Review of literature

The researcher has referred to the literature available in print and electronic media.


Baharch (2012), in the article, ‘Female Subjects and Negotiating Identities in Jhumpa Lahiri’s Interpreter of Maladies’, critically analyses collection of short stories. The writer observes that Lahiri’s short stories are mostly concerned with the diasporic post colonial situation of the lives of Indians and Indian-American whose hyphenated Indian Identity has led them to be caught between the Indian traditions that they have left behind and totally different western world that they have to face culminating in a ongoing struggle to adjust between the two worlds of the two cultures.


Rana and Beniwal (2012), in the article, ‘Contemporary Women Writers and the Problematic of the Nation’ rightly comment that the intellectual trajectory of female aesthetics has taken a turn, from a concentration on women’s literary subordination and exclusion to women’s separate literary tradition. The writers think that a closer look is required at the negotiations of women writers with bigger subjects like nation and its politics in the creative and critical field of English writing in India.

Misra, (2001), in the article, ‘The Crisis in Human Values in Mulk Raj Anand’s Coolie and Arundhati Roy’s The God of Small Things: A Comparative Study’ Rosy Misra points out that the two
novels are comparable on various levels. Both are revolutionary novels and depict the social reality of conflict between the powerful and the powerless, and treat the downtrodden.\textsuperscript{5}

Suneel, (1995), in the article, ‘Emergence of new women in Indian fiction: A study of Bharti Mukherjee’s Wife, Shashi Deshpande’s That Long Silence and R.W. Desai’s Frailty, Thy Name is (wo)man’ proclaims about new woman. All the three contemporary novels - wife, That Long Silence, Frailty, Thy Name is (wo)man – projects varying images of the new woman.\textsuperscript{6}

Saxena, (1995), in the article, ‘Taslina Nasareen’s Tenacity and Nerve’ she wrote about the problems faced by Nasreena in her real life. She says that her life is in a constant danger and threat but her spirit is undaunted. Such strength and determination, that too from a woman trapped in a male dominated society, is indeed remarkable. She is the controversial feminist writer from Bangladesh. \textsuperscript{7}

Dr. Rathee, (2012), in the article, ‘Image of Woman in Media and Literature: Journey from Difficult Daughters to Desirable Daughters’ examines the image of woman in Manju Kapur’s novel Difficult Daughters and Bharti Mukherjee’s novel Desirable Daughters and also the role of media in presenting the image of women in front of society and brings the reader into contact with a very wide and divergent spectrum of a new women emerging in the midst of complexities and contradiction of neo liberalization era. In Difficult Daughter and Desirable Daughters, the reader is able to analyze and interpret the respective journey of women characters in the context of broader colonial, patriarchal and neo imperialistic oppression and suppression.\textsuperscript{8}

Susikaran, (2013), in the article, ‘A Cry for Social Consciousnesses in Mulk Raj Anand’s ‘The Old Woman And The Cow’ depicts that the most distinguished humanist of today is Mulk Raj Anand, an internationally reputed Indo-Anglican novelists, short story writer, essayist, art critic and poet. From his novel ‘The Old Woman and Cow’ one can find the whole process of making a modern woman from being a puppet in man’s hands to the state of an independent woman who asserts her equal rights with man and demands recognition as such.’\textsuperscript{9}
Singh and Singh, (2012), in their article, ‘Feminism Voice in Anita Desai and Other Indian Writers’ says that Anita Desai does not deal with such a problem which totally the preview of a feminist thinker. There lies a deeper distinction between feminine sensibility does not hesitate to pin point the equal responsibility of female character. While a feminist tries to see only the suppression, oppression cruelties and injustices did to the woman kind in the past and he links these phenomena with the present. Desai does not follow this kind of ideology in her fictional word. Through novels, Anita Desai and other Indian writers try to depict feminine sensibility.  

Malathi and Prema, in the article, ‘Portrayal of Women In The Selected Novels of Amitav Ghosh’, discuss about the women characters of Amitav Ghosh. This article dealt with the portrayal of a women characters in the selected novels of the Amitav Ghosh’s The Glass Palace, The Hungry Tide and Sea of Poppies. Through the portrayal of women he aims to envisage a fore. Amitav Ghosh portrays his women sensitively and infract, they are the leading spirits in his fiction. They are distinct portrayal of a cultural construction. He never present his women as overt radical feminists nor as the stereotypical images of Sita and Savithri. They are the characters of real life and in his novels, he portrays the women characters in a realistic manner.

Chingre, (1995), in the article, ‘Women in the Novels of Arun Ghosh’ has a deeper analysis of Arun Ghoshi’s female characters. It suggests that he seems to have an implicit belief that woman is basically the Aadi Shakti – the riving and shaping force in the lives of his protagonist. She has a mysterious power and means to change destroy or save a man. There are two forms 1) Woman as a mother and 2) Woman as a beloved or enchantress. Broadly speaking Geeta, Meena, Gargi, Yuula, and sheela Khemka belongs to the first group where as Bilasiya. Anuradha and June belongs to the later.

Dubey, (2012), in the article, ‘Identity Crisis in Kiran Desai’s Inheritance of Loss’ gives a quotation from the Sudhir Kaker’s quoted view in Modern Indian Novel in English—“at some places identity is referred to as a conscious sense of individual uniqueness,…..and at yet other places as a sense of solidarity with a group’s ideal” seems to be most relevant with the present discussion. Search of identity goes through two aspects; the representation of difference and the expression of a particular community Thus, one’s identity is an amalgam of both the cultural
difference and identification with the cultural tradition and lack of either generally results in a ‘state of loss’, and it was Macaulay who created a sense of loss in the minds of many Indian.  

Rajeshwar,(1995), the article, ‘The Inner World of Indian Women: Neurotic characters of Indian woman novelists’ points out the inner world of the characters becomes very interesting for critical purpose if they happen to be neurotically disposed. Neurosis reminds us of the fact that there is a seamy side of our civilization. This article is the study of seven novels of Indian English women writers. Anita Desai’s ‘Cry the Peacock’, ‘where Shall we Go This Summer’ Bharati Mukherjee’s ‘Wife’, Kamala Markanday’s ‘A Silence of Desire’, Ruth Parwer Jhabvala’s ‘Get Ready for Battle’ and Nayan Tara Sahgal’s ‘The Day In Shadow’ portray sensitive women in their moments of intense struggle and in their efforts to seek neurotic solutions to their problems.

Barche,(1995), in the article, ‘Facts of Feminism in Indian English fiction’ analyzes that the position of the woman in particular has been paradoxical. That is, She has been the key person, the master figure in the family and yet she has lived the life of slavery, subjugation suffering and suppression. However, now she has started becoming conscious of her rights and responsibilities, distress and destination. Accordingly, she has waged her war, too. Of course this war is not going to be easy and short -lived, as it is against human elements like ego, greed, ambition, selfishness, sadism etc. And she has miles to go before the goal is reached. Finally this Essay closed with the main message for the modern woman: “assert yourself. Don’t suppress it. Let it grow and flourish never mind how many things it destroys in the bargain”.

Roy,(1995), in the article ‘Sense and Sensibility of Women Characters in the novels of Anita Desai’ focuses on the female characters. Anita Desai is safely conscious of her role as a woman writer and has tried best too maintain the tradition for women writers. The writer thinks that Anita Desai is primarily a novelist of inner weather as she has the capacity to present the ability to evolve the changing moods, the ebb and flow of emotion, the flux of thought and mysterious working of the human mind, perceiving and responding to reality. She has a rare sensitivity that enables her to explore the consciousness of her characters.
Varthini,(2013), in the article, ‘Family, A Manacle Of Female: An Appraisal’ aims at bringing self-determination to female from the accountabilities given to them or forced on them even by women. Shashi deshpande, an evident novelist to deal with familial life and women’s predicament is taken for this assessment. The novels of Shashi Deshpande illuminate disharmony in man-woman relationship. Indian woman carried the burden of family, without minding whether the family is extended or nuclear. Shashi deshpandes chosen novel for this evaluation is A Matter of Time, a three generation story in which Kalyani is one of the most important characters in her novels. In this paper feministic approach is applied to bring out female’s pathetic condition in the particular society. Even in though in this twenty first century it seems that female are given freedom to acquire more space in all the fields like astronaut, politics and so on, they are not considered human beings.  

Devi, and Mahalakshmi,(2012), in the article, ‘Depiction of Women in Shashi Deshpande and Shobha De’s Works: A Contrastive Study’, says that, Shashi Deshpande depicts her woman of the modern industrial age, who wants to achieve individuation and authentic self-identity without changing the culture and tradition of society. Shobha De has successfully depicted her woman characters as an individual with freedom of choices. She has projected the urges and desires of the upper class house wives who refuses to be suffocated by their environments. This paper has made an attempt to depict how the attitudes and behavior of women differs according to the society, she belongs to; by highlighting the work of Shashi Deshpande and Shobha De. Women writers in English present an insight and understand the dilemma which modern women are facing in a traditional society, where dual morality is accepted norm.  

Naiker,(2000),in the article, ‘The Image of New Woman in Anand’s Gauri’ presents new woman in the form of Gauri. The Old Woman and Cow deals with the life of eponymous heroine. It in the own words is an “offering to the beauty, dignity and devotion of Indian woman. It must be specially remembered by the Indian woman in this novel for long before the feminist or woman’s liberation movement become fashionable in our country.  

Singh,(2000), in the article, ‘The Image of Modern Indian Woman in Bhabini Bhattacharya’s ‘Music For Mohini’ notes that Bhattacharya’s Mohini in her novel Music for
Mohini present a woman character Mohini. The central theme of this novel is only a clash of tradition and modernity but also that of urban and rural cultures, the superstition beliefs of the rural folk as against the values of modernism in the city dwellers. But in the ultimate analysis, Bhatacharya is able to present a brilliant synthesis of the old and the new in the character of Mohini. In fact, he presents the finest value of Indian womanhood in Mohini’s character.

Usha,(2013), in her article, “The Of Hope And Development In Shashi Deshpande’s A Matter Of Time”, focus on theme of marriage. In the present novel, Deshpande depicts the subtle process of oppression at work in marriage. While the protagonists of her earlier novels can not think of themselves outside marriage. Sumi, the protagonist of the present novel, finds herself unperturbed in such a crisis. She manages herself admirably and becomes self-dependent. A penetrative study of the novel reveals that it raises many issues pertaining to marriage. The theme of the marriage is explored in its different forms and complexities along with the changes which are coming in this institution with the changing socio-cultural milieu. One important aspect dealt in the novel is the exploration of male psyche.

Kolekar,(2012), in the article, ‘An Estimate to Manju Kapurs Works’ comments on Manju Kapurs five well known novels The Immigrant, Custody, A Married Woman, Home and The Difficult Daughters. It is a brief review of the following works and it helps us get an insight into the themes that Kapur deals with. Kapur being a feminist writer will also make us look at her characters and the events they face through the feminist perspective.

Dr.John et al, (2012) in the book, ‘ A Critical view on Manju Kapur’s Difficult Daughters’ is a critical study of the novel Difficult Daughters by Manju Kapur. It is a story of two daughters, Virmati and Ida. Through the story Kapur criticizes on mentality of society. Society accepts man’s guilt and also forgive him but that not happen about woman. Manju Kapur wants to tell how Virmati and Ida both become such a difficult daughters without any mistake to their parents. Gopal and Virmati both fall in love but the punishment bears only Virmati. They focus on characters, Aptness of title, Tradition and transformation as well as studies a novel in feminist approach.
Shresh,(2011), in his research article, ‘Various Types of Narrator in the Selected Novels of Anita Desai’ presents that how a writer’s choice of narrator is crucial for the way a fiction work is predicted by the reader. Critics have for a long distinguished between author and the narrator. It is also noticed that the narrator does not always address the reader but may address person or persons in the novel itself. The present article tries to focus upon the fact that in the writings of Anita Desai there is a combination of all three types of narration. And to justify this point, the article discusses the different methods of narration in the selected works of Anita Desai. At the same time, we have also explored various types of narrators and their implications in various types of literary works.24

Singh and Singh,(2012), in the article, ‘Feminism Voice in Anita Desai and Other Indian Writers’ deals with such problems which are totally the preview of a feminist thinker. There lies a deeper distinction between famine sensibility and feminist approach. The novelist working on the famine sensibility does not hesitate to pin point the equal responsibility of female characters. While a feminist tries to see only the suppression, oppression, cruelties and injustices did to the woman kind in the past and he links these phenomena with the present. Desai does not follow this kind of ideology in her fictional world. 25

Pandey,(2011), in her article, ‘A Discourse on Vikram Seth’s A Suitable Boy: from sociopolitical and Historical perspective’ says that, A Suitable Boy is set in post- independence of 1950’s. Having gone through present work. We also come across with Seth’s opinion on secularism. A Suitable Boy is considered a social satire and globally a social history. Mostly issues displayed by the novel are dealt with national Indian politics in the period leading up to the first post-independence national election of 1952, Hindu-Muslim animosity, the status of lower princes and landlords, empowerment of Muslim women academic affairs etc. Through the protagonist Lata of the novel A Suitable Boy Seth nourishing Indian sensibility, shows the triumph of reason upon passion. 26

Banerjee,(2012), in her article, “The Different Models of Rebellion and its Effect on Society through a study of Small Remedies and Difficult Daughters” proves that the problem of search for identity is inextricably related to the problem of existence. It has been popular theme with women
writers of Indian English fiction in English. They have tried to depict this theme in their works in one way or the other. On one the hand we have early novelists like Kamala Markandaya, Anita Desai, Shashi Deshpande and Nayantara Sahgal dealing with the theme of crisis of identity, while on the other we have novelists like Manju Kapur, Bharati Mukherjee, Shoba De, Arundhati Roy, Anita Nair asserting their rights of being a woman. R.K.Srivastava has rightly said that: “The man-woman relationship becomes more important due to rapid industrialization, growing awareness among of their rights and individualities, and westernization of atttitudes and lives of the people. 27

Dr. John,(2012), in her article, ‘Manju Kapur’s Difficult Daughters’ she says that this book is an aroma to be breathed, taste to be savored and emotion to be felt. It works on two levels, it is India’s fight for freedom against the British Raj and on the other it deals with Virmati’s conflict to live life on her own term and condition. In one of her interview she states, “In my work I aim to show rather than tell.” When she starts writing she has a theme not a story. The story takes shape gradually. 28

Chenniappan and Saravana,(2011), in the article, ‘Postmodern Traits In The Novels of Amitav Ghosh’ say’s that Indian writing in English has stamped its greatness by mixing up tradition and modernity in the production of art. Earlier novels projected India’s heritage, tradition, cultural past and moral value. The novel written in the late 20th century especially after the Second World War, are considered post modern novels. Salman Rushdie, Vikram Seth, Shashi Tharoor, Upamanyu Chatterjee and Amitav Ghosh are the markers of new patterns in writing novels with the post-modern thought and emotion. 29

Singh,(2005), through the book, ‘Persecuted Women in Indo-Anglican Novels’ investigates, analyses and explain the condition of the Indian Women characters as portrayed by the post independence Indo-Anglican novelists such as Anita Desai, Kamala Markandeya, Nayantara Sahgal and the more contemporary Arundhati Roy and Shobha De. The writer thinks that on a broad basis the women characters are found to be suppressed, oppressed and persecuted. The writer focuses on the persecuted women only. 30
Jadhav and Deshmukh, (2013), in the article, ‘Element of Modernity in Shashi Deshpande’s The Dark Holds No Terrors’ say that Shashi Deshpande holds great worth as an Indian English Woman Novelist and the only Indian author to have made bold attempts at giving at a voice to the disappointment and frustration of women. The novel The Dark Hold No Terrors projects the post – modern dilemma of a woman who strongly resents the onslaught on her individuality and identity. Sarita in the novel depicts the journey of modern woman towards financial independence, emotional balance and social recognition As K.R.S. Iyengar points out, “She is a modern perfectionist who defies her own mother to become a doctor, defies her caste to marry outside, and defies social conventions— to advance her career.  

Baskaran and Indu, (2012), article, ‘A Parallel Study on Amitav Ghosh’s The Shadow Lines and Chetan Bhagat’s The Three Mistakes of Life’ an attempt has been done to compare the two eminent contemporary novelists, Amitav Ghosh and Chetan Bhagat, who have taken India to the global scene through their narrative skills. The study is made to read their perceptions of reality, myth, history, politics, characters and related themes. The novels taken for comparison are Ghosh’s The Shadow Lines and Chetan’s The Three Mistakes of My Life. The religious riots of recent decades that broke the peace of the nation India are focused upon. This study focuses on how these riots were dealt with by Ghosh and Bhagat in their respective novels.  

Singh, (2012), in his article, ‘Deconstructing Mother Daughter Relationship: A Study of Manju Kapur’s Difficult Daughters’ criticises the relationship between mother and daughter by tenderness, love and affection. It is generally conceived as the most sacred bond replete with care and concern. The same kind of representation is found in the literature as well of the earlier times, since literature is a mirror to the society in which it is written and received. The role of the mother has been extolled even in ancient epics and scriptures. Swami Vivekananda has eulogized motherhood in these words: The ideal of womanhood in India is motherhood that marvelous, all suffering, unselfish, even forgiving mother. The wife walks behind the shadow, she must imitate the life of the mother; that is her duty. But the mother is the ideal of life, she rules the family, she possesses the family.
Hill,(1986), in the article, ‘Vikram Seth’s The Golden Gate’ argues that Seth’s celebration of the Californian environment puts his status as an Indian writer in doubt. Delves into character formation and gender relations questions the inferred moral values of the text but finds the conclusion delivers the requisite Universalistic standards.\(^{34}\)

Srivastava,(2003), in her article ‘The Invention of India in Vikram Seth’s ‘A Suitable Boy’ explains how Vikram Seth appropriated the nineteenth century realist tradition in novel writing to his own end. The writer thinks that Vikram Seth through the novel tries to reinvent India and the tradition of India.\(^ {35}\)

Olsson,(2011), in the thesis ‘Arundhati Roy: Reclaiming Voices on the Margin in The God of Small Things’ critically considers Arundhati Roy’s novel The God of Small Things from the post colonial feminist perspective, with a special focus on how she models different representation of women, taking as a background the discussions within postcolonial feminism about subaltern and the representation of women from the so-called Third World in theory and literature, as well as the concept of agency from cultural studies. The purpose is reached by studying and comparing three main female characters in the novel: Mammachi, Baby Kochamma and Ammu, centering on their different ways of relating to the male hero of the novel, Velutha, an untouchable in the lingering caste system of India.\(^ {36}\)

Chhikara,(2010), in the article, ‘Manju Kapur’s Difficult Daughters: A Saga of Feminist Autonomy and Separate Identity’ critically analyses feminism in Kapur’s novels. The writer thinks that Manju Kapur presents the yearning for autonomy and separate identity in her women protagonists. In *Difficult Daughters* in the chain growth of the events, Virmati becomes the difficult daughter for her mother as well as Ida for her.\(^ {37}\)

Marx,(2010), in the article, ‘The Changing Image of Women in Indian English : A Study of Arundhati Roy’s ‘ The God of Small Things’ comments that through novel Arundhati Roy reveals the changing role of women in Indian Post colonial literature. The writer analyses the character development of Rahel and Ammu. A discussion of series of disappointment in love which runs through the novel is pursued to show that the disadvantages and oppression of women run through generation and this has its effect on all, including individual, family, and society.\(^ {38}\)
Kumar, (2004), in the article, ‘Postcoloniality in the Fictional World of Amitav Ghosh’ notes that Amitav Ghosh deals with the exploitation and power structures before and after colonization. His novels are innovative explorations into the impact of colonial encounter on cultural, social, and political lives of colonies. The notable points about Ghosh’s protagonists are either they are orphan or alien to the cultural and social milieu in which they are placed. The writer thinks that Amitav Ghosh tries to discover the past of India which is destroyed by the centuries of colonization.