REVIEW OF LITERATURE

The present research work aims to investigate the elements of social realism in Henrik Ibsen’s select plays while finding the worth of ‘Social Realism’ in literature and its influence on society and vice-versa.

To properly understand the research work and to attain the objective, a thorough literature review of the previous work is indispensable. Review of journals, articles, books, papers presented in conferences, etc play a great role in finding substantial relevant information and eliminating the weaknesses if any in the research. A good literature review demonstrates that we know the field and justifies the reason for the research. The following 35 literature reviews critically analyze earlier works in the related field.

Brooke Torrens (2002) in his thesis ‘The Power of Desire in Selected Plays by Henrik Ibsen’ explores how desire operates as a motivating force in Ibsen’s plays, urging the characters to seek fulfillment in their ideals, resulting in both defeat and triumph. The plays depict characters whose inability to sustain ordinary existence provoke contradictory human emotions that both restrict and instigate them as they journey toward their downfall and salvation. The plays demonstrate how desire creates incongruous character relationships and conclusions culminating in death and destruction. The often prohibitive society is also considered that confines the individual, preventing satisfaction of the desire for an idealistic life. The thesis demonstrates that the individual also stimulates limitations, as their own inadequacies obstruct the vision of a perfect existence.

Christina Kelley Forshey (2008) in the thesis ‘Ibsen’s Female Characters in Captivity: An Exploration of Literature and Performance’ examines Henrik Ibsen’s notable female protagonists who are subjugated to an object or a person that manipulates the character’s mental and emotional senses. Consequently, the character’s inner confinement reaches a climax where a decision is to be made whether to eradicate the chains of captivity or to forever remain enslaved. By creating everyday familiar characters dealing with realistic situations, Ibsen fashioned a new style of realistic playwriting and in-depth characterization. The plays ‘A Doll’s House’, ‘The Wild Duck’, ‘The Lady from the Sea’, and ‘Hedda Gabler’ demonstrate the theme of female captivity in the protagonists Nora, Hedvig, Ellida, and Hedda respectively. Ibsen’s female characters are encapsulated in a myriad of bonds and encounter the issues of gender discrimination, suppression, incest, hopelessness, dejection, injustice, unrequited love, and suicide. The deep oppression of an imprisoned identity forces these characters to make decisions for life or death. The literary theme of captivity in Ibsen’s works is based on the social captivity of 19th century women who had narrow possibilities and were always looking for a way out.

Michael C. Wiseman (2010) comments on Nora’s fiscal irresponsibility, whimsical nature and her childlike expectations in the article ‘Nora as a Doll in Henrik Ibsen’s A Doll’s House’. She is also considered extravagant and careless towards her children, wasting time in insignificant things. All this shows her immaturity. She seems more like a child to Torvald than his wife. Finally, when Nora’s expectation from Torvald is shattered that he would sacrifice his reputation to save her when misfortune befalls her, Nora realizes that she should discover herself as a woman. She sheds her doll-like existence and leaves her husband and children to achieve emancipation and seek her identity and power as a human being.
A. Kumaran and Dr. R. Ganeshan (2011) in the article ‘Emancipation of the Woman: A Study of Henrik Ibsen’s A Doll’s House’ highlight the principal theme of marriage and submissive role of women in society, and thereby vindicate women’s freedom from the fetters of stereotyped conventions. The article pleads for salvation of women, her emancipation from slavery, and her liberation from the restraints of custom and convention. It suggests that true marriage is not based on illusions and fantasies, but, is the perfect understanding between the couple by each respecting the individuality of the other. The modern society is an exclusive male society, with laws made by men who assess feminine conduct from a masculine standpoint. Ibsen’s Nora hides her true feelings and readily complies with the traditional roles of a meek-daughter, a puppet-wife and a doll-mother to please her father, husband and children. There is a conflict between what she pretends to be and what she really is. Eventually, to emancipate herself, Nora bids good bye to her family and home for self-enlightenment and to experience the brave new world. Thus she moves metaphorically from the role of a little animal, a lark, a squirrel, to a new-born human self with something of the tragic sense of life. The article observes that emancipation of today’s women is a trumpet call to raise the banner of revolt for their lost rights.

Noorbaksh Hooti and Pouria Torkamaneh (2011) collaboratively in their article ‘Henrik Ibsen’s A Doll’s House: A Postmodernist Study’ express their views on the Henrik Ibsen’s ‘Doll’s House’ from the postmodernist perspective which reflects on revolting against the mummified presupposed principles of the world of Modernism. The article discusses the ambiguity of postmodern world where rules undergo frequent alterations on new grounds and with this angle it judges Nora’s dilemma and her decision to discover her identity.

Dr. Paonam Sudeep Mangang (Dec 2011) in his article ‘Ibsen And Freud: A Study Of Hedda Gabler From A Psychoanalytical Perspective’ attempts to examine Ibsen’s female character, Hedda Gabler from the psychoanalytical viewpoint of Sigmund Freud. The intention is to find out whether Ibsen’s plays were influenced by Freud’s study on psychoanalysis or whether Ibsen was the force behind Freud’s study. In the play, Hedda Gabler is very much influenced by her father who teaches her all kinds of masculine acts like riding horses and firing pistols instead of preparing her for wifehood or motherhood. These masculine lessons evoke her latent wish to be a man and she wishes to shove away all feminine ways. But being a woman with a strict compliance to social conventions, she cannot become the sort of person she wishes to be. This psychological repression ultimately makes Hedda a neurotic. Ibsen published the play about ten years before any of Freud’s works were published. This means that while Ibsen was writing the play, Freud was at the initial stage of his study. The study of ‘Hedda Gabler’ throws light on some key aspects of psychoanalysis like Neurosis, Repression, Hysteria, Phallic symbols, Oedipus complex, Transference, etc. on which Freud was to deal on later. This argument points to only one direction, that Ibsen was definitely an influence to Freud in his study of Psychoanalysis.

Dr. Shahzad Ahmad Siddiqui and Dr. Syed Asad Raza (2012) in the article ‘Realism in Arms and the Man: A Comparative Study - Realism and Idealism’ aim to accentuate the elements of realism in George Bernard Shaw’s anti-romantic comedy ‘Arms and the Man’. The play is influenced by Ibsen’s teaching that a true drama must deal with human life, emotions, and things near and dear to ordinary men and women. This article attempts to present two contrasting ideas ‘realism’ and ‘idealism’, where the idea of the realist trumps over the idealist. Being an iconoclast, Shaw attacked the romantic and idealistic notions of war and love, and presented the
real picture of the society and everyday activities of his time through comedy. The play has serious themes with natural characters and dialogues attacking the social follies and evils to bring about a positive change in society.

Firoza Khalid, Hafiz with Ahmed Bilal, Hafiz Mukhtar Ahmed and Khalid Masood (2013) in the article ‘Critical Review of Ibsen’s Female Character Hedda Gabler’ aims at highlighting that there is a controversy in Hedda Gabler being a feministic character. The article reveals that Hedda does not exhibit feminine traits at all. Rather, she is a dominant man-like character ruling over others, having no mother-like traits and emotions. She is very cruel for her unborn child by committing suicide at the end of the play.

Hadi Hemmati (2013) in the article ‘A Reality Beyond Truth: A Lacanian Reading of Henrik Ibsen’s The Wild Duck’ aims to scientifically study the themes and characterization in Ibsen’s play ‘The Wild Duck’ to throw some light on the unconscious aspects of its main characters Gregers, Hjalmar and Hedvig whose actions are guided by unconscious pathological motivations rather than conscious intentions. All these characters are reluctant to confront reality and believe that by obliterating their illusion, the reality itself would be demolished. The main argument of this article rests on psychoanalytical criticism of the play with the aim of uncovering the unconscious motivations of its principle characters.

T. S. Rajeswari (2013) in her article ‘Henrik Ibsen’s A Doll’s House and R.K. Narayan’s Dark Room – An Appraisal’ focuses on the response of both the authors to the condition of women in middle-class society. Narayan’s ‘Dark Room’ and Ibsen’s ‘Doll’s House’ both reveal the long prevailed male dominance and female subjugation instigating the cry for freedom from the part of women. The treatment of the subject is different but the concept of financial liberty for women reverberates in both the works.

Dr. Paonam Sudeep Mangang (April 2013) in the article ‘What Shaped Ibsen into a Major Playwright?’ explores the factors which stimulated Ibsen to write the modern social realist plays, which made him renowned worldwide. The dramas of Shakespeare, Holberg, Ewald, Heiberg, Hertz, Collett and Bjornson greatly influenced Ibsen’s dramatic techniques. Theatre of Denmark also influenced Ibsen. The most influencing factor was the speech of the Danish critic Georg Brandes which appealed for socio-critical and realistic literature to end Romanticism. The article reveals the transition of Ibsen from a romantic poet to a renowned realist playwright portraying societal realities through plays and evoking awareness in people.

Dr. Rregjina Gokaj and Dr. Olimbi Velaj (Oct. 2013) in their collaborative article ‘The Socio-Political Aspect in Ibsen’s Plays’ concentrate on sharp social and political aspects of Henrik Ibsen’s most notable plays A Doll’s House, Ghosts, and Pillars of Society. The article compares the main lady characters of these plays namely Mrs. Helmer, Mrs. Alving and Mrs. Bernick respectively which play a crucial role in the plays.

Amir Hossain (2014) in the article ‘Re-thinking A Doll’s House: A Study of Post-feminism’ focuses on the changing role of woman in the post-modern bourgeois society where she revolts against the traditional customs and gender bias with a view to equalizing human rights. The article draws our attention to the importance of dramatic art in catalyzing post-modern feminism. Woman, who was afflicted, silenced, tormented and insulted socially, politically, culturally and economically, has now started seeing the world with her own eyes renunciating male gaze. The article aims to convey the feminist message as articulated in Ibsen’s A Doll’s House, to post-modern generations. Ibsen’s powerful female creation ‘Nora’ symbolizes universal feminism.
awakening neglected female community all over the world; seeking self-identity, freedom and power; and protesting against male dominant rule.

**Preeti Sharma (2014)** in the article ‘**Social Realism in the Short Stories of Om Goswami**’ focuses on the elements of realism present in the short stories of Dogri writer Om Goswami. Goswami’s short stories are realistic with social themes providing a deep insight into human realities and character. The story ‘The Crocodile’ deals with the theme of corruption and presents the real picture of the pathetic condition of the exploited laborers in Dogra society. ‘The Bird of Gold’ exposes the reality of corrupt politicians of India who are ruining the country of its wealth. The stories ‘Down and Out’ and ‘Bereavement’ depict the misery and frustration of the unemployed youth. The stories of Goswami present the true picture of the real human experiences and the human life through realistic characters, situations and themes which are heart touching and convincing.

**Amir Hossain (2014)** aims at comparing and contrasting the important aspects of writing of the Norwegian playwright Henrik Ibsen with those of the Spanish playwright Jose Echegaray through the article ‘**Re-interpreting Ibsen and Echegaray**’. Both the dramatists have employed Social Realism in their plays to reveal the unnoticed social, moral, economic and political issues of daily life and unveil the complex problems of human beings from different perspectives. Their art of characterization and creation of settings are natural with the stamp of everyday life.

**Dr. R. Dyvadatham (2014)** in his article ‘**Social Consciousness in the Select Novels of Rabindranath Tagore - A Review**’ presents an analysis of specific social awareness depicted by Tagore in his select novels like Binodini, The Wreck, The Home and the World, and Elder Sister. Tagore’s novels deal with life of the middle class family where the position of not yet emancipated Indian woman is miserable in a patriarchal society. The female protagonists of the novels are portrayed as yielding, tolerant and broadminded. Majority of them are economically and emotionally dependent on men as a daughter, wife or mother. The women characters of Tagore are very real, convincing and full-blooded, rebelling against the social injustice which deprives them of the woman’s right to love and happiness. The woman in Tagore’s novels symbolizes the sensitivity and energy of the Mother Nature, and is not the sensual nymph of a hedonistic society. Against the contemporary background of hatred and violence, vice and superstition, the novels of Tagore are the artistic transfiguration of the vital values of Indian culture and social consciousness.

**Amir Hossain (2014)** in his article ‘**Symbolic Realism in Ibsen’s A Doll’s House: An Overview**’ focuses on Ibsen’s realistic attitude towards the 19th century Scandinavian society featuring women’s problems and conflicts of the then bourgeois families. The article exposes Nora as a symbol for universal feminism yearning for woman's liberty and emancipation. According to the social norms of the time, in the beginning, Nora concerns herself only with being a perfect daughter, wife and mother pleasing others. But later, she discovers that she has no individuality and that her life is just a bundle of lies and a stretched line of subjection to the masculine power of her father, husband, family and society which turned her into a mere 'doll'. She realizes that she cannot continue just being her husband's shadow. Eventually, she decides that she has duties to herself that are above of those of being a wife, and finally leaves everything behind to find her own identity outside, facing life and having her own experience. The article critically examines Ibsen’s art of characterization.
Amir Hossain, Vlera Ejupi, Arburin Iseni and Liljana Siljanovska (2014) collaboratively in their article ‘Power and Sexuality in Henrik Ibsen’s Ghosts’ focused on deception, brutality, falsehood, irrationality and subjugation of women by men in the 19th century Scandinavian bourgeois society. The article reflects on infidelity of an alcoholic licentious man resulting in his contraction of an incurable venereal disease named syphilis which passes on to his son leading to his dutiful wife’s inner struggle and dilemma whether to endure her son’s pain or to administer the poison.

Nisha Rani (2015) in her article ‘Critical Survey and Critical Analysis on Social Realism in The God of Small Things of Arundhati Roy’ aims to examine various social issues and elements of social realism present in Roy’s novel ‘The God of Small Things’. The most critical social problems dealt with in the novel are untouchability, gender discrimination, clashes of culture, infidelity, emotional insecurity, hypocrisy, corrupt police administration and exploitation of the unprivileged. The novel emphasizes the indispensable role of sex in life. Through the novel, Roy tries to sensitize the society towards the cruelty and absurdity of some of its useless traditions. The novel is forceful appeal for the upliftment of the downtrodden in Indian society. Just like Henrik Ibsen, who satirizes man dominance in his plays ‘A Doll’s House’ and ‘Hedda Gabler’, Roy hurls a harsh satire on the man’s domination over woman in her novel, saying that a woman is not merely a toy or an object of pleasure to gratify the man’s baser passion but is the noblest and richest part of a man’s life. The article presents all the burning problems of the society mentioned in the novel.

Dr. Vikas Jaoolkar and Poonam Matkar (2015) present their views on the harsh realities of modern life in their collaborative article ‘Social Realism in the plays of Mahesh Dattani’. The article ponders on the social issues and characterization presented in Dattani’s realistic plays like ‘Where there’s a Will’, ‘Seven Steps Around the Fire’, ‘Tara’ and others. In these plays, the brutal realities and burning societal issues like gender bias, discrimination towards homosexuals, greed, futility of relationships etc are put forth. The characters of the plays are pulled from the same degenerating society in which we live but are indifferent to its flaws out of fascination.

Kavita (2015) concentrates on the importance of the literary movement ‘Social realism’ in her article ‘Social Realism in John Steinbeck's The Grapes of Wrath’. Through ‘The Grapes of Wrath’, the novelist John Steinbeck attempts to present the true picture of the society, unraveling the stratagems of rich land-owners and the capitalists, and sympathizing with the farmers, migrants and poor people. There is a pathetic realistic depiction of the farmers’ situation which appeals for greater social commitment and compassion and exhorts us for formulating policies of equality and justice. The article describes the novel as the true essence of realism showing the entirety of human nature.

R. Renuka Narasiman and Dr. Vinita Singh Chawdhry (2015) in the article ‘Social Realism in Aravind Adiga’s Short Stories’ contemplate on socially-committed Indian English novelist Aravind Adiga’s social novels focusing on the sufferings, misery and dejection of the impoverished as a result of the exploitation of the downtrodden of the Indian society. The article highlights social realism reflected in Adiga’s short stories. Adiga has taken the themes of his novels and short stories from real life like: religious hypocrisy, feudal system, the place of woman in the society, poverty, hunger and exploitation. His characters are the unprivileged persons whom he met. His works represent to us the lives of India's poor citizens in a practical and sympathetic manner. His novels and short stories present a minute picture of Indian society, with special focus on the plights and misery of the crushed and oppressed persons and their
struggle for a better life. With intensifying tragedy at each stage, his fiction highlights the life history of small poor children, the dejected youth, extremely needy and starving Indian people, and underprivileged like rickshaw pullers, scavengers, and also drug addicts. Adiga wants to awaken the exploited, suppressed and dehumanized classes of the society.

Amir Hossain (2015) in his paper ‘Henrik Ibsen and Indian Bengali Literature: A Stage Production Perspective’ aims to investigate the influence of Ibsen’s plays on the Indian Bengali Literature through the stage production. The paper focuses on Ibsen’s social realist plays to universalize Ibsen’s views, and uses them to discuss social, religious, cultural, political, economic and feministic circumstances of people in Indian Subcontinent. It also focuses on critical judgments of Indian poets, playwrights and producers along with their perception, translation and stage production of the plays.

Dr. Sunanda Sinha (2015) in her article ‘Truth, Reality and Illusion: A Perpetual Reading of Ibsen’s Ghosts’ focuses on and assesses Ibsen’s attempt of answering (in his play ‘Ghosts’) the necessity of deceptive perceptions of life’s reality to survive in the modern world. The paper reveals that truth inflicts limits on practicality, dreams and ambitions. Mrs. Alving is haunted by the ghostly memories of her depraved dead husband, his misdeeds and her dark past, which she camouflages by creating a happy illusion for herself, the society and her son in form of raising an orphanage in memory of her husband. Both Pastor Manders and Mrs. Alving live a life of pretence and delusion by keeping up the appearance of a dutiful pastor and a devoted wife respectively. Thus, the play depicts obligations produced by outmoded beliefs and ideals. The truth is limited by the need to remain dutiful and the pragmatic presence of lies/illusion becomes the undeniable politics of duty.

V. Kavitha (2015) in her article ‘Revolutionary Qualities in Nora of Henrik Ibsen’s Doll’s House’ focuses on the sudden rebellious transformation of Nora’s submissive nature. Dedicated, tender-hearted and caring Nora when realizes that her eight years of marriage with Torvald is nothing but a charade without love, she dares to take the revolutionary step of leaving her spouse and children to discover her self-identity as a human being and to educate herself.

V. Meenakshi and Dr. M. Premavathy (2015) in the article ‘Offensive Women and Defensive Men in Ibsen’s Plays’ attempt to highlight Ibsen’s protesting female characters who renounce their meek and submissive nature to revolt against the controlling and dominating male character, be it brother, father or husband. This rebel of women against men makes them the real victims because they are eventually unable to deal with the circumstances in the conventional world.

Dr Sheeba Azhar and Dr Syed Abid Ali (2015) in the article ‘Theatre as a Social Institution’ contemplate and express their concern on the miserable condition of theatre today owing to its increasing distance with social reality and actual life. Today’s theatre depicts shallow life and aims to entertain only and not educate. Theatre is losing interest in the rational, psychological examination of characters. Theatre is a social institution and must reflect social relationships through its characters and acts. The article is an analysis, how theatre can fulfill dual purpose i.e.to entertain and to give message to the society but employing ‘social realism’.

Dr. Anjan Kumar (2015) in his article ‘Glorification of Individualism in the Plays of Ibsen’ focuses on Ibsen’s ideology of individualism. Ibsen seems to allude to the point that the laws and customs of the society are simply meant to restrain an individual form achieving happiness and satisfaction which he craves for ever since he is born. The dramatist glorifies the private life or
an individuality of a person even at the cost of family and society. Ibsen’s plays deal with rebels who dislike conforming to the boring and meaningless conventions and traditions of the society. Even age-old institutions of marriage do not hold much importance for the playwright when the question of dispensing with individuality comes in. The dramatist subordinates marriage to individuality. The conventional matters of the society which are considered to be the pillars of society should not deter the natural growth of individuals. The women in his plays suffer not because of any inherent follies in them but because they are subjected to a double standard of morality practiced in the male dominated society. For Ibsen, individualism implied a sense of liberty. It is the kind of liberty that brings happiness to an individual. He seems to eliminate all possible hindering forces, for ensuring liberty to individuals. Individualism for Ibsen implies denouncement of hypocrisy of human society and various institutions which are meant to restrict freedom to individuality. He tries to ridicule the institutions that have always been perpetuated to restrain freedom of individuals.

K. Siva Shankari and Dr. V, Ganeshan (2016) explore the complex ways a woman perceives her conjugal relationship and suffers because of contradiction between reality and fanciful expectations in the article ‘Conflict between Reality and Fantasy: A Psychological Exploration of Bharathi Mukherjee’s Wife’. The article analyzes the complicacies which arise in the subconscious mind of Dimple who finds herself perplexed between her fantasized world of unrealistic expectations and the real world of obligations. Dimple is entwined in her dream world for ever. She never faces reality. There is a clear contradiction between her mind and body leading to a neurotic condition. The inner blissful demands and outer harsh realities as well as the liabilities of unhappy married life create a conflicting situation which eventually drives her to abort her unborn child and murder her husband.

Pallavi Srivastava (2016) in her article ‘Gender Biasness as the Social Realism in The God of Small Things’ examines the social realism present in the form of gender discrimination throughout Arundhati Roy’s novel ‘The God of Small Things’. The article focuses on the real pathetic condition of a single woman in the man-dominated society and compares the psychology of orthodox women with that of a woman of radical thoughts. The most prominent themes of the novel are realism, feminism and the tragedy of the subaltern. The novel reveals the universal subject of injustice against powerless women, children, and the scheduled castes by the powerful people of the society. The novel is about the violence inflicted on a woman both from her parental side and husband’s side. The mute acceptance of a woman’s fate is something expected from every woman if she wants social approval. There is a deep-rooted discrimination between men and women in the society. A divorcee man can avail all the opportunities to live his life to fullest, but a divorcee woman is forced to accept that she has lost all the opportunities to live with dignity. Roy has painted the reality of gender bias with subtlety.

R. Sivarajan and G. Vivekanandan (2016) criticize idealism and blind adherence to the old beliefs, traditions and outdated ideals in the article ‘Henrick Ibsen’s Ghosts: Ideals and Victims’. Ibsen wrote the realistic play ‘Ghosts’ as an answer to the objections raised by the critics on Nora's flight from her dominant husband and children in ‘A Doll's House’. On the contrary, in ‘Ghosts’, the idealist Mrs. Alving, decides to stay with her profligate husband clinging to the outmoded ideals, moral responsibility, and sincerity towards conventional values. The ghosts of these obsolete ideals, old dead doctrines and beliefs victimize her to the pitfalls of tragedy. If she had renounced Mr. Alving, she wouldn’t have suffered the tragedy of struggling with a depraved husband, and wouldn’t have begotten Oswald and suffered as a witness of her
son’s agony and death. The play is an attack on idealism, and presents marriage as a useless sacrifice of human beings to an ideal. The article reveals Ibsen’s iconoclastic view that blind adherence and devotion to obsolete ideals, old traditions, dead beliefs, and superstitions will result in misery, affliction and suffering.

Sumaira Rashid (2016) focuses on the pathetic monetary condition of women in society, with modern stand-point, in the article ‘The Financial Exploitation of Women in Plays of Ibsen: A Modernist Study’. The article manifests the stereotype held by men who dominate women and obligate them to always be dependent on men (father, brother, husband or son) for financial needs and materialistic pursuits. Having no right for property, women find themselves fettered in the masculine world.

Amir Hossain (2016) in his article entitled ‘Ibsen’s Treatment of Women’ attempts to consider the categorization and treatment of contemporary middle-class women characters in Ibsen’s plays. The author remarks that Ibsen’s art of writing plays reveals his deep exploration of the familial, social, cultural, psychological and economic conflicts encountered by women in day-to-day life. The article throws light on marginalization, subjugation, mental trauma, suffering and dilemma faced by women in the man dominant society of 19th century.

Robert M. Adams (2016) in the article ‘Henrik Ibsen’ in ‘Encyclopædia Britannica’ considers that Ibsen was in the front position of those early modern authors who can be referred to as the great disturbers. Ibsen wrote plays mostly about ordinary and commonplace persons, but from them he drew out insights of amazing directness, great subtlety, and flashes of rare beauty. His plots are not cleverly planned games but are the deliberate acts of cognition, in which persons are stripped of their accumulated disguises and forced to acknowledge their true selves, for better or worse. His plays characterize economy of action, penetrating dialogue, and sincere thought. His aim was not to criticize or reform social life but to blow it up.

Aishvarya Pratap and Dr. N. Padmasree (2016) in the article ‘Social Reality and Change with Special Reference to Chetan Bhagat’s Novels’ bring to light Chetan Bhagat’s brilliant style of exposing reality of the Indian society in the post globalization era. The article shows how Chetan Bhagat’s novels unveil the dismal sides of contemporary society and system, and how with a clear set of values, social transformation is certain. All his works speak of social evils which damage the development of individual and society. He writes about each aspect of India’s culture, problems, and languages and depicts the life of young generation. He focuses on contemporary urban issues, the quality of private coaching centers, student suicides, unfulfilled ambition, widespread corruption, inter-caste marriages, the attraction of professional jobs and career choices. His novels stress on the importance of redefining social values, and spread his message of responsibilities towards society and nation.