

ISSN: 0976-8165

# The Criterion

An International Journal in English

Vol. 7, Issue-5 (October 2016)

*The Criterion* 

7th Year of Open Access

Editor-in-Chief  
**Dr. Vishwanath Bite**

[www.the-criterion.com](http://www.the-criterion.com)

About Us: <http://www.the-criterion.com/about/>

Archive: <http://www.the-criterion.com/archive/>

Contact Us: <http://www.the-criterion.com/contact/>

Editorial Board: <http://www.the-criterion.com/editorial-board/>

Submission: <http://www.the-criterion.com/submission/>

FAQ: <http://www.the-criterion.com/fa/>



ISSN 2278-9529

Galaxy: International Multidisciplinary Research Journal

[www.galaxyimrj.com](http://www.galaxyimrj.com)

## Theme of Matrimony in Shobhaa De's *Second Thoughts*

**Bhusan Sharma**

Research Scholar,

School of Languages and Literature,  
Shri Mata Vaishno Devi University, Katra.

### **Abstract:**

Women novelists in contemporary Indo- Anglian literature have developed their style which expresses their feminine sensibility, their own world of experiences with a recurrent theme of matrimony. Shobhaa De, a model turned writer, emerges as the spokesperson of the urban women in her novels.

De in her novel, *Second Thoughts* focuses on the most significant social issue, infidelity in the institution of marriage. Maya, the central character is stifled by the confines of an arranged marriage to a man who is completely indifferent to her desires. The stage is set for an “explosive tale of love and betrayal” that surfaces the “hollowness and hypocrisy” lurking behind Indian traditional marriages and “paths not taken.” De not only expresses the frustration and emotional turmoil of Maya but through her, raises a strong protest against the patriarchy which discriminates, subjugates, marginalize, colonize woman on the name of marriage.

**Keywords: patriarchy, colonize, feminine sensibility, hypocrisy, betrayal.**

Marriage is not a celebration of a ceremony. Marriage is not all about exchange of rings or garlands. It is all about a process of promising each other for leading a conjugal life. Religiously marriage is supposed to be the holy union of two souls and bodies. Amongst Hindus, the wife is known as “Ardhangini” or “better half”. Despite the idealized concept of marriage, a woman in reality is essentially a subservient partner in marriage. The changing times have changed the living conditions, environment, and social set up. The ideology of marriage is also changing. The most compassionate relation is becoming more complicated. In the ancient times man was at war against nature, then with society, and finally with the most complementary relation- spouse. Under the sacred relation of husband and wife, we find a colonizer and a colonized and under the sanctity of marriage, colonialism. Marriage is said to be a civilized way of subjugation.

Contemporary Indian Woman's writings show a delineation of inner life and subtle interpersonal relationships. In our culture individualism and protest have often remained alien ideas for a woman. Marital bliss and the woman's role at home is a central focus. It is interesting to see in the contemporary writings the emergence of not just an essential Indian sensibility but an expression of cultural displacement. Margin has occupied the center and subtle have now started speaking. Women centered approach that has been introduced, interprets experience and feminine sensibility. Women are more assertive, more articulate in their expression which is giving way to activism. The result is that many seminars and symposia are being organized on woman literature.

Shobhaa De, a celebrity, writer, devoted wife, and mother of six, describes herself as an ‘obsessive-compulsive writer,’ columnist, commentator and author of many books, realistically

presents an insight into urban women's life and also reveals her plight in the present day society. She has portrayed the image of subjugated and marginalized women in her novels. De emphasizes on incompatible marriages, traditional norms of behavior and patriarchal social system that oppresses and exploits women. She draws our attention to women's exploitation, discrimination and commoditization. As a feminist writer, Shobhaa De's novels raise a strong protest against the male-dominated Indian society where women are never regarded as autonomous beings and are denied the freedom to act and live according to their will. De reacts against the male culture and strongly despises the marginalization of women.

Shobhaa De is the first to explore the world of urban women of higher social strata. She brings to the surface that male hegemony is no longer acceptable and women have started thinking for themselves. The female characters in her novels appear more powerful than men. Like her portrayals, De is also a bold writer who dared to unearth those issues which were never put to public by any woman writer like man-woman relationship, lesbian and homosexual relationship, physical need of a woman, or the emergence of live-in-relationship. Through her novels, she makes her readers to introspect about fast waning faith, love, and satisfaction in marital relations. Why has the C-word (commitment) disappeared from relationships? She discusses the sensitive aspects of human relationships and human life tactfully. She is gifted with intimate understanding of the psyche of women and her problems. Her novels not only expose the hollowness and hypocrisy of marital relations in elite class but contain frank description of sex life for which she is often criticized and has never been considered as a serious writer. But a serious reading of her novels shows her sensitivity, seriousness and concern for women. She has written fifteen books till now, seven of them being novels – *Socialite Evenings* (1988), *Starry Nights* (1990), *Sisters* (1992), *Strange Obsession* (1992), *Sultry Days* (1994), *Snapshots* (1995), and *Second Thoughts* (1996).

*Second Thoughts* is the seventh novel of Shobhaa De. Through the story of love and betrayal in '*Second Thoughts*,' De exposes the hollowness and hypocrisy of Indian marriage system. It not only lays bare the pain and agony, frustration, depression and marginalization of Maya, the central character, by the traditional cold attitude of her husband, Ranjan but De also focuses on the infidelity in the institution of marriage. When a woman is caught in the trap of marriage, the colorful picture melts gradually in front of her. She struggles to redefine her identity but ends up in lack of communication. At this juncture, the woman feels marginalized, subjugated oppressed and lonely. Like a colonized she uses an agency or her way to protest. She considers another man as a substitute to share her love. Mismatches always lead to destabilization in family life. Shobha De's novels expose the moral and spiritual breakdown of modern society's marriage system and marital relations. The institution of marriage is under threat. Marriages are no longer supposed to be made in heaven or a relation for seven cycles of birth. Shobhaa De writes in the Introduction to *Spouse*

"Marriage is an adventure. If there is too much of 'self' in marriage, it doesn't work. If there is too little, that doesn't work either. It's about trust, companionship, affection and sharing"

De wants to reveal the fact that the longings of a woman should be answered in the wedlock. In the upper class families of the urban society, the woman has little patience to bear

the passive and cold attitude of her husband. When she realizes that the wedlock hinders her aspirations, she tries to escape from it. She revolts against the denial of life and seeks shelter in the lap of another man. Hence she takes the resort of second thoughts to satisfy urges of her inner self. Shobhaa De tries to bring out the complexities of human relations and lumping marriages leading to frustration, conflict, loneliness and silent sufferings. Subjugation and marginalization of women in matrimony result in disharmony between the two sexes. A husband denies his wife the right to her individuality. He wants her to see the world around her only in the way he would like her to see. He expects complete devotion, complete allegiance to his vision of life from his wife.

In *Second Thoughts*, Shobhaa De vividly presents an “explosive tale of love and betrayal” at the surface level and the “hollowness and hypocrisy” lurking behind Indian traditional marriages at the deeper level. The very foundation of Maya’s marriage with Ranjan is hollow. The matrimony was based on the opportunity to grab the boy and not at all based on compatibility or compassion. The matrimonial had been initiated by Maya’s maternal uncle Prodigda. It was at his urging that Maya and her mother had decided to come to Bombay and meet Ranjan Malik and his mother. This kind of marriage proposal was shocking and ridiculous thing for Maya whose protest was also because she had not finished her college yet. Neither Ranjan was the last bachelor on earth nor Maya was hundred year old spinster that her mother, Chitra, could not wait. Her mother feels that

“Boys like Ranjan get snapped up before the blink of an eye...Ranjan is quite a catch. Who knows, by the time we get to Bombay, some other lucky girl might have grabbed him” (Pg 4)

Though the world has changed a lot, it is very difficult to absorb some customs in India that pictures women as dolls in the market. A woman is considered as a commodity. Chitra makes all efforts to present Maya in an attractive manner. She buys her a yellow saree as she looks fairer in yellow. Her mother tries her best to make Maya look fairer because Prodigda had told her that Maliks were all very fair. They certainly would not want a dark daughter-in-law. But Maya liked her skin-tone: a warm, rich golden brown like sunlight dancing on the Hoogly that offset her gleaming jet-black hair and large, dark eyes to advantage. She was an attractive young lady- and never mind the complexion. A few shades here and there didn’t make any difference, not to her. But to her traditional and conservative mother that was another matter. To her- fair skin denotes prosperity. Class. Upbringing. Background. Position. A dark person rarely looks wealthy. Well-fed. Happy. To be born dark is to be condemned for life!’ In a patriarchal society, this sometimes has serious consequences for a girl in her match-making because she is considered a commodity and not an autonomous being. Maya had never seen her mother more nervous. This meeting was more than an entrance exam because Chitra was told that Maliks had interviewed ninety-nine girls and rejected all of them. They set out for the Malik’s residence a good hour before the appointed time. Chitra is nervous and gives hysterical reactions to Maya.

“Are you sure you have the correct address? Did you cross check it?’ she asked casting quick anxious glances in Maya’s direction. ‘Oh! God, your kajal, quick, give me a handkerchief, its’ looking terrible. So black and thick. As if you have not slept peacefully for ten years. Dark, dark rings. What will they think?’ And her mother starts wiping off smeared kajal with her spit.” (Pg 8)

They had arrived fifteen minutes too early. An urgent whisper had warned Maya to straighten her back. 'Don't slouch' were her mother's final words of advice before Maya confronted Ranjan. The Malik's household wasn't all that different from her own Calcutta home, Maya concluded with relief as she took a quick look around the neat living room with sturdy old fashioned furniture, clean but inexpensive curtains. She could not spot an air conditioner. Things were quite same between the two families except for false pride and ostentatious nature of Mrs Malik, (Ranjan's mother) and nervousness of Chitra, (Maya's mother); Ranjan's lack of common courtesy towards Chitra, and his solicitous attitude towards his own mother. Maya noticed the way he sprang to his feet and held onto her mother's elbow when she rose to say goodbye or the quick eye-contact the two of them made when Chitra dropped a broad hint that Maya, a trained textile designer, was keen on pursuing a career 'later in life'. Chitra fumbles, "These days both people have to work if they want to live well. Isn't it?" (Pg 14) But Ranjan declared, 'True, that is the modern trend. But in my case, I am earning well enough to support a wife and family. I believe it is woman's duty to run a good home' (pg 14). Finally, it is her uncle who intervenes

"Our Maya is very talented. Always getting high marks in school and college. She can always use her training to do something from the house itself. Design and sell sarees, for example. After all, modern girls also need to express themselves. In a small way, of course. In an Indian family, the husband's comfort always comes first. Everything else follows" (Pg 15).

Maya is hurt, dejected and ignites at such a subjugating, marginalizing remark. 'How could they tell me not to work after marriage? Do any educated, trained girls stay at home these days? I didn't like that remark.' (Pg18) But she was silenced by her mother, that silence which continues throughout her married life and aggravated to her sufferings. The very foundation of marriage was weak, no compatibility, no sincerity, no compassion and only grabbing or compromise. The only good for Maya in getting married was to become a part of Bombay whose spell she had fallen under so quickly. She found herself falling inexorably in love with glittering, menacingly intimidating Bombay. In reality, the word 'Maya' means 'fantasy' or 'a realm of imagination' or an 'illusion'. Her name, Maya is well justified in this novel because she starts her life in the dream world, always wishes to travel in the world of fantasy. But all her dreams are dashed to the ground and she is compelled by circumstances to accept her loneliness as her only companion. Ranjan marries Maya to satisfy his mother and she marries him to get away from Calcutta. They are locked together in a relationship that does not satisfy either of them. With this marriage begins Maya's untold tale of pain and agony, silent sufferings. Ranjan, a handsome and ambitious boy has all the glamour of an American University degree and wealthy background. His major flaw was that he still was mamma's boy. He always directed Maya to follow his mother's footsteps.

If you want to go anywhere, ask my mother to accompany you (Pg27)

If you need company, call my mother. (Pg79)

If you have problem understanding things just ask me. And I'll ask my mother (Pg56)

Mummy is a very good house keeper and home maker. She is amazing. May be you should train with her instead of doodling away your time at a drawing board. (Pg66).

Maya was a subservient partner, a captive in four walls, a colonized, unpaid servant. Ranjan never appreciated her. He behaved like a dictator, a colonizer. He did not allow her even to mix with the company of women of her age. He did not give money to her nor does he allow her to take up a part- time job. He also prohibited her to use S.T.D. phone, T.V. and air conditioner. He was totally insensitive towards Maya. Even as a newly- wed, she had an unsuccessful and depressed honey moon. She got nothing in the name of marriage except the family name, a decent house to live in and four square meals. Ranjan was sexually impotent. He did not feel sexually aroused even in the presence of his ravishing newly- wed wife. Innocent Maya watches several TV shows that dealt with the subject of sex and wondered what made normal people agree to appear on these shows and talk about such an intimate aspect of their lives. Maya wonders.

‘Would I do it? Would I be able to sit primly on a panel and tell the world that my husband and I had no sex life at all? That I had reconciled myself to the fact that I’d never bear children?’ (Pg358-59)

She could never do it. She could never visualize Ranjan in such a situation either. She thought this was a matter between them and they had to resolve it. Whenever Maya summoned the courage to broach the subject, Ranjan had snapped

‘What’s your problem? You are beginning to sound like some sort of a nymphomaniac. Are you that sex-starved? Nothing else on your mind? How can sex being so important to anybody, I’ve never understood.’ (Pg359).

She never feels wanted or invited in the bedroom as it remains Ranjan’s room, where as the kitchen is an area that belongs inclusively to her. ‘Kitchen’ had become symbolic of her refuge’. Under the same roof, they lived as strangers. Through this novel, De rejects the idea of male superiority and exposes the pseudo show of masculinity in man. To hide his impotency, Ranjan tried to show his manliness by suppressing Maya in many other ways like harassing her, pin pointing her at minor things which could be avoided easily or corrected softly. Ranjan says,

‘Why do you keep arguing? Just accept what I say.’ (Pg77).

Concentrate on keeping your house neat instead of gallivanting with these useless women’ (78)

‘A housewife’s duty is to stay at home and make sure everything is tip-top. That is where her true happiness lies. You’ve seen my mother’s house---learn from her.’ (Pg79)

Maya is trapped in a dry monotonous marginalized married life, Simon De Beauvoir [3] writes about the pathetic condition of a house wife.

‘Few tasks are more like the torture of Sisyphus than housework, with its endless repetition: the clean becomes soiled, the soiled is made clean, over and over, day after day. The housewife wears herself out marking time: she makes nothing,



simply perpetuates the present ... Eating, sleeping, cleaning – the years no longer rise up towards heaven, they lay spread out ahead, grey and identical. The battle against dust and dirt is never won.'

In the patriarchal society, woman is considered as an object who is not allowed to have any aspirations, any desires or any interests but has to shoulder the domestic chores only. No outings, no warmth nor any intimacy develops between Maya and Ranjan. In a few months Maya grows used to his periodic depressions which he preferred to call by assorted names – 'muscular cramps' or 'blurred vision', 'gas', or 'joint pains'. Soon she also realizes that any open show of affection made him uncomfortable. Maya tries her best to adjust to the moods and eccentricities of her husband. Whereas Ranjan is very much hostile even to the small desires of Maya like wearing a *gajra* or flowers in her hair which is very much appreciated in Calcutta. With the passage of time the rift, gulf between husband and wife widens. 'Ranjan immersed himself in his files and 'Maya busied herself in the kitchen and maintained a non-committal silence' (Pg 37). She urges him that she can find a job as she has a degree in textile designing. He explodes: "In our families, the only sort of work ladies do is social work. Our relatives will criticize us and my mother won't like it if you suddenly take up a job" (page 39). So she was also rendered economically handicap. N.K. Neb [6] in his article, "*Feminist Stance in Shobhaa De's Novels*" states:

"Maya in *Second Thoughts* suffers due to her financial dependence on Ranjan. Similarly, traditional Indian women like Maya's mother have to request their husbands for money even for their daily needs."

Maya thought herself as a full-time, unpaid servant. There was total communication gap between both of them. She had nobody to talk to. Ranjan's house didn't belong to her as her home. The insensitive, indifferent, loveless attitude of her husband, constant subjugation and suffering, the crippling loneliness made her a frustrated person. "My vague depression (a constant) had to do with loneliness. Crippling loneliness. There was nobody, but nobody I could talk to, turn to in Bombay. (Pg 223) There was no one to whom she could share her feelings. She constantly thought:

"Nobody needed me, absolutely nobody. My parents no longer thought I belong to them. My husband belonged to his mother. It was unlikely that I would bear children who would belong to me. And I did not have a single true friend to call my own". (Pg372-73)

Ranjan never tried to understand her. In this desolate and desperate state Maya met Nikhil, the son of one of Ranjan's colleague at bank. Her marginalization by egoistic Ranjan forces Maya to take refuge in the company of Nikhil who had a magnetic charm and was complement to Ranjan, his antithesis. He was bubbling with enthusiasm, talkative, impressive, frank, and sensitive. Nikhil flattered her even for small things. Nikhil's small compliments bloom her dull life. She recalls Nikhil's comment that says: "You look like a beautiful garden today"(Pg45)

With the arrival of sparkling and vivacious Nikhil in her life, she began to enjoy life once again. Her flirtations with Nikhil rejuvenated her spirits. She shared smaller things with him. Nikhil begins to get on her nerves. Maya liked Nikhil and his company but she never imagined

having sexual relationship with him. Nikhil was full of life. Nikhil took advantage of Maya's crippling loneliness and her need of companion. Nikhil started calling her by her first name instead of Didi. He composed a song 'a lonely, lonely lady' on Maya that was heard by her several times and that raised her spirits once again. She was pleased to think that she could become somebody's inspiration to compose a song. Maya, for the first time found herself being praised and honored. When Ranjan left for a tour for ten days, Maya felt relieved and carefree, free of pressure, of being being judged, watched, corrected, scolded, nagged, pushed and instructed. She felt so many contradictory emotions to deal with.

"Ranjan was my husband. I was supposed to love him, respect him, miss him. And all I was feeling at that moment was relief at his absence." (Pg228)

Ranjan kept Maya as a captive. He locks the out-station phone facility before leaving because of his rigid attitude in giving economic freedom to her. He gives a thousand rupees for her saying not to spend more than fifty rupees a day. He himself makes her very brief calls that too issuing her certain instructions. She had expected- A serenade over the phone. Tender words of love. And extended cooing session from Ranjan, her husband. From Prodiptmama's consolation she comes to know that some husbands are passive to listen to the emotional cravings of their partners.

"...men-husbands-rarely phone their wives just for a chat. Jamaibabu is no exception as that lovey-dovey talk only takes place during courtship. After marriage, everything changes" (Pg293).

Poor Maya feels shattered, completely devastated.

"Somebody should have told me that this is what being married mean. It means giving up everything that you have known as a carefree young girl." (Pg 270)

She soothes her inner self under the canopy of Nikhil's presence. She went along with Nikhil for sightseeing. For the first time Maya went on bike with Nikhil to see Bombay She poured out her emotions, "For the first time since my arrival in your city, I felt like laughing, singing, enjoying the salty sea air on my face. I looked at the sky and felt happy."(Pg128). While enjoying life with Nikhil she also felt a kind of guilt. She realized that it was wrong for a married woman to go out with a man and deceive her husband. But her urge to breathe fresh air suppresses her guilt. Though she enjoys that unique feeling, she feels bad as she betrays Ranjan. But this small betrayal makes her bolder. She thinks if Nikhil invites her to come out with him again, she probably would do with less guilt. Obsessed with second thoughts, Maya waits for Nikhil who always hovers in her thoughts. When there is a smart knock, she rushes to the door. She communicates with Nikhil in gestures. Maya's flirtations with Nikhil rejuvenate her spirits; otherwise, her life had become very much a routine.

One afternoon, when she lies on her bed flipping channels, she saw an enthralling image on the screen in which a man and woman are swimming like playful dolphins in blue waters. She finds her cheeks wet with tears, as she imagines herself as the woman in the orange bikini and Nikhil, as her underwater companion. Her occasional cravings include an unending sadness in her, as she knows that they will never materialize either with Ranjan or with Nikhil. Incomplete Maya yearning to attain woman-hood fall an easy prey to Nikhil's well-planned efforts and



tricks. One day Maya hears the doorbell ringing when she goes to answer it wearily. She opens the door to find it is Nikhil who greets her with flowers in his hand and a plan to celebrate his birthday. He kicks the door shut with the heel of his shoe; he grabs hold of her shoulders and pulls her into his embrace. She begins to feel,

“Every bit of me was suddenly alive to the feel of Nikhil’s lips, hands, arms, neck, chest, knees and legs. An unknown recklessness started to sweep over me. May be I was going crazy. I did not want to think of consequences. I refused to assume responsibility. I really didn’t care one way or the other. I felt free, lunatic, wonderful” (Pg375).”

She follows her own order to accomplish her dreams. When Maya is involved in a sexual encounter with Nikhil, she forgets herself and her original identity. “I felt beautiful. I wanted to look beautiful...I wrote poems and note in my head. I carried on silent, running conversation with Nikhil, I laughed and shared secrets. And suppressed smiles at jokes yet uncracked.”(Pg 392) Priya Wanjari [5] in her article, “*De-Analysis of Marital Relationships*” criticizes:

“The husband-wife relationship in *Second Thoughts* is in no way different from the one expressed in the earlier novels. Though all kinds of necessary things for a successful life are available in the family, both husband and wife drift away in different directions” (Pg235)

Apparently Maya’s life had all necessary things for a successful life but nothing for a successful married life which was empty, unfulfilled, unconsummated. Her incomplete married life led Maya to tread on the paths not taken, to set out an explosive tale of love and betrayal. Sex is the base of marriage. Kama or the sexual satisfaction is the basic need of life partners. This basic need which was important to complete her womanhood, to give her identity, confidence and accomplishment was lacking in Maya’s life. Can we blame Maya for establishing illicit relationship with Nikhil? Shobhaa De writes in the Introduction to ‘*Spouse*’, [4] her ultimate relationship book,

“How marriages work, and why they fail is essentially about love- or the absence of it.”

Physical pleasure strengthens the marital bond. ‘*The Act of Marriage: The Beauty of Sexual Love*’, a self help book, written by Tim and Beverly La Haye [2] tells about sanctity of sex, its importance not only for procreation or for man but for a woman too. In Chapter third of this book- “*What Lovemaking Means to A Woman,*” the author sets out benefits that women derive from intimacy with their husbands and the foremost is that it fulfills her sense of womanhood. Maya craved for love both emotional and physical which Ranjan, her husband, fails to shower. For Maya sexual intercourse means being one. Ranjan could never create this oneness. To hide his impotency, Ranjan tried to use his patriarchal power and showed his masculinity by nagging, scolding, subjugating, marginalizing and colonizing Maya, his wife, who should have been his better half. Ranjan did not even try to provide her emotional or spiritual bond. Dearth of any kind of bond, spiritual, emotional or physical, between Maya and Ranjan makes them to drift away in different directions.

“All oppression creates a state of war; this is no exception.” Simon De Beauvoir [3]

The very foundation of marriage was rotten. The traditional ideology of marriage is no more functional in modern times and is not acceptable to new woman. L. Sonia Ningthoujam in her article, “*Traditional Woman Verses Modern Woman: A Study of Shobhaa De’s Novels*” [7] describes how Maya searches for a solution to her inevitable problems saying:

“The real solution to her could not be found. The traditional woman suffered disadvantage. In De’s novels, the disadvantaged women break all those bonds and norms that delimit their freedom to fulfill their dreams and desires”

It is the urgency for the postmodern husband to look into the psychological and physical needs of his wife. Age-old, traditional institution of marriage which provides a woman only a house to live in and a family on the price of her identity, individuality needs to be improved. Rigid patriarchal system should be diluted which forces a young woman to suffer silently in the wed- lock with an impotent husband. Laws are not enough. Mental and moral support is the need. Our progress is of little value if our women like Maya are being colonized, kept as captives in the name of Matrimony.

#### Works Cited:

- 1) Shobha De, *Second Thoughts*, (New Delhi: Penguin, 1996)
- 2) Tim and Beverly La Haye *The Act of Marriage: The Beauty of Sexual love* (Zondervan, 1998, revised edition)
- 3) Simone De Beauvoir, *The Second Sex*, translated and edited by H.M. Passheley (London: Penguin, 1974)
- 4) Shobhaa De, *Spouse*, (New Delhi: Penguin, 2005) ‘Introduction’
- 5) Priya Wanjari’s article, “*De-Analysis of Marital Relationships*” in *Contemporary Fiction: An Anthology of Female Writer* (New Delhi: Sarup & Sons, 1<sup>st</sup> Edition).
- 6) N.K Neb, “*Feminist Stance in Shobhaa De’s Novels*” in *Critical Response to Feminism* edited by Binod Mishra, Sarup & Sons, Delhi.
- 7) L. Sonia Ningthoujam’s article, “*Traditional Woman Verses Modern Woman: A Study of Shobhaa De’s Novels*”