Abstract

The "emerging woman" notion is a worldwide phenomenon. Similarly, she is subjected to tensions and strains that are experienced by people all around the world. Other characteristics of the emerging woman are universal, such as her determination to combat sexual harassment and male dominance, her desire to create an environment that allows her to express her emotional and moral self thoroughly, and, most importantly, her desire to be accepted as an individual, a person in her own right, and to enjoy the same status that men have always enjoyed. Since the dawn of time, a woman has been the victim of male duplicity, exploitation, and brutality in this patriarchal system. Nevertheless, she has been unable to recount or openly share her experiences freely. Women have had intimate relationships with males, both physical and spiritual, since the beginning of time, but they could not discuss them openly. With the rise of the feminist movement in the west, emancipated women began writing autobiographies and novels about their experiences. Women writers in India have also dared to reveal intimate elements of their life in their autobiographies. It was only logical that women would be more open in their works, especially in novels, since they could talk freely about themselves. Shobhaa De is one such novelist. Feminist literary critique arose due to the women's movement, and its influence has ushered in a literary revolution. The rising lady considers her situation and decides to oppose and struggle against social conventions and currents. These ladies are willing to face the repercussions of their decisions is something unique and distinct about them. Their protest is for the right to be recognized as individuals with intelligence and feelings, not only for equality. They seek independence outside the house and within it, without suffusing their lives with fake sentiments.

Keywords: Emotional, Moral Self, Male Duplicity, Repercussions, Equality.

Introduction
In her transition from the "feminine" to the "female," the Indian woman, as depicted in contemporary fiction published in English by Indian women novelists, acts differently than her western counterpart. She is progressive and aware of her rights in the same way her contemporary western counterpart is. However, she quickly concedes that a woman's position is within the family unit with her male counterpart, which she must maintain and protect rather than ignore or neglect due to a false sense of liberation. Women have supplied a vast collection of outpourings from unheard women's voices due to her work. The agony of sad and wronged women is revealed in literature and the determination of women to strive for their rights and equality. In their own words, the women writers declare that they are women of substance, not just sex objects or family sacrificers. Above all, they have established and affirmed that they are human beings. Women's rights should begin before marriage, meaning that they should be given the same rights and responsibilities as males. The right to choose one's life partner is an inalienable right that should not be restricted. It is okay if they decide they do not want to get married and start a family. When it comes to women's liberation, this is where it is. We should be grateful for their assistance in limiting population expansion. In this way, they can advance in their profession and fully realize their aspirations and goals. They have their entire lives at their disposal to embark on an incredible journey. They can dedicate the rest of their lives to helping the less fortunate members of society. For most modern married women, this alternative or opportunity will allow them to lead a quiet and happy existence.

Furthermore, they are only waiting for the right moment to break out. They are not saying anything because they are afraid or because it has expected of them. Women will always be oppressed and depressed in a capitalistic society. The guy has all the advantages, but the woman does not. The sheer essence of the bourgeoisie necessitates this. A woman's place in society cannot be altered by any reform movement to enhance women's position. Only in a communist society would a woman be able to achieve her full potential and enjoy the respect she deserves. As long as a woman's fundamental interests go beyond merely seeking equality with males, asserting her own identity, and demanding her rights as a woman, she is considered "new." The primary emphasis of this research is Shobhaa De's female characters. This research aims to examine how and to what extent this novelist can convey a picture of the "emerging woman" through the female characters she creates. An emerging woman is conceptually distinct from a modern woman and an emancipated woman. A woman can be an emerging woman if she has a set of values and is committed to them. In a patriarchal society, she is acutely aware of the costs of conforming to these norms.

The social, cultural, and moral ideals and conventions of society are undergoing a fast transformation right now. At that time, they were preparing for the future. Shobhaa De, a post-Independence novelist, has dealt with current issues. As a result, Shobhaa De's fictional world is dominated by female characters, while the male characters are marginalized. They are merely there to support and perform subsidiary duties for the main characters. Men are seen as insignificant because of the focus on women. When it comes to gender equality, women are always portrayed as superior to their male peers. That is to say, the woman in Shobhaa De's writings is the one who...
possesses all the aces. She is a master manipulator who employs a plan that males cannot comprehend. All her male opponents are easily defeated and outplayed by her. Shobhaa De's woman is a rising star among Indian women in this regard.

Self-realization and the search for self-identity are the guiding principles for Shobhaa De as a feminist. 'Shobhaa De' believes that a woman must be cognizant of her humanity and capable of making her own decisions. When a woman is aware of her options, she is empowered to make her own decisions. Author Shobhaa De has dared to uncover the hidden facts of cosmopolitan living as one of the most daring and militant post-modernists. In her work, she questions long-held conventions. Her success as a writer is due primarily to her in-depth knowledge of women's psychology and the issues they face. Historically, men have been viewed as protectors, masters, and guardians of the female species. Throughout the ages, men's and women's relationships have followed a consistent pattern: man rules and woman obeys, man is god and woman worships, the man works in the field while women tend the hearth.

The modern educated lady is now putting the brakes on these centuries-old, mutely obeyed marriages... She has realized that she is no longer as helpless and dependent as a child. Instead, the woman is just as capable as a male, if not more so. Her mental state has shifted dramatically. Karuna, one of Shobhaa De's female protagonists, has the strength to leave her husband and lead a single life, whereas Anjali has married again. Karuna has chosen to remain single throughout her life because she does not wish to give up her independence and uniqueness by entering into another marriage. Karuna's decision to remain unmarried and focus on her writing profession was the best one she could have made. If she gets married again, she will not be able to adapt to a new partner because of her personality and thinking. Modern and emancipated Karuna wants to be free in every aspect of her life. Compared to other Indian English female authors, Shobhaa De's protagonists are particularly distinct. Modelling and being an independent journalist is still taboo in most traditional India. However, Shobhaa De's portrayal of the young Indian woman from a middle-class household shows her to be more than capable of bucking the trend. Karuna is aware of the subservient and relative status Indian women have been given. As a result, she is aware of the oppression that Indian women face and how they cannot live their lives as independent individuals. While her husband is not cruel, he attempts to make her feel inferior.

Compared to the male characters in Shobhaa De's work, his female characters are significantly more forceful, domineering, and daring. They do not feel guilty or remorseful in their personal and professional lives. However, Shobhaa De's women are undoubtedly distinct from the conventional Indian patriarchal society, in which women are marginalized by their husbands. As long as their husbands can bear it, the main female characters put up with their husbands' emotional needs and do not care what happens to the relationship if they do not meet them. They can despise their husbands' indifference and callousness, which they do by keeping them occupied with dull tasks like reading newspapers. When compared to male protagonists, her female characters stand out. Shobhaa De's women are wiser and more experienced than the males they live with. She has
a stoic manliness that defines her guys in the context of their own culture. If Shobhaa De's soldiers are numb or indifferent to their surroundings, they cannot take action or accept responsibility for the consequences of their actions. They are stuck in the mud and stuck in their ruts. Due to their inadequacy and incompleteness, they do not make ideal husbands. They are frightened to death by their female counterparts. Relationships between men and women are often ineffectual and compromised. The notion of a man and woman complementing one another has been destroyed. Shobhaa De has made attempts to emphasize marital rifts. Males need to have women in their lives at all stages, from their mothers to their wives to their mothers-in-law. Why do they mistreat and abuse women for the benefit of society if they cannot live without their help? Who benefits from this? How do they feel as a result of their actions? For the simple reason that they are the ones who give birth to men, women cannot act in this manner. Even if they won, they would not boast about it. They can let go and adapt to their surroundings. For the sake of women, men's behaviour must improve. When their minds were clear and quiet, men should pause and reflect on this. Individuals must ask their heart and inner self for the actual response rather than relying on their past experiences. Developing women in Indian society is made possible by discovering one's innermost feelings and thoughts in Indian society for women.

When it comes to marriage, most men have the same opinion. Ideally, they would like their wife to be a stay-at-home mom for their young children and parents. They do not want their wife getting involved in their financial decisions. They do not want anyone to know how much money they have saved up in their bank accounts. They pay for their monthly expenses on their own since they do not trust their wives when it comes to money. It has been claimed that women are not capable of handling financial matters. This is a problem that even well-educated women have to deal with. Men's ego and inferiority mentality are maintained by treating both educated and ignorant women differently. Nowadays, much attention is paid to how society views the man-woman connection. Indian authors have dealt with a wide range of human interactions because of the importance of the family unit in the country's cultural legacy. There is much debate about how women are represented in literature among academics. Women in literature have been portrayed in the literature under the social standing they have attained, as has been remarked repeatedly. The standing of women has never been the same. It is true, though, that women worldwide have always had a lower standing than men. The patriarchal society, where men still hold sway, must bear the total weight of such an unfortunate condition of affairs. However, it would be erroneous to assume that men are only to fault for the marginalization of women. When women are represented as passive, meek, dependent and helpless victims of males, there are cases in which the woman herself takes an active part and contributes to the subjugation of her female colleagues. Feminist literature is divided on how to characterize the feminist mentality. There is a widespread belief among feminists that men harm women's mental health by imposing patriarchal ideals upon them.

Only those acts that keep the male happy are performed by women in texts written by male authors, while the male is shown as an owner who views women as sexual objects. Whether in fiction or nonfiction, women's sexuality is the primary focus. For as long as Shobhaa De can remember, she
wrote novels about Indian women. Her female protagonists have always belonged to the upper crust of society in the big cities. Shobhaa De is one of the few Indian women writers who has managed to balance a successful writing career with fulfilling home life. She is, in fact, successful at both levels. Nevertheless, the author has recently tended to be more introspective and philosophical about life beyond the glitz and superficiality of urban culture, especially the fair sex. Shobhaa De is one of the most tenacious and outspoken among Indian women writers when she depicts coetaneous women breaking away from established norms either to meet their emotional demands or for a better way of life.

It is no secret that Shobhaa De's stories have delved deep into the diverse lives of women. The struggle for meaning, identity, and an unsatisfied emotional existence is a recurring theme in her books. This research aims to provide some hints for a better understanding of marital troubles through her writings. It is a modest attempt to examine Shobhaa De's women characters in light of their domestic and socio-cultural contexts. Shobhaa De, as a woman, is more sensitive to the issues that women face. She provides the essential reality and makes the readers aware of the sorrows of women and the injustices they suffer from their male counterparts in the patriarchal society. Her stories feature strong female characters who are honest and relatable in their portrayals. To a large extent, Shobhaa De's works focus on contemporary metropolis women's search for identity and disdain for marriage as a traditional institution. Her novels, written by socialite women, re-define marriage by replacing mutual faithfulness with free sex and demeaning men as beasts, exploiters, rapists, and wife-beaters. Sexual perversions like homosexuality, extramarital relationships, and even relationships before marriage were all depicted. Many of Shobhaa De's themes are evident in her works, including the notion of an emerging woman, the tension between traditional and modern values, and a desire to escape one's cultural heritage. She discusses sex and perverse sex openly and puts them at the centre of her life's conversation.

Shobhaa De is a unique writer in that she writes as a woman and does not follow the female role models that society has imposed on her. At least, in the beginning, Amrita was a free lady and a brave and forceful person. As the storey unfolded, she became more and more dependent on Minx, aka "the dreadful." However, it is essential to remember that she was still a woman struggling with her sense of self. As a result, De rejects and deconstructs manufactured conceptions of women and creates an alternative female identity in which a woman occasionally assumes the role of a man and another assumes the position of a "free woman". Some people believe that one's gender identity cannot be freely changed. However, Shobhaa De's female characters are excellent examples that openly prove that women can reverse roles in today's society within reach of women.

**Works Cited**


Lionne, Liya. Divine Feminine Psyche. Lulu.com,