

The conclusion that we drew from the works of Shashi Deshpande especially from her two mentioned novels is that she unravels the relationship of the every member of the family and shows value and importance of the every character. Shashi Deshpande should be termed as a liberal humanist than a feminist as she highlights the human relationships and human values. Her fiction does not show only the family relationships but also external relationships. She herself states:

“Undoubtedly my works are all about family ties. But... I go beyond that because the bounding which exist within the family are to an extent parallel to the

relationships which exist between human beings outside... when I am writing about the family. It is not just about the family indefinitely does not limit my canvas on the contrary that it is where everything begins". (Vanamala Viswanatha, 13)³

Anita Desai perked up the Indian English literature and became the inspiration for number of authors within India and outside India. Anita Desai does not only portray the social reality through the family relation but also exhibited the internal psyche of the characters and their growth in the modern India. She endeavors to create the Indian tradition and Indianness. She experiences events and situations which she puts directly and indirectly in her novels.

In her novel *Cry, the Peacock*, Desai depicted the personality of Maya, who is the victim of psychic tumult. Her lawyer who is middle aged person does not go well with Maya. Maya takes him very sensitive and logical but at the same time she feels that he is insensitive towards her. Maya's estrangement inside and outside her family is quite manifest through her experience of isolation. She is not able to go with the situations and she feels that even Gautama makes her feels isolated.

Desai portrays family relationship through the psychological study of the characters of her respective novels, in which she presented the problems of women characters in the Indian context and their instability within and outside their family. Her characters in their pre-marriage period fantasises and vows the dream of a blissful and conjugal life after their marriage but it shatters when they face the antithesis of what they had dreamt of. In the male centered society, the marriage is not being taken as what women think of the marriage. It completely goes anti-thesis to the women's ideology and the aftermath proves to be very negative. Uma Banerjee writes: "The insincerity of the institution of marriage is increasingly taking the shape of a dead albatross around the neck of modern, emancipated, self respecting women". (Benerjee, 123)⁴

'*Cry, the Peacock*' highlights the marital discord and the family problems, and the effect on the different characters. Gautama, Maya and other characters became the victim

maladjustment in marriage and feels insensitivity in their families. The author portrays the picture of a daughter who is too much attracted with her father. Desai portrays here true essence of Indianness that even after her marriage she looks for her father in her husband. It is the marriage which “was grounded upon the friendship of the two men and the mutual respect in which they held each other, rather than anything else”. (Cry, the Peacock, 40) ⁵. Desai unravels that how Maya’s marriage fails and how her dreams get shattered. She does not find any joy and happiness in her life after tie up her knot with Gautama. The colourless and soundless world overlaps her completely. She is not able to maintain her relationship, neither with her husband nor with other in a balanced way. The title of the novel *Cry, the Peacock* designates Maya’s cry for adore and healthy relationship.

Maya finds it too much complicated and complex to maintain the relationship with her husband. She finds his callousness very much torched, and her relationship gets strained in a very slow manner. Maya finds his husband unchanging after their marriage. He is not as sensitive as she expects. Desai tries to explore the world of women before and after their wedding. The two different worlds, the Indian women find contrasting; the world before her marriage and the world after her marriage.

The author in the second part of *Cry, the Peacock* presents Gautama as a heartless and crazy creature. Maya finds him incompatible and the marital discord leads her confusion and bewilderment. Desai in this novel suggests that the childhood and the adulthood experience effect much more on future. Gautama’s future is discontented and she feels insecure and downcast.

The author in this novel primarily focuses on the marital relationships. Whatever the marriages are but Desai portrays the disastrous relationships in her work. Not only Gautama but her parents also do not have a good and satisfied marital life. On the other hand, the other couples like Mrs. Lal who also leaves her husband. In the words of Nila who is divorcee, “After ten years with that rabbit I married, I’ve learnt to do everything myself.” (Cry, *The Peacock*, 162). ⁶

Desai highlights the issues of Indian women and their subordination to the patriarchal culture. The novelist presents how the women accept whatever is said by the head of their family without giving it a much thought.

The same kind of relationship, are highlighted by the novelist in '*Bye-Bye Blackbird*'. The maladjustment of marriage in *Bye-Bye Blackbird* arises through the social problems. The novelist portrays the cultural clash which gives rise to the family conflict. Adit and Sarah, Samar and Bella all are victims of unknown culture. The author portrays the picture of immigration which becomes the serious problem. The couples experiences bewilderment and confusion in their marriage. Desai shows that how Sarah after the marriage suffers in the white society. Being a woman she proves rebellious by marrying with the brown Asian.

Marriage has the different connotations in different cultures. The relationship of a couple in the Indian context has a different meaning while in the Europe, Africa and American cultures marriage is being taken very differently. The present study has highlighted the marriage in the Indian context through the female characters of Desai and highlighted different types of marriages and their role in the social and economic context. Marriage is an umbrella term for the different types such as polygamy, polyandry, monogamy etc. these types play societal significance in the Indian culture and highlights the diversity of different communities sharing the same nation. The diversity of marriage reflects the socio-cultural perspective of the people and society and also portrays the customs and tradition of different religions. Like other women novelists Anita Desai also portrays the lively characters in her works. She entered into the inner psyche of the women characters and point out some social and familial flaws present in the Indian families.

In the novel *Bye-Bye Blackbird*, the author has highlighted the maladjustment of marriage which becomes the main social problems in the Indian scenario. The couples such as Samar and Bella, Adit and Sara become the victims of estrangement and alienation. The novel is mostly based on the immigration. The immigration brings the alienation in which the characters find very difficult to maintain their relationships. The author presents characters with their predicament in which they face different crisis in which the identity crisis is most dominant. She says:

“When she briskly dealt with letters and bills in her room under the strains, she felt an imposter, but, equally, she was playing a part when she tapped her fingers to the *sitar* music on Adit's records or ground spices for curry. She did not have little command over these two charades she played each day, one in the morning at school and one in the evening at home, that she could not even tell with how much sincerity she played one role or the other”.(*Bye-Bye Blackbird*, 34)⁷

Adit and Sara behaves as they have the happy and prosperous married life. Their outer reality is different than their inner psyche. The author has unraveled the inner consciousness of the characters. The tension which escalates throughout the narrative depicts the helter selter relationships and the miscommunication among the members of the family especially among the married couples. The difference between appearance and reality, fact and fiction, truth and concoction are quite visible through the dialogues and the behavior of the characters. The narrative of the novel not only portrays the relationships but also represented the pretense of the Indian tradition. The happy married life which is being shown by the characters to the society is not actually happy. How to understand the characters and their relationships is to unravel the unconscious and to collect the desires and the tension which they had store inside their psyche. Sarah who is always under the tension and social pressure becomes cynic towards her life. She feels,” “who was she...? Both these creatures were frauds; each had a large, shadowed element of charade about it. Her face was only a mask, her body only a costume.” (*Bye-Bye Blackbird*, 39)⁸

Desai presents the character of Sarah who is simple, austere and innocent. She is true representative of Indian *Desi* women who devotes herself wholly and solely to her husband Adit. She like other women does not complain or protest against anything but faces it quietly. Enrich Fromm puts it:

“Both persons involved have lost their integrity and freedom, they live for each other and from each other, satisfying their craving for closeness, yet suffering from the lack of inner strength and self-reliance which would require freedom and independence, and furthermore, constantly threatened by the conscious and unconscious hostility which is bound to arise from symbiotic relationship”. (Fromm, 252)⁹

Like Adit and Sarah, the marriage of Samar and Bella is also same. Desai through her characters try to show that how they become the victims of separate culture. The author has presented a quandary circumstances:

“Two Indian two English women frozen in the stances of players on the stage who had not been told what to do next, somewhere in a locked closet, a slab of marble like a black grave stone awaiting and engraving a grave, a bunch of flowers.(*Bye-Bye, Blackbird*, 188) ¹⁰

Wedding ceremony of Jasbir and Mala is also not smooth in any way. The disharmony and the strained relationship between the two have created much difference. They changed themselves lived in good and structured environment. All the couples which Desai has portrayed are not able to continue their relationships with each other in a smooth way. The growing conflict in the relationships among the couples shows the post modern psyche of the author. Anita Desai attempts to present the marital discord in the Indian context specially and English people generally. The author expresses views about Indian marriage through the words of Adit when he speaks to Dev, “the married couples in India are not in parks, they are at home quarrelling.”(*Bye-Bye Blackbird*, 74) ¹¹ Desai, with the help of her female characters portray the mind of Indian women and the crux of the family. She has got inside the essence of the family relationships.

Desai occupies a very unique and exclusive place among Indian English novelists generally and in women novelists particularly. She proves herself as a strongest author who became the mouthpiece of the common woman in India. She reveals the conflicts and relationships in Indian families by adopting the techniques of dream of consciousness and Eliot’s method of objective co-relative. Her characters like Bronte sisters are life like who reveal their own world through their identity, ideology, culture and civilization. The novelist portrays the alienation and the predicament of women in their in-laws. They are not able to cope up with the pressure of the society, and their hubbies are not able to meet the basic demands of their wives.

Therefore, in the works of Anita Desai one comes across the angst and the alienation in the Indian families especially by the women. All her characters even male protagonists suffer from incompatibility and unhinged relationships. They, in the industrial and rural

India fail to maintain their relationship status. Desai believes that the women writers have very keen observation and insight than the male authors. She opines that they are “more concerned with thought, emotion and sensation.” (Neeru Tandon, 6) ¹²

Bharati Mukherjee's *Desirable Daughters* explores the three different narratives which gives readers to compare and contrast the three different perceptions and ideologies. The readers get the chance to interpret and to unravel the mysteries of different cultures in a single narrative. The New York, Bombay (now Mumbai), and New Jersey presents setting of Indian and foreign culture, adjustment and maintenance of relationship of all the three sisters. The strained and unbalanced relationship of Padma, the disastrous divorce of Parvati, and Tara's confrontation with the different problems fill the narrative of the novel and makes it distinctive.

The author attempts to reveal the radicalization, the cultural shift and the traumatic experience of the characters like Tara, Bishwapriya and her son. The patriarchal culture and the submissiveness of female is the central to the narrative. The novel is the critique of traditional patriarchy of Tree-Bride culture. The narrative deals with the restrictions and the constrictions imposed by the man centered society in family and outside the family. The author through the female characters protests against the atrocities and trauma that a woman goes through. As the readers are witness that how Padma revolts and rebels against the traditional cultural family and society by having a love affair in her teens and getting pregnant. On the other hand, Parvati's protests can be seen through her relationship with Aurbindo Banerjee. The novel is a social and familial protest in which the author attempts to present the women who wish and desire to make her own identity in her family as well as in society as independent and liberate from the clutches of tradition

Her magnum opus *Wife*, though a bit controversial attracted much attention of the critics and literary scholars. Like Desai. Mukherjee portrays the characters of her novel who experience the alienation and estrangement. Mukherjee almost after ten years of her migration to Europe visited her native place and there she experienced some strange questions during her Bengal visit. The novel *Wife* is her real experiences which encounters in her life. The predicament of Dimple in her family is depicted in a very

clear manner. About the character of novel, novel Mukherjee stated in her one of the interviews:

“Dimple of *Wife* rises to murder her domineering husband, something she never would have done in India. Here she would have killed herself. But in America transformation allows her to kill him. She is my dark-faced female Clint Eastwood.” (Express Magazine, March 11, 1990) ¹³

The present study discussed that how the author has discussed the “self” of a woman and her fight with internal and external forces outside India. She feels the different crisis as a wife and as the small member of her community. Mukherjee’s focus is on a woman who feels isolation and is restricted in a private space in America. The author explores the family and the attitude of the patriarchal Indian husband and the other male members outside their native land. Even the character like Dimple who is a traditional Indian girl tries to keep away and isolate herself from American Society and culture. Her husband anticipates her to be a good conventional wife, and adapt some American way of life but not to get too much influenced.

Mukherjee’s satirical vein of the portrayal of the relationships is although stereotypical but based on the reality. The distance from their native country symbolizes the physical and emotional distances too. The couple experiences and feels internal and external pain, i-e the nostalgia, and the pain and conflict in their own relationship. Mukherjee tries to highlight the wife’s dependency on husband, and his authoritarian nature make the relationships strained. The social, psychological and the economic relationship completely alter and affect the husband-wife relationship. About Mukherjee’s characters Brinda Bose says:

“It is not the traditional role models that [Mukherjee's women] reject, but the fact that they can no longer reconcile the models to their circumstances. What drives them to react with violence, then, is their frustration at other people’s inability to understand their changing needs and desires, now that they are no longer confined to the social and cultural patterns of their past.” (Brinda, 28) ¹⁴

American and Indian culture plays a very momentous role in Dimple’s life.. She is in between the two cultures and attempts to make out the way which is balanced and proper. The author portrays the existentialist crisis. She imagines that “her own body seemed

curiously alien to her, filled with hate, malice, an intense desire to hurt, yet weightless, almost airborne”. (*Wife*, 117) ¹⁵

Manju Kapur in her two novels which have been explored in the research work are ‘*A Married Woman* and *Difficult Daughters*’. *A Married Woman* highlights exploits of the character Astha. The author highlights that how the innocence of her has been exploited and misused by her lovers. Astha is very innocent girl who is not much aware about the outside world. Kapur warns in one way or the other to the Indian innocent girls who become victim of the harsh reality and failed to carry on their duties. Even the marriage does not bring peace and happiness to the protagonist. She likes the characters of the other novelists feels alienated and boredom. Her family relationship does not run smooth. The author exposes the frailty of her husband. What is the common and constant in India is the discouragement and the struggle for maintaining the relationships for a women. The author says, “Do you know the shastras say if parents die without getting their daughter married, they will be condemned to perpetual rebirth” (*A Married Woman*, 1) ¹⁶

So, after marriage Astha becomes an endurable wife. But internally she is not satisfied and feels very traumatic. She fails to fulfill her desires and she thinks that her dreams are yet to fulfilled. Kapur openly and boldly represents an Indian married woman and her aspirations and desires in a patriarchal family. The novel is a protest for the liberation, and desire and dreams of the women, she does not fulfill even after her marriage. Kapur exposes different follies of family relationships and the biased patriarchal culture which makes women subordinate and mute. She highlights the different issues which emerge through socio-political conditions and affects the women and her environment.

Difficult Daughters is somehow an autobiographical work of Manju Kapur. It is related with Kapur’s mother Virmati. The socio-political situations are highly influenced the plot of the novel. Ida who is the daughter of Virmati attempts to unravel the past history of her mother which is not known to her. The women by the author are shown is overburdened as one witnesses that how Virmati is pressurized because of her pregnancies and the family duties. Satirizing patriarchal ideology, the author attempts to highlight that how the women in such culture is enforced to the domestic work. Kapur tries to convey that it is only education which can develop the reason of the women and can develop her socially, politically and economically as well. The author through the character of

Virmati conveys that how the woman like Virmati asserts that she can get herself to recognize through the education.

Difficult Daughters is a skilful and a crafty novel which highlights the realism. Kapur creates and recreates a new world where the members of the family get together and enjoys the every aspect of nature and its beauty. Woman is being shown in the domestic and household work where she is not able to come out. The novel completely portrays the world of imagination which is somehow complex and intricate. Kapur wishes the autonomous and self-sufficient women. The women in this novel live in a post-modern society but are stuck to their tradition and culture. The author is not radical and hardcore feminist but she simply wishes that the women in the family should have freedom and emancipation so that she can live and lead her life in a very better way. The author presents her women characters as rebellious:

“I had to be strong to bear the pain, silently, without anyone knowing. I did not want them to believe I was so stupid to bear the pain, silently, without anyone knowing. I did not want them to believe I was so stupid that no matter what you did, I would go on fighting with them over you.” (*Difficult Daughters*, 109) ¹⁷

The Indian women novelists mainly deal with and highlight the issue of submissiveness and subordination of women. All the novelists including Kamla Markandaya, Anita Desai, Bharati Mukherjee, Shashi Deshpande, and Manju Kapur present the women as internally strong and willful but are being looked and made mute and silenced. The family issues that these authors deal in their respective novels show that it is the woman who is the core unit of the family. The women as compared to men can understand the domestic and household problems very deeply and has the ability to solve them according to her expertise and genius. The characters in the novels in one way or the other share the common and basic ground. The women in the Indian society are not as independent as the women in the West. Neither they want the family structure which the women belonging to western countries have nor do they want that type of independence. The women has woven number of dreams and aspirations before marriage and she always remain hopeful that after getting married she would fulfill her dreams but the environment of her in-laws

in one way or the other way suppresses her dreams and she feels utter chaotic and bewildered. All the characters in their families attempt to make the steadiness in their homes and in their in-laws home. Lalitha and Saroja represent the tradition and modernity and the clash between the cultures. In this novel by Markandaya the traditionalism and the modernity go parallel and get contradicted with each other. One sister remains loyal and sticks to his *Bhartiya Sanskriti* while other becomes rebel and she revolts openly and makes herself pregnant before marriage. The modern India is quite rebellious while the traditional society is tolerable and loyal to their culture. Desai's creation presents the high and low culture and shows that how the family relations get imbalanced through modern and traditional India.

The novel *Cry, the Peacock* demonstrates the fear, dream, imagination and harsh reality that the characters face in this novel especially the protagonist Maya. Maya is the typical Indian girl who has been portrayed as a realistic character. Maya like a common Indian girl build a utopian world before her marriage but this utopia proves dystopia after her marriage with Gautama. She loses her mental balance and in insanity she murders her husband without any hesitation. The author's creation of the character of Maya is same as the rebellious character Lalitha. All the woman characters have woven the dreams with the golden thread but all their dreams get shattered while facing the harsh reality of the traditional society. Maya is not one but she symbolizes the Indian women who have constructed a beautiful dream world but it gets shattered. Maya fails to own her own room and then writes there. The marriage disaster displaces Maya and badly affects her relationship and the consequence she faces are really disastrous. In *Bye-Bye Blackbird*, Desai's construction of character of Sarah and her mother are again a contrast in the novel. Sarah being an English girl who has born and brought up in England but leaves everything when she falls in love with Adit. She completely devotes herself to her love and husband. She forgets everything for her husband and does not go back to her own culture and tradition. Though her family does not accept this relationship but still she shows the determination and will power to maintain her status quo of her and her own family. The author here attempts to show the Indianness and traditions which get not affected through the Western culture and the family relation in somehow get maintained.

Tara in '*Desirable Daughters*' is loyal towards her parents and her society. She sticks to her culture unlike her other two sisters. She is completely contrasted to her sisters. She stands for tradition while her two sisters' stand for modernity. Bharati Mukherjee presents both the tradition and modern like the other novelists. The novel revolves round the relationship between the daughters and their father. Tara experiences a series of troubles especially when she loses her husband during the wedding night. She willingly accepts her parents' choice to marry with a tree. She shows her austere and innocent and submissive nature. The other two sisters are rebellious and revolt against the tradition and patriarchy. The modern and traditional clashes are being highlighted by the author. In the *Wife* the character of Dimple is imaginative who lives in ivory tower and always day dreams of her present and future. Like Tara, Padma too shows the submissiveness and non-rebellious nature. Both the characters unconsciously demand the freedom of her choice. Dimple eventually ties up the knot with the engineer and her all dreams gets shattered because what she has thought in her imaginative world does not come true. She also loses the balance of her relationship with her family and her husband though she does not revolt.

Manju Kapur in '*A Married Woman*' described the biasness of patriarchy and conventional ideology. Astha being the only daughter of her bureaucrat father becomes burden for him. The family relationship like Desai's and Markandaya's characters gets strained here again and loses the balance. One can understand that the daughter of a bureaucrat suffers at the hands of his father. Though belongs to a very rich class but she is down to earth. The author portrays the role of a woman in the Indian context. Eventually she ties up the knot but the relationship with her family does not run smooth. The character Virmati in '*Difficult Daughters*' is very close to her father. Her father is Westo-centric person who has the wish to make her daughter educated and to liberate her. The characters in the novel stand contrast to the novel '*A Married Woman*'. Virmati is liked by her mother but she thinks that her mother is physically weak. The relationship between the parents and the daughter does not lose the ground and remain in a balance unlike her previous novel '*A Married Woman*'. The author shows the contrastive relationships in both the novels. In the former the relation loses the balance while in later it runs as to some extent in a very smooth way.

6.3 Relevance in the Present Time

During the post independence era the Indian Writing in English, particularly the novelist flourished and caught the world wide attention. The women novelists bring the social and familial problems into the limelight and depicted the characters which are struggling through the male dominated society. These women novelists in their works attempt to create the consciousness among the masses that how the Indian women in the post modern India still face the hurdles and are being treated as “a submissive sexual object” and nothing beyond that. The women novelists that have been discussed in the research study share some common ground with one another. The women in is in the quest to fulfill her dreams in her in laws after marriage but in one way or the other their dreams get shattered and the family relationship disrupts. The filial and the husband wife relationship get strained and become unbalanced because of the narrow and orthodox system of patriarchal society. These characters either belongs to traditional or modern background but in both they become victims of social system.

The novelists attempt to show that how the modern India and modern Indian women trapped in Western culture and Western thoughts. Through the western education these women in their traditional and male dominated families’ attempts to revolt and rebel for their freedom which they feel and experience missing. They rebel against the bondage and demands emancipation in their families and the authors believe that giving emancipation to Indian women can make the family relationship stable, strong and compatible. The authors does not portray the women characters in their families (both in-laws and their own families) weak but a strong creature who needs support and environment where she can run all the institutions by herself. But unfortunately it is the male dominated society which does not provide the wings to the women and everything gets flunked and ironically a woman is made responsible for all social and familial disruption.

Women writers are more interested to explore the female characters than male characters. The authors in their respective works have put a lot of emphasis on marriage. Marriage in Indian society is shown a sanctimonious institution where a woman plays multifaceted roles and she has to stick to the tradition and the social norms. She is being seen as the *Satti Savitri* to her *Pati Parmeshvar* but instead of all this her dramas and aspirations are

being shattered by the social bias which is controlled by the men. The marriage fails because of growing capitalism, west centric culture, ideological clashes, gender discrimination, and patriarchal bias, and digitalization, lack of time, competition and industrialization. The family is portrayed as no longer a family but the individuals who share the same roof. It is clearly depicted that how the families and the marriage in India have got changed from last few decades in the capitalistic era. The families by their appearance Indian but by essence they are western. What is needed according to the authors through which the family relationships can be run smoothly and will play the active role is to develop the understanding between men and women. Women have been focused more than men because it is women who are the sole responsible for handling the familial relationships and the institution of marriage. She must be given the chance and opportunities so, that she can fulfill her dreams. There should be the proper way of communication, moral education, to give the equal status to women and give them more and more love. These are some resolutions that the readers through the novels get which can help the familial relationships to develop positively and can make progress with leaps and bounds.

The present study is limited to the select novels of the Indian English Women novelists. It can be broaden and taken to the further studies also. There could be the non-fiction, short stories and other writings of the select writers which can be analyzed and interpreted through the family relations and the responsibilities of the women in the family. The research has taken only ten select novels of the five authors. Though it can be enlarged and taken to the further studies by taking the other works of the authors. In this research work the family relationships has been explored and its different dimensions and aspects in the Indian society. The further research can take the other readings through the different perspectives. The plot, setting, characters, narratology and the other aspects can be explored and analyzed.

As one knows that every author represents his/her age and writes and explores a particular dimension of that age. In this study, the focus is not on author but on plot and on the character. The characters especially the women characters have been taken and interpreted. It can be taken to study the other parts of the fiction like the setting, narratology and the social and political conditions.

In the era of materialism, people are becoming more and more money-minded and leading a very hectic life. People do not have any time to express and share their feelings and emotions with the members of their family. After the introduction of social media, all the members of the family are most of the time available online but do not have time to interact in person. It is quite contrary to our Indian Culture and tradition, where we have a well-knitted family value system in which all the members of the family live along with certain ethos and values and have respect for their elders as well as other members of the family. The select novels raised a number of issues related to the causes of disputes, disharmony, disturbance and conflicts among the members of the family. The present study is quite helpful for the readers to understand the causes and concerns of family conflicts, disharmony and marital discord so that reader can understand the gravity of situation. The literature helps to understand the social changes and set-up as well as in this context; the findings of the research study shall be very helpful to understand the dynamics of the change in the family system, family relationship and other elite issues. The present research can be very helpful for not only the students and research scholars of English Literature but also the people who belong to the other subjects like Sociology and Psychology as well. The research study will make the students of next generation comfortable in understanding the family aspects and the different aspects of the relationships in the diverse culture of India.

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