

**THE UPHEAVALS OF HISTORY AND THEIR INTER-RELATION WITH THE  
PHYSICAL EXPRESSION TO THE IDENTITY CRISIS IN THE SELECT  
NOVELS OF SHOBAN BHANTWAL**

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**Abstract**

*Identity* may be defined as the distinctive characteristic belonging to any given individual, or shared by all members of a particular social category or group. Identity may be distinguished from identification; the former is a label, whereas the latter refers to the classifying act itself. Identity is thus best construed as being both relational and contextual, while the act of identification is best viewed as inherently procession. However, the formation of one's identity occurs through one's identifications with significant others. An important part of identity in psychology is gender identity, as this dictates to a significant degree how an individual views him or herself both as a person and in relation to other people, ideas and nature. Other aspects of identity, such as racial, religious, ethnic, occupational... etc. may also be more or less significant – or significant in some situations but not in others.

In the Indian writing in English women are portrayed from the frame of identity crisis and the marginalized sector which is awakened in the present generation which shows well the pathetic condition of women in the present-day society which also resulted in the awakening of the dark sectors i.e., women sector. Shoban Bantwal a popular women writer basically focused her writing in the view of the suffering women due to the social evils and also due to the tragic societal hazards. She frames a clear picture with which women can empower themselves. Hence I here by would like to introduce the identity frame in the select novels of Shoban Bantwal.

Hence, the writer of the Indian descent focuses her writing on the pathetic condition of women in the Indian society and the strategies of women in the present day society with the changing facets with a revolutionary change in their mind sets for a change in the society where women are given equal status along with men.

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*“Is the human condition; and the great upheavals of history have merely added physical expression to an inner fact.”*

*Identity* may be defined as the idiosyncratic characteristic belonging to any given individual, or shared by all members of a scrupulous social group or faction. Identity may be distinguished from recognition; the former is a brand, whereas the latter refers to the classifying act itself. Identity is thus best construed as being both relational and appropriate, while the act of credentials is best viewed as intrinsically pageant. Conversely, the structure of one's identity occurs through one's identifications with momentous others. There are unusual types of identity as mention in the writings and it is as follows a *psychosomatic identity* relates to self-image.

There are special types of identity as stated in the writings and it is as follows a *psychological identity* relates to self-image, self-esteem, and individuality. Accordingly, Weinreich gives the definition,

"A person's identity is defined as the totality of one's self-construal, in which how one construes oneself in the present expresses the continuity between how one construes oneself as one was in the past and how one construes oneself as one aspires to be in the future".

An essential part of identity in psychology is gender identity, as this dictates to a momentous degree how an individual views him or herself both as a person and in relation to other people, ideas and nature. Other aspects of identity, such as ethnic, religious, ethnic, occupational... etc. may also be more or less considerable – or significant in some situations but not in others.

Sociology places some instructive weight on the perception of role-behavior. The concept of identity negotiation may arise from the learning of social roles through personal understanding. Identity dispensation is a method in which a person negotiates with society at large concerning the meaning of his or her identity. Psychologists most generally use the term "*self*" to illustrate personal identity/identity of the self, or the distinctive things that make a person unique. For the time being, sociologists often use the term to describe social identity, or the assortment of group memberships that delineate the individual. On the other hand, these uses are not proprietary, and each restraint may use either notion and each discipline may merge both concepts when allowing for a person's identity.

The depiction or illustration of individual and group identity is a central chore for psychologists, sociologists and anthropologists and those of other disciplines where 'identity' needs to be mapped and defined. How should one depict the identity of another, in ways which include both their idiosyncratic qualities and their cluster memberships or identifications, both of which can modify according to circumstances? Many people gain a sagacity of positive self-esteem from their identity groups, which further wisdom of community and belonging.

Different social situations also compel people to attach themselves to different self-identities which may cause some to feel marginalized, thus traveling between different groups and self-identifications. These different selves lead to constructed images dichotomized between what people want to be (the ideal self) and how others see them (the limited self). Educational background and Occupational status and roles significantly influence identity formation in this regard.

Self and Identity is a subfield of psychology. As the name implies, it deals with topics pertaining to both self and identity. Key areas of search include self-concept, self-esteem, and self-control. What distinguishes self and identity as a restraint is its scientific character. Importance is placed on the pragmatic testing of methodical theories about pertinent phenomena. Hence, its methodological approach differs from both philosophy and sociology. Self and Identity incorporates elements from diverse areas of psychology. On the other hand, it owes principally large debt to personality psychology and communal psychology. In psychology and sociology, identity is a person's outset and expression of their individuality or group affiliations. The impression is given a great covenant of concentration in social psychology and is vital in place identity.

In the Indian writing in English women are portrayed from the outline of identity crisis and the marginalized sector which is awakened in the current cohort which shows well the pitiable situation of women in the present-day society which also resulted in the stirring of the dark sectors i.e., women sector. Shoban Bantwal a trendy women writer chiefly focused her writing in the view of the affliction women due to the social evils and also due to the tragic communal hazards. She frames a clear picture with which women can empower themselves. Hence I hereby would like to initiate the identity frame in the select novels of Shoban Bantwal.

In her novel *the Sari Shop Widow* the author depicts well the timid stipulation of women in the at hand day society where women are have to take their own decisions. In modern-day middle class India, Megha Ramnath, a twenty-one-year old bride of one year, awakens from an exhausted sleep to determine her husband and mother-in-law scheming a horrific death for her, the mother-in-law furious that Megha's dowry has not been obliging. An overweight, unpleasant woman, Chandamma chose the educated young woman for her beauty and dowry, but has since come to despise the acquiescent girl, her natural beauty making the older woman even uglier by evaluation. At first disbelieving of what she is witnessing outside the wood shed, Megha is terrified, lastly taking flight before her deceitful relatives can act.

In a sprouting society that values educated women, Megha is caught in a world where reverse conviction systems are practiced by families who sometimes prefer traditional ways, restricting the influences of modern society, clinging to the practices of generations. As a dowry bride, Megha falls into a family that views her as a servant; her appeal tied the amount of money her family can afford. At the mercy of her mother-in-law, Megha is a forfeit and can be disposed of without much inquiry into her desertion. Dodging to the one place the family will not imagine to look, her transitory protector is of plenty wealth to avoid the interfering eyes of strangers. Yet after weeks of hiding, Megha again falls prey to those who would harm her. In a mix of drama, from Megha's precipitate flight to her invariable fear of discovery, to humor and romance, the girl's-spirit-remains-steady.

Bantwal hopes to accomplish a mainstream audience, one that expects "romance, mystery, sadness and humor". With that in mind, the author accomplishes her goal, a dreadful tale grounded in reality but spiced with legend and drama. The fact is that dowry brides are repeatedly the unacknowledged victims of a social caucus that turns a blind eye to their predicament. The Dowry Bride shines a light on an ancient put into practice that still exists. Although Megha's troubles are tempered with the pledge of romance and an occasion for a changed future, the reason for this protagonist's quandary is based in uncomfortable reality.

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Anjali Kapadia, a 37-year-old widow, is devoted to transforming her parents sari shop in elegant boutique. The store has been her complete world, her only world truly. But life has eccentric twists up its sleeve. In spite of all her efforts, now, ten years later, the accumulate stands on the brink of bankruptcy. Anjali could lose everything she has worked so hard for.

To the rescue comes Jeevan Kapadia, Anjali's rich, despotic uncle, and Rishi Shah, his inexplicable business partner. Forty-two years old, Rishi is half-Indian and half-British. His cool, steel-grey eyes and the cavernous air of secrets that hangs around him, trigger instantaneous disbelief in Anjali and her mother. But for Anjali, he also stirs incredible else, something more rudimentary and dangerous, a powerful magnetism she hasn't felt in a long, long time. And the feeling is common feeling which is not expressed. As Anjali and Rishi both get caught in the maelstrom of unexpected love, their once recognizable worlds begin to change. But a surprising covert from Rishi's past threatens to rupture them apart . . . Falling in love seems not so trouble-free.

Vinita is a young woman in modern India and the captain of the college cricket team pays concentration to her. For a focused student, that is devastating and she in essence has to make any adjustments in her life to enjoy his concentration. They initiate off with guiltless cups of coffee in a local coffee shop, but things turn more somber and cherished. Vinita is from a firm Indian family and she knows that her performance isn't "approved", but she's young and "in love".

Soon Vinita must facade the fact that she's pregnant. That is hard adequate, she must tell her family but first she has to tell the father. His retort is that he will pay for an abortion – that leaves her with no options. She has to tell her parents. It goes as bad as she feared and her older brother is called home to help them deal with the "situation". Vinita goes to live with her brother in anticipation of the baby is born and her mother comes to be with her for the baby's birth.

Vinita is persistent that she will keep her baby and raise it on her own – thoroughly against her family's wishes. She is very sick when she goes into labor and her body is too weak to get through a complicated delivery. So, the doctor, a friend of her brother's, suggests a C-section. Ultimately, she is too weak to argue. Hours later when she wakes, Vinita is told that her son didn't endure. Imagine the guilt of a young mother who was too sick to deliverance her baby, who made the verdict to try to have the baby obviously and then she learns that he died.

Time passes and Vinita's family ultimately finds a marriage match for her and she moves to the United States to start a new life and a family with her husband. Her life is happy and she loves her husband and her daughter. Things are good in her new life until an unforeseen letter arrives – it says that her son is very sick and may not endure. Apparently she is confused – then she speaks to her brother who admits her son didn't die all those years ago. As she tries to seize the truth, she must face the fact that her husband and daughter don't even recognize she was pregnant. How can she tell them that she lied to the That letter sets of a chain of unexpected and poignant events for Vinita, her husband, her daughter, her parents, her brother and sister in law. In accumulation, she is caught in the middle of an unexpected "home turf war" in her home town.

If you like stories that tug on your heart strings, reveal the dynamics of family milieu and help you get inside the intellect of a young innocent Indian woman building her way in the world – you will love *The Unexpected Son*. Author, Shobhan Bantwal, brings her rich individual history and stunning inventiveness and imagination to her stories which will give you insights

into Indian culture and open the convoluted lives of her characters. Each of her books provides a exclusive glance into Indian culture and tradition and they endow with a journey that I extremely advocate. Shobhan Bantwal shares numerous elements of the Indian culture – her first two books were set in modern day India, but this one is set in New Jersey. Something appealing that she does in this book is to show us the divergence and struggle for a young widow in the US with very conventional parents. They love one another and the family is close – they live together and run a business together, but definite things are expected of their daughter. This struggle is illustrated very well and in a nice variety of ways throughout the book.

Anjali Kapadia is a widow who is still dealing with her husband's death. She lives with her traditional Indian parents and her younger brothers. After her husband died, she came to live with her family and she went to work with them in a sari shop. She brings a discrete talent and flamboyance to the business and the shop is turned into an upscale boutique in Little India. But, there's a problem – the store is going broke and the business is on the threshold of liquidation.

Things look very miserable, until Anjali's father contacts his rich brother, Jeevan, who offers to come to their aid. Jeevan certainly has the money to help – but he is known for being domineering and intricate. Anjali and her mother dread bringing him into the condition, but it doesn't emerge they have a choice. They are concerned about his trip and that gets inferior when he shows up with an associate they didn't suppose. His name is Rishi Shah and he is Jeevan's business unit and from London – he is also single, very handsome and mysterious.

The strain between Anjali and Rishi starts almost instantly and it does add plenty of problems. Anjali and her parents are told that Jeevan and Rishi plan to inflate the store and entirely remodel it. In accumulation to the disagreements over the prospect of the business, there is an unambiguous magnetism between Anjali and Rishi. They both decide to ignore this attraction, but Rishi begins to admit it to himself first. Anjali is much more challenging to the idea because she feels love let her down in the past.

How will Anjali face the business crisis, the business extension, the debt that is being incurred and her growing appeal to Rishi? I could tell you – but then you miss the sights, sounds, smell and feel of *The Sari Shop Widow* and I don't want to deny you. So, I decidedly propose this book and any Shobhan Bantwal book. I infrequently have time to read all the books that I obtain — but I enjoyed this so much that I'm trying to find time to relish all the elements of *The Sari Shop Widow*. I'd love to hear your thoughts about any books by Shobhan Bantwal.

*The Forbidden Daughter* and *My Wait* were rewarded. The book is about female infanticide. That is the practice of killing female babies and unborn female babies. I've heard assorted reasons for female infanticide in India and that is one of the elements of this story. Are women less worthy or important than men? The characters have a multiplicity of feelings about this question. Another element is the financial angle to performing abortions next to with the social repercussions.

Isha Talik is strained into this web of lies, fraud and money when her obstetrician informs her and her husband that their unborn child is a girl. In an off handed statement, he says that he's willing to achieve an abortion if they want to be rid of this child. Isha and Nikhil intensely persevere they will have their child, but they comprehend Nikhil's parents will want them to abort the child. The couple has one daughter and Isha knows her in laws treat her daughter Priya as less admirable than her male cousins. When the news is shared with the elder Taliks, they insist the child must be aborted.

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This dispute rages and is only interrupted late one evening when the family receives news that Nikhil was stabbed to death at his job. Isha, Priya and the in laws are all shaken by the news of Nikhil's death. The news is in particular devastating to his parents because Nikhil was their only son and he had no sons to carry on the family name. Life for Isha and Priya is tougher each day and after her father in law beats Priya, the young, pregnant widow walks out of the house – with almost no money and only some of her possessions.

Isha and Priya are taken in at the confined convent and make their home in a small, austere room and they wait for the birth of her daughter. The day after Diya is born; Isha is seen by the doctor who helps the convent. He was a student at the college Isha attended and he had a compress on her in school. Doctor Harish Salvi becomes a very good friend and his warmth for Isha and her children continues to nurture over time. Isha is reunited with her sister in law Sheila. With Sheila and Dr Salvi, Isha finds the prop up she needs.

Over time things begin to look better for Isha and her family and her sustain network grows again. But, the story isn't over and Isha must deal with a couple more concerns before the end. Isha and her contiguous confidantes realize who killed her husband and why. She has substantiation of his wrong doing and the time stamp on the computer disc makes it very obvious, who is accountable for his murder.

Consequently, the writer of the Indian plunge focuses her writing on the pitiable stipulation of women in the Indian society and the strategies of women in the present day society with the varying facets with a revolutionary alter in their mind sets for a change in the society where women are given equal status along with men.

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