

*CHAPTER I*

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**JAI NIMBKAR AND THE TRADITION  
OF INDIAN ENGLISH NOVELISTS**

CHAPTER - I

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**INTRODUCTION AND GENERAL  
OUTLINE OF THE STUDY**

Jai Nimbkar is one of the major Indian English women novelists, who writes both in English and Marathi. She is known to have successfully interpreted the modern Indian ethos in contemporary urban Maharashtra from women's point of view in her works. The protagonists in her novels are women who are urban, middle-class, educated girls. She is generally known as a feminist writer. Therefore, she needs to be placed as a feminist novelist in the contemporary Indian English writing. While taking an overview of Indian English Novel between 1980-90, G.N.Devy states that Jai Nimbkar is more creative and politically and culturally a more alert feminist.' T.S.Borate, in his paper presented on Jai Nimbkar's *Joint Venture* comments on her position in the Indian women novelist's tradition. According to T.S.Borate, "As an important spokeswoman of Indian feminisim, Jai Nimbkar has taken certain important position from time to time regarding the place of women in

the Indian society today".<sup>2</sup> For the purpose of this Dissertation, I propose to explore into Jai Nimbkar's feminist consciousness reflected in her latest novel *Come Rain*. Like all her other novels, this too, is a woman-centred novel. Before going on to examine the feminist consciousness in *Come Rain*, it is essential to place Jai Nimbkar in the tradition of women novelists writing in English today. For this purpose, it is necessary to briefly review the tradition of Indian English women novelists. It is hoped that this will help us mark the major themes and currents in the Indian English novel and place Nimbkar in that tradition.

Thus, the first section in this Chapter deals with the review of Indian English Novelists; the second section deals with Indian English Women Novelists, which will be followed by a biographical sketch of Jai Nimbkar in the third section.

Since studies of feminist consciousness have to be necessarily grounded in feminist literary critical discourse, it is essential to discuss feminist literary, critical perspectives and the issues they have raised about women, literature and language, so as to elaborate the concept of feminist consciousness and evolve a methodology of analysis. This has been presented in Chapter-II.

Chapters-III and IV deal with the actual analysis of feminist consciousness in the novel *Come Rain* by Jai Nimbkar in terms of categories evolved in Chapter-II. The last Chapter, i.e. Chapter-V presents the conclusion of the study.

## SECTION - I

### REVIEW OF INDIAN ENGLISH NOVELISTS

Several novelists have written about men and women in their literature but the treatment given to women is different from today's Indian English novelists. Jai Nimbkar is one of the major Indian women novelists today. It is necessary to take the review of Indian English novelists to place Jai Nimbkar in the tradition of Indian English Women Novelists.

The novel in Indian writing in English emerged gradually in the latter half of the nineteenth century as a result of the Colonial rule over India. It was Bankim Chandra Chatterjee who wrote his first English novel *Rajmohan's Wife* in 1864. It is pointed out that the first literary attempts included domestic and moral stories and the themes of wider social and political significance were explored comparatively later by the novelists. The earlier trend of moralistic writing was replaced by the psychological novels which were concerned mainly with the individual in relation to the society. This change was caused by several factors such as spread of education and literacy, awakening of social and political consciousness reflected in struggles for social reforms and political freedom. The Indian novel in English thus has succeeded in emerging as the most powerful form of literature in India. For its verve and resilience, it has been found to be a "a meritorious outlet".<sup>3</sup>

Let us examine the currents in the Indian English novels briefly with a view to trace the development of women's writing and writing about women. In the early

days, writers were content with simple, legendary, historical and domestic stories in which moral instruction was the major aim. Hence philosophical and religious content was much stressed in literature in those days. However, according to the historical evidences, after 1920, that is from the emergence of the Gandhian Age, the novel's journey towards maturity begins. The novel in Indian English saw its speedy flowering in and around the days of Gandhian movement of freedom struggle. In 1930's, there was the emergence of the major trio : Mulk Raj Anand, R.K.Narayan and Raja Rao. With the publication of Mulk Raj Anand's *Untouchable* (1935) and *Coolie* (1936), Raja Rao's *Kanthapura* (1938) and R.K.Narayan's *Swami and Friends* (1935), the novel in English may be said to have come of age. The drama of the Indian struggle for Independence has been the theme of quite a few novels like Venu Chitale's *In Transit* (1950), K.A.Abbas' *Inquilab*, Khushwant Singh's *Train to Pakistan*. The post-Independence period has witnessed an interesting development of the ethnic novel which was earlier started by novelists like Ahmed Ali. The writers of this period have focussed on contemporary problems such as urbanisation, ailiation, man-woman relationship, etc. They have projected images of cultural change. Dorothy M.Spencer mentions that the Indo-English novel can be a major source for a "systematic study of culture, contact and change, within the Indian world view as the focus" for the Westerners to increase their "knowledge of acculturation processes".<sup>4</sup>

In the post-Independence period, some writers handled the theme of East-West encounter skillfully. Kamala Markandaya's *The Nowhere Man* (1972), Bharati Mukherjee's *The Tiger's Daughter* (1971), Manohar Malgaonkar's *Combat of*

*Shadow* (1962) are excellent illustrations of this theme. In the post-Independence, there is the development of the existentialist novel. Anita Desai and Arun Joshi are only two novelists who seem to be committed to the existentialist themes. In this connection, M.K.Naik writes that Anita Desai skillfully explores existentialist problems and predicaments. Like Desai, Arun Joshi is also a prominent novelist of today who powerfully depicts existentialist dilemmas in all his four novels.<sup>5</sup> So we find various themes and trends developed during journey of Indian English novel. However, the earlier writers do not seem to have concentrated on women's problematique in their works. It is only after 1970's that novelists seem to deal with the problems of women's lives and women's struggle. According to Viney Kirpal, the notion of freedom, liberty and equality from women's perspective are found in the novels written during 1970's and after. The feminist ideas in the works of Simone de Beauvoir, Kate Millett, Betty Fridan, Germaine Greer began to affect the consciousness of many an intellectual particularly the educated Indian woman<sup>6</sup> during this period. As a result of this, the 1980's have seen a number of novels by women writers like Jai Nimbkar, Shashi Deshpande, Anita Desai, we find a different type of sensibility through the novels of these writers, which may be called a feminist sensibility.

The works of young Indian novelists of the 1990's is also more important in the development of Indian English novels. Outstanding representatives of this period are Vikram Seth, Amitav Ghosh, Shashi Tharoor, Manoj Das, Shashi Deshpande, Jai Nimbkar, etc. Vikram Seth's *A Suitable Boy* (1993), Shashi Tharoor's *The Great Indian Novel* (1989) have been regarded as masterpieces.

Yet, it is Shashi Deshpande and whose works attempt to give new representations to feministic concerns.

This very brief review of Indian English novelists shows that it is in the period after 1970's that explicitly feminist writing seems to emerge. It would be interesting to study the political and social events during this period, which may have affected the women novelists. It is true that before the emergence of women novelists, the male novelists did portray the women in their novels. Early writers like Rabindranath Tagore, Bankim Chandra Chatterjee, R.K.Narayan, Raja Rao also portrayed strong women characters. 'Kumudini' in Tagore's *Yogayoga* may be compared with 'Nora' in Ibsen's *A Doll's House*. Their women characters are an oppressed lot. They play the role of the submissive, docile and suffering wife, mother, sister, etc. These women characters in the works of men writers symbolize fantastic types of ideal womanhood. But they do not emerge as an individual characters who challenge the very definition and value of womanhood. Malashri Lal states, "In the post-Independence period, there is an indication of a separate women's tradition, the recognized genre of Indian writing in English".<sup>7</sup> In fact, it is observed that women's writing is fundamentally different from the expressions of the men writers. It would be interesting to compare their perceptions.

## SECTION - II

### Indian English Women Novelists

When we examine the development of the Indian English novels, the distinct feature that attracts our attention is the emergence of talented women novelists like Kamala Markandaya, Anita Desai, Nayantara Sahgal, Ruth Praver Jhabwala, Bharati Bhattacharya, Jai Nimbkar, Shashi Deshpande and others. The women novelists constitute a major group of the Indian writers in English who enjoy increasing popularity. Many of the Indian women novelists seem to have focused on women's issues. They have a women's perspective on the world.

When we approach women's writing in India, we notice that for women writers, things began to change after Independence. First generation of important women writers began publishing their works in the 1950's. Kamala Markandaya published *Nectar In A Sieve* in 1954. In 1960, there was emergence of important women writers. Apart from Markandaya, Sahgal and Jhabwala, there is emergence of Anita Desai, who is regarded as the most significant woman novelist in this phase. The 1970's witnessed the works of several new novelists such as Shashi Deshpande, Jai Nimbkar, Bharati Mukherjee, Raji Narasimhan. They continued to ~~write continued to~~ write novels about women's perception of their lives, experiences, relationships, which hitherto had been either invisible or marginalized. They have proved their ability and as successful novelists in the present period also. After the late 1980's, the floodgate of women's writing has opened, with writers like Dina Mehta, Shobha De, prolifically producing literary works.



A study of the women novelists shows that since Second World War, women writers have been enriching literature by their preoccupations. They are not always preoccupied with the woman's personal life alone; many of them are interested in social and intellectual processes and they extend their vision to the portrayal of these. They have started writing what they have experienced, what they have discovered and what they have imagined.

Meena Shirwadkar, while tracing the development of Indo-Anglian novels and women's changing image and role in it, writes, "The early Indo-Anglian novels had shown woman in the family, but novels after 1940 began to reflect woman participating in the freedom struggle, imbibing knowledge, experiencing a sense of emancipation".<sup>8</sup> About more recent novels, she further writes, "More recent Indo-Anglian novels tell us more about the motivations and reactions of women who work".<sup>9</sup> We notice that the development of Indian women's writing follows certain definite patterns and well defined stages. Situations around them have motivated them to write. It is reflected through their writing.

Meena Shirwadkar has classified women writers in three groups. The early women novelists tried to give their characters justice by posing the problems at home, tradition bound surroundings, resentment of male-dominated ideas of morality and behaviour. But they lack experience and knowledge of writing. So they turned to didacticism, sentimentalism and romanticism which weakened their novels.

The second group of women writers became successful in creating a convincing world in which characters develop. Out of this group of novelists, four names have risen to eminence - Kamala Markandaya, Ruth Praver Jhabvala, Anita Desai and Jai Nimbkar. The latter women novelists forming a third group give expression to the most recent problems and show remarkable awareness of the problems of the present. Feminism, free-sex, isolation, alienation, identity crisis, man-woman relationship, struggle for economic independence, parent children relationship are some of the major thematic concerns of the women novelists today.<sup>10</sup>

It is necessary to study the phases of women's writing in detail in order to understand Jai Nimbkar's contribution to it. It will throw light on the significant works of women novelists.

*The Hindu Wife or Enchanted Fruit* (1876) by Raj Laxmi Debi, Toru Dutt's *Binaca* are important novels written by the women writers in the first phase. These novels try to present suppressed Indian woman's agony and their tradition bound surroundings. But Venu Chitale and Santha Rama Rao's novels show improvement in the thematic presentation and narrative technique. They have given a picture of high Hindu families of their times with a sensitive narration of a woman growing up from girlhood to maturity.<sup>11</sup> Venu Chitale's fictional characters are remarkable, particularly women characters including servants, old aunts, widows and sisters-in-law in the joint Hindu family. So these writers have shown the sufferings and agony of the women.

Next phase in women's writing is represented by writers like Kamala Markandaya and Ruth Praver Jhabvala. Kamala Markandaya is the most outstanding Indo-Anglian novelist and has about six novels to her credit. Kamala Markandaya's first novel *Nectar In A Sieve* (1954) is a tremendous story of a rural agrarian India. The main character 'Rukmini' in this novel suffers much between the shattering blows of nature, machine and man. But survives because of her inner strength. She represents Indian peasant woman and her sufferings.<sup>12</sup>

While writing about Markandaya's women characters in general, K.Meera Bai writes that, "Kamala Markandaya's women characters in general are conformists and traditionalists. Women occupy the centre of the stage in most of her novels. In four of her novels: *Nectar In A Sieve*, *Some Inner Fury*, *Possession* and *Two Virgins*, central consciousness is that of a woman. Her novels are characterized by a fine feminine sensibility."<sup>13</sup>

Ruth Praver Jhabvala is the earliest and liveliest women writer. She is more prolific writer than Markandaya. Since her first novel *To Whom She Will* (1955), she has been writing on Indian themes. Her next novel *Nature of Passion* (1956) shows the story of a family. She wrote the comedies of urban middle class Indian life. Most of her women proclaim to be modern. They are not the models of perfection but they are women with human weaknesses.

Nayantara Sahgal is another important woman novelist. Her novels deal with political themes mostly. She herself has declared that each of her novels

"more or less reflects the political era we are passing through".<sup>14</sup> Along with the obvious political theme, her novels deal with Indian women's search for sexual freedom and self-realization. Modern and liberal in outlook, Sahgal believes in "new humanism" and "a new morality", according to which woman is not to be taken as a "sex object and glamour girl, fed on fake dreams of perpetual youth, lulled into a passive role that requires no individual identity".<sup>15</sup> Her women characters strive for self-fulfilment and are conscious of their emotions. Her women reject the existing traditions and social set up and long for a more liberal and unconventional ways of life.

The need for freedom for woman according to her does not merely mean the defiance of old established conventions, it must also make her aware of herself as an individual and she refuses to tolerate injustice. Her concept of free woman is different from other women novelists. It does not mean only economic or social freedom. It becomes a mental or emotional attitude.

Sahgal's three novels *This Time of Morning* (1963), *Storm in Chandigarh* (1969) and *The Day in Shadow* (1971) directs the destinies of female protagonists. Women's sufferings when she breaks a marriage is depicted in her novels.

Among the 1970's, women writers are influenced by the wave of feminism. Some important novels of this period written by women writers are Raji Narasimhan's *The Heart of Standing Is You Cannot Fly* (1973), Bharati Mukherjee's *Tiger's Daughter* (1973), Jai Nimbkar's *Temporary Answers* (1974).

When we study Indian women novelists' contribution to Indian writing in English, it becomes necessary to consider the works of Anita Desai (1937), the youngest of Indian English women novelists. Her novels deal with the woman's inner world, her sensibility, frustration and storm raging inside her mind. Her novels are materially different from those of other eminent Indian women novelists writing in English such as Kamala Markandaya, Ruth Praver Jhabvala, who concern themselves mainly with social and political themes of East-West encounter. These novelists do not concern the interior of the mind. They only deal with external world. The recurring theme of her novel is the agony of existence of a woman in a male-dominated society.

Subba Rao comments, "Anita Desai occupies a distinguished place among the Indo-Anglian writers in English fiction. She had added a new dimension to the achievement of Indian women writers in English fiction".<sup>16</sup> *Maya in Cry. the Peacock* (1963) cannot establish effective communication with her husband. This novel stresses the great yearning of the woman to be understood by her male partner. In *Voices in the City* (1965), Manisha's tragic sufferance presents the predicament of the educated unemployed woman. She does not portray the characters in a traditional manner. She presents her female protagonists living in a separate closed worlds of individual's problems and passions, loves and hates.

Jai Nimbkar belongs to this second group of women novelists. She has now arrived at the stage of being recognized as a mature women novelist in Indian English fiction. She is different from her predecessors. Her writing is an expression

of a fine feminist sensibility. She believes that woman herself is responsible for her destiny. She does not blame others for her misfortune. Her heroines are women of independent mind and attitude. Her works present clash of old and the new and provide an alternative way for the perception of various relationships in human lives. Actually, from Jai Nimbkar, we find clear demarcation in the women's writings because her concerns are different. So we need to examine her feminist consciousness reflected through her works.

The third group of novelists deals with modern problems. Their works reveal the vision of modern society. They present the clash of old and the new, East-West encounter and the plight of the woman in the fetters of a man-made code of morals. This group includes novelists like Dina Mehta, Shobha De.

As we approach our time, we come across the women novelists like Shashi Deshpande, Bharati Mukherjee, Uma Vasudev and so on. Though these novelists emerged earlier on the literary scene of Indian writing in English, they continued to write and established as a novelists of a proven abilities. So we need to study the works of these novelists. It is helpful to understand today's Indian women novelists' tradition and their concerns.

We find that Bharati Mukherjee is a significant women novelist now settled abroad. She was born in 1940. Her writing career began in 1971 with *Tiger's Daughter*. Her book *Jasmine* (1990) explores the feminine sensibility in Indian women.

Shashi Deshpande has emerged as a prominent woman writer in the ninties. Her novel *That Long Silence* is a heroine-dominated novel. The woman in this novel begins tentatively to take responsibility for her life. Here novelist considers that even women are responsible for their lot. They have contributed to their own victimization. Women have not offered any resistance, they have to fight for their cause.

Shashi Deshpande's *The Dark Holds No Terrors* (1980) primarily deals with the plight of modern Indian woman who is seeking to understand herself. It is observed that the setting of Deshpande's work is the middle-class India of an educated woman, "Well educated, hardworking people in secure jobs. cushioned by insurance and provident funds, with two healthy, well-fed children going to good schools".<sup>17</sup>

Shobha De is a popular writer of our times. She is the best seller amongst women writers of the ninties. She is Bombay-based journalist. Her novels are different from the novels written by other women novelists. Her themes and her language is more contemporary than those of other women writers. Sex is the more prominent theme in her novels and this has drawn a lot of readers.

Thus, there is the growth of creative writing in English and a number of women writers. They have dealt with issues related to women. And the writers in India like Anita Desai, Nayantara Sahgal, Uma Vasudeo, Jai Nimbkar, etc., have been creating a proper background for the new women writers who will not only

struggle but fight to assert their importance and individuality over men. Through writings of women writers, we can explore a wide range of experiences of the world. In the old days, these experiences were explored through man's views on the world. Now-a-days women are challenging the longstanding assumptions of patriarchal social structures. It shows they are becoming conscious of their existence as an individual subject and not just as the 'other' of man. In this connection, Meena Shirwadkar says, "The emergent woman with her individuality, changing attitudes and roles has made her appearance in the Indo-Anglian fiction and one can reasonably hope that the writers to come will succeed in showing her in the full light of the changing reality".<sup>18</sup>

Present women writers are not all preoccupied just with the personal life: many of them are interested in large scale social or intellectual questions. They probe into human relationship. Their struggle is against age-old established systems.

In order to make the process of change really meaningful, present day women writers have great responsibility and these writers have taken upon themselves this great task.<sup>19</sup> They are protesting against injustice by the society perpetrated on various levels. Some of the women writers imagine this change of order in their works.

One of the most significant themes of modern Indian English fiction is that of man-woman relationship. The contemporary women writers have treated this



subject most intensely and extensively. Some of the women novelists explore the maternal experience through their works. It is a significant subject in contemporary women's writing. So through women's writing, we partly can see how women feel, because women have somehow claimed that what they feel, they alone can feel. Through female characters it is revealed in their works.

Women writers have created some unique characters by making use of the changed values. The new brand of heroines is educated, bold and never accepts position which is subordinate to man. They represent women who are becoming aware of the contradictions in the familial and social structures. The women writers have thus attempted to explore the inner and outer spaces of their existence in various ways. The present study represents my humble attempt to explore the feminist consciousness in Jai Nimbkar's novel *Come Rain*. For this, I have attempted to present a brief review of the other Indian English women novelists and their thematic concerns. By discussing these, we find that a recurring theme of these novels is an exploration of a woman's identity and the study of their self-awareness. They have developed awareness of a separate individual who can think and act independently.

Thus, Jai Nimbkar and other women novelists like Nina Sibal, Shashi Deshpande, Namita Gokhale, Anita Desai and Bharati Mukherjee have made it possible to speak about women's concerns in Indian English fiction.

After taking a brief survey of the major women novelists in Indian writing in English, I intend to discuss Jai Nimbkar's contribution to Indian English fiction.

## SECTION - III

### BIOGRAPHICAL SKETCH

Jai Nimbkar is one of the major Indian English women novelists today, whose writing is committed to the cause of women. There are historical reasons for this too. In the post-Independence period, especially in Maharashtra, women's life has undergone several changes because of urbanization, industrialization. Middle-class women have access to education and most of them have to work both in the home and outside. However, inspite of modernisation, the family structure has not changed much. As a result, women have to shoulder more responsibilities and still carry out all the responsibilities of the family. This has resulted in the creation of an acute crisis in most women's lives. In her short stories and novels, Jai Nimbkar tries to write about this crisis in our culture. She was known as a wellknown short-story writer in Indian English literature before starting her career as a novelist. She worked as a freelance journalist. She writes both in English and Marathi. She is a Marathi-speaking Indian women novelist of our times. Her fame rests both on her short-stories as well as her novels. She has been writing short-stories, articles and reviews since 1960.

Jai Nimbkar was born in 1932 in Pune. She is the elder daughter of Iravati Karve, a distinguished sociologist, and granddaughter of Dr.D.K.Karve a wellknown social reformer, who encouraged widow marriages in India and emphasized on the women's education. She also is the elder sister of Gouri Deshpande, who writes in English and Marathi. She is known for her Indian English poetry and Marathi fiction.

Jai Nimbkar was educated in Pune and in Arizona in the U.S. She married a famous agricultural scientist. She lives in Phaltan, a small town in Satara District, in Western Maharashtra. She divides her time between farming and writing. Her daughter is a doctor and runs a school in Phaltan. She is a keen observer of Indian ways of life. Her stay in rural area after her marriage gave her wide range of experiences of the people in rural India. Her varied experiences, illustrious family background, Westernized attitude and her meticulous reading have shaped her development as a writer. She has a deep knowledge of social change. Her writing is appreciated by the readers in India as well as abroad.

### **(A) A Survey of Nimbkar's Major Works**

Jai Nimbkar has published three novels and numerous short stories.

#### **(i) The Lotus Leaves and Other Stories (1971).**

P.Lal of Writers' Workshop of Calcutta had published this collection of her ten stories. These stories had been previously published in periodicals. The few of the stories from this collection are really touching and closer to the Indian rural background. Her strength as a short-story writer lies in her creation of an unforgettable female characters which range from maid-servants and women workers on the farm to the intellectual ones. Illusion versus reality, parental domination, superstitious versus science, are the frequent themes of her short stories. Kamal Dhalla considers Jai Nimbkar as one of the foremost Indian English short story writers.<sup>20</sup>

(ii) **Temporary Answers** (1974).

This is the first novel written by Jai Nimbkar. It is widely taken into consideration by different reviewers. It is a story of a young and educated widow in search of her own identity. Vineeta, the main protagonist of the novel after the death of her husband starts her career as a pediatrician. Vilas, an old friend, offers her a partnership and marriage. Then, she is strongly attracted to Abhijit, a professor of geography and a writer. Several conflicting situations arise in her personal and professional life. She seeks answers to her own questions, which are probably temporary. But the novel ends with the word 'perhaps'.

The significant point about this novel is that the story stresses on the individual's freedom than the portrayal of social problems of widow's life. The story presents the main protagonist's, Vineeta's, confrontation with the various human relationships and explores the theme of a woman's struggle for self-identity against the traditional, oppressive, expectations that patriarchal value system demands from her.

(iii) **Joint Venture** (1988).

*Joint Venture* is a truly mature novel by the author as reported on the cover page. This novel presents the predicament of Indian marriage. The novel tells us about woman's enslavement created by marriage. The novel opens with the main protagonist's, Jyoti's, decision to leave her husband, Ram. Nimbkar shows the development of Jyoti's rebellious consciousness in this novel. As T.S. Borate writes, "the development of Jyoti's consciousness as an alert and thinking middle class

woman from imitation to protest and protest to self-realization and contentment is what constitutes the central concern of *Joint Venture*.<sup>21</sup>

(iv) Come Rain (1993).

It is her third novel. Ann is the main protagonist of the novel. It is about Ann's self identity crisis. It is a mature novel written by Jai Nimbkar. It is a story of an idealistic and rather unconventional American girl who comes to India after her marriage to an Indian. Ann's stormy relationship with her husband and his family, her attempts to make new friends, her ambivalent attitude towards the Indian way of life makes absorbing reading of the novel.

(v) The Phantom Bird and Other Stories (1993).

It is her latest short-story collection. These stories were published in magazines and periodicals like 'Imprint', 'Femina', 'The Illustrated Weekly of India' and 'Quest' previously. Sixteen stories are published in this collection. They deal with various themes. Man-woman relationship is presented in *Night Sounds*. Her favourite theme of illusion versus reality is brought into the stories like *Turning Points*, *Distorted Heaven*. The story like *Phantom Bird* presents the study of adolescent psychology. The collection consists of her famous story *The Childless One* It is a realistic story of an Indian woman. So the stories are very appreciative and realistic.

This brief review of Jai Nimbkar's works reveals that her writing has been organized around various contradictions, struggles in the contemporary middle-class woman's life, who seeks to examine her place in the world around her, and

the various dimensions of this existence. She is concerned with questioning the various roles that men and women have to play in their lives as a result of the oppressive patriarchal social systems. That is why, Jai Nimbkar represents the voice of protest of a woman in literature.

### **(B) Justification of the Topic**

All the novels of Jai Nimbkar have woman as a central character. She has presented women's problems with different views. Her protagonists are mature, bold and can think and act freely, particularly Ann. Her depth of Indian experiences have attracted my attention to *Come Rain*.

Her concept of feminism does not include a bold woman who is not concerned with her family. Instead, her women are around characters who have their individuality as well as a sense of responsibility towards their family and society.

Jai Nimbkar comes out with questions which are raised today in every woman's mind and thus helps to express their suppressed thoughts in her novels. The style of her writing makes one feel as though it is an imitation of your own life since the novel casts middle-class families.

It is because of these concerns that I have chosen to explore into the feminist consciousness of Jai Nimbkar's *Come Rain*, which is her latest novel. Given below is the Chapter Scheme of my study.

## CHAPTER SCHEME

In the present Chapter, I have already taken a review of the Indian English novelists. Chapter-II discusses the feminist literary critical theory and issues so as to evolve a methodology of analysis. Chapters-III and IV present the actual analysis of *Come Rain*. Chapter-V presents the conclusions of the study reported in the earlier Chapters, along with areas of further research proposed. Jai Nimbkar, the author of *Come Rain* had granted me a personal interview for discussing the novel. The transcript of this interview is included in the Appendix.

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