

**MULTI-FACETED WOMEN IN PREETI SHENOY'S SELECT NOVELS**

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**ABSTRACT**

Indian bestsellers have brought a tremor in the literary world not through any mammoth revolution but through simplicity that has made them achieve greater heights. The expected role of creative writers is to serve society through their writings. Their contribution to the lifestyle of the individuals plays an indispensable role. The Indian bestsellers in English deal with young adult themes as much their western counterparts. The themes that directly appeal to the young adults matter much to these writers. Social realities of adult and young adult worlds are different or they are perceived differently in these two artistic worlds. It cannot be argued that the one fails and the other succeeds. The relative importance given to culture-specific themes may be minimal.

**ABBREVIATIONS OF TITLES OF THE NOVELS**

1. *Life is What You Make It* - *Life is What*
2. *Tea for Two and a Piece of Cake* - *Tea for Two*
3. *The Secret Wish List* - *The Secret*
4. *The One You Cannot Have* - *The One*
5. *It Happens for a Reason* - *It Happens*

**Introduction**

Indian bestsellers have brought a vibration in the literary world not through any massive revolution but through minimalism that has made them achieve greater heights. The expected role of creative writers is to serve society through their writings. Their contribution to the lifestyle of the individuals plays an indispensable role. Though they follow simplicity, they too render their service toward chiseling the dreams of future citizens of India by instilling confidence in them. Simplicity of the bestsellers meets with a kind of condescending and cold reception at the hands of the academics. The Indian bestsellers in English deal with young adult themes as much their western counterparts. The themes that directly appeal to the young adults matter much to these writers. Social realities of adult and young adult worlds are different or they are perceived differently in these two artistic worlds. It cannot be argued that the one fails and the other succeeds. The relative importance given to culture-specific themes may be minimal.

**Novelist for the Study**

Preeti Shenoy's novels are widely read by the youths across academic disciplines. Shenoy asserts herself as a dynamic writer through her works *34 Bubblegums and Candies* (2008), *Life is What You Make It* (2011), *Tea for Two and a Piece of Cake* (2012), *The Secret Wishlist* (2012), *The One You cannot Have* (2013), *It Happens for a Reason* (2014), *Why We Love the Way We Do* (2015) and *It's All in the Planets* (2016). All her novels are women-centric. Her protagonists do not fight against society but they reflect a part of women in the society. They fight for their independence and economic empowerment. Shenoy's plots have evolved from women's perspectives. Postmodern youths do not have patience to read through pages of a voluminous creation that does not deal with their world, dreams, and aspirations. They are the generation who flip from one channel to another with the lazy bone called remote control. They are fond of using touch screens to save their time and energy. They flip through screens a hundred times in a fraction of second. Such rapid movements of young adults need to be harnessed when it comes to reading. Her language and narrative style traps young minds to improvise their reading skill.

**Research Questions**

The following research questions were framed for the investigation through a critical, textual analysis of the select works of Shenoy:

1. Are women independent in the postmodern era?
2. Is independence and economic prosperity interlinked?
3. What vision does the writer present?

**Postmodern Reading as Research Tool**

The twenty first century people live in a postmodern world. The term 'postmodern' (1970-1990) is used to describe changes in ways people think and view truth and reality. The postmodern era was preceded by the modern era and pre-modern era respectively. The pre-modern era was characterized by dominance of religion that was accepted as the primary source for perceiving truth and reality. People accepted God's existence and His revelation. In the modern era, science became the predominant source for truth and reality and therefore religion and its derivative morality were arbitrarily demoted to subjective realm. It stressed the principles of unity and authority with a deep faith in depth. It valued clarity and simplicity.

In postmodernity, truth and reality are considered relative and individualism and subjectivity are upheld. Relativism and individualism are applied to all spheres of knowledge including science. Truth and reality are individually shaped by personal history, social class, community, caste, gender, culture, and religion. According to postmodern thinking, these factors combine to shape the narratives and meanings of people's lives as culturally embedded and localized social constructions. They do not have any universal application. In fact, postmodernity questions all totalizing grand narratives.

Postmodernists are, therefore, those who suspect and question those who make universal truth claims. They strongly believe that all claims of universal meaning are a kind of imperialistic attempts to marginalize and oppress the rights of others. Hence, they do not admit any attempt to totalize ways of viewing. It may be religion, love, friendship, text, author, God, or self, truth, reality, or any dimension of life.

Postmodern people are not classified on the basis of age. Instead, they are identified through their world view which emphasizes the value of difference, plurality, diversity, and forms of tolerance. Postmodern thinking is also paradoxically full of absurdities and inconsistencies. For instance, it is a worldview that says no worldview exists. It demands an imposed uniformity to resist uniformity. Its concern for plurality and diversity does not lead to a more stable and secure society. The postmodern thinking appears to be a pessimistic mood of scepticism and uncertainty as opposed to an optimistic mood of scientific certainty and technological progress of the modernist era. According to Johnston "Postmodernity returns value to faith and affirms the nurturing of our spiritual being as vital to humankind. Unfortunately, with the loss of truth, people will now seek faith without boundaries, categories, or definition. The old parameters of belief do not exist. As a result, people will be increasingly open to knowing God, but on their own terms" (31). Lyotard, Foucault, and Derrida argue that truth is not an objective idea. Instead, it is an individual's construct. Truth therefore is not neutral.

People like women, children, young adults, the homeless, and native peoples who had no voice once begin to share an equal standing when the world enters the postmodern age. Canonical literature has always marginalised the voice of the young adults through imposing the worldview of the adults. Postmodernity always holds that the only way of understanding the world would inevitably exclude the other voices. Such exclusion ultimately leads to marginalization and oppression. Postmodernity has a built-in aversion to metanarratives or meganarratives, or grand narratives, or big stories. The present day young adults find them unacceptable because they have local stories to share. Grand narratives do not include the experiences and realities of all people. Once the grand narratives are removed, what remains is petite history or the little story.

Postmodernism refers to the aesthetic practice that aims at capturing the culture of postmodernity. It deletes the boundary between art and everyday life. It collapses the hierarchical distinction between elite and popular culture. It promotes a stylistic, eclecticism and the code-mixing. It replaces the originality and genius view of the artists because it claims that art can only be repetitious. It believes in the textualization of everything. In other words, all disciplines are treated as

so many optional 'kinds of writing.' Lytotard's postmodern condition is one in which grand narratives of modernity lose credibility.

### **Shenoy – A Dynamic writer**

Shenoy asserts herself as a dynamic writer through her works *34 Bubblegums and Candies* (2008), *Life is What You Make It* (2011), *Tea for Two and a Piece of Cake* (2012), *The Secret Wishlist* (2012), *The One You cannot Have* (2013), *It Happens for a Reason* (2014), *Why We Love the Way We Do* (2015) and *It's All in the Planets* (2016). Her impressive works have consistently held her position of being a nominee for the Forbes List of the 100 most influential celebrities of India since 2013. In an interview, she responded to the question what prompted her interest in the various facets of love that all her books do not deal with love. Bipolar disorder in *Life is What You Make It*, broken relationships in *The One You cannot Have*, and empowerment of women in *The Secret Wishlist* and *It Happens for a Reason* are some of the issues that have been explored from different perspectives. *The Secret Wishlist*, *Tea for Two and a Piece of Cake*, and *It Happens for a Reason* are a huge success for the writer herself claims that she is interested in love and relationships besides being romantic. The aforesaid features of her writing enable her to paint and create her characters with all agility and enthusiasm. As a columnist, the feed from her readers makes her reflect over the matters and finds a form in *Why We Love the Way We Do*. Shenoy's love for writing moulds her to emerge as a successful writer. Her admiration for writing is evident when she describes blog writing as "suddenly deciding to go on a nice restaurant on a Wednesday night," short story writing is "going on a date on a weekend," and novel writing is "getting into a committed relationship. It needs time, effort and patience. It means sticking with it, even when things don't go right." A writer who enjoys writing alone can reflect her ideas impressively in her works and it is true in the case of Shenoy. She is of the view that good books always speak to the reader. She employs this theory in her writings.

### **Postmodern Attitude toward Love**

'Love' is the chant which has haunted all the postmodern youths and the majority of postmoderns do post mortem during the sizzling deal called love. They do not remain firm in their real life. Though determined until marriage, the bond does not last long because it breaks up soon. People in the past entertained the idea that there would be no life after marriage. Especially women stick to the bond called marriage to secure themselves from social evils. In contemporary world, the postmodern era has given them courage and enabled them to lead a life as they wish.

### **Women in Love**

Women characters in these writers are quite beauty conscious. Even after marriage and delivery they maintain their body and health. The male characters are also stunningly handsome. Male and female characters complement each other in love. Shenoy's *Tea for Two* explicitly deals how a wife is discarded by her husband who is a tycoon, who does not prefer his wife to be a dutiful mother, who does not care for her husband after the birth of their two children. Samir has lost interest in Nisha because of her typical house wife attitude. Nothing interests him in Nisha after she has gained some weight. There is a cleavage in their relationship. After Nisha proved herself as a successful entrepreneur and became a charming woman in her early thirties, Samir who remarried another woman namely Maya, could not withdraw his second look on seeing his former wife. "He is stunned to see me and gawks at my apparent transformation," Nisha notices (*Tea for Two*, 222). Love in these novels prop up in the young hearts because of physical beauty though it is often said that love is blind and charming women alone enthrall the attention of dynamic youths.

All the male protagonists surrender before their ladylove and dare to do anything for the sake of their love. Though there are some rifts in their relationship in the beginning, they are very kinetic in impressing their sweet hearts by proving themselves as their deserving partners. Except Hari Kumar in *Five Point* who cannot marry Neha Cherian, for his love dangles somewhere because of Neha's improper response toward Hari. Among the fifteen novels sweet hearts love end in a huge success in thirteen. Shenoy's *Life is What* alone deals with a young girl Ankita, whose love gets shattered because her puppy love with Vaibav (her school mate) has gone off after the entry of Abishek in her college life besides tosses her life frantically and pathetically. It is Ankita, who does not respond to the proposal of Abhi and her denial upsets not only the life of Abishek but also of Ankita. Abishek commits suicide. When Ankita preserves his memory, her father discards the memory in order to

bring his daughter back to normalcy for she is obsessed by the guilt over the suicide of Abishek. It leads her to become insane to spend her life in an asylum for a year. Her revival brings about a huge turning point in her life and she is able to cope with the present situation to pursue her dream in the end. Though the loved ones do not unite, Abishek's effort to impress Ankit can also be compared to Ankit in *The Secret* and Hari Kumar in *Five Point*. Ankit is responsible for making Diksha ticking her four wishes in the list out of six.

1. Take a vacation alone, without family, but with a friend.
2. Go snorkeling
3. ....
4. ....
5. Wear a bikini
6. Have sex with a guy other than husband, just to know what it feels like. (*The Secret*, 78)

### **Married Women in Love**

Shenoy's love themes concern married women. Even their unfulfilled love is fulfilled after some years of their married life. The protagonist Dhiksha in *The Secret* loves Ankit, her brother's friend, and she faces many oddities when their love is known to her family members. Like Ish in *The 3 Mistakes* Diksha's brother and parents are very critical of her and compel her when she is nineteen to marry Sandeep a monotonous upper middle class boy. In her mid thirties, she misses her identity. She jots down her wish list and the wish list brings about a turning point in her life, with a torpedo attack from Sandeep who tosses his wife badly and tarnishes her image amidst her family members but she settles smoothly by marrying the vibrant tycoon Ankit.

*Tea for Two* also deals with the post-marriage blues in the life of Nisha and Samir. Akash, Nisha's colleague is five years younger to Nisha. He listens to the words of Nisha and tries to find a way for her to act independently. He helps her much establish her business and becomes her life partner in the end. It appears incredible for a man who is ready to marry a woman with two children and to treat them like his children. However, it is quite admirable. He addresses Tanya, Nisha's daughter as "angel" when Nisha feels that after she has crossed eight years of marriage life, she does not achieve anything. He encourages her with a powerful reminder that "You have two angels, Nisha Don't forget that" (*Tea for Two*, 158). Akash decides to marry Nisha and he proposes Nisha at one point, where as Nisha hesitates on the ground that Akash is younger to her. Akash's parents are not conventional. Parents' postmodern attitude in accepting the choice of their children is remarkable. That is the main reason for success of love. Nisha's hesitation is erased by Akash, who states that:

You become a father by nurturing your child, by being there for them when they need you, by being a role model, by sticking around when the going is tough. Can you deny that I have not done all that for Tanya and Rohit? I have loved them as much as I would if they were biologically mine (*Tea for Two*, 232).

The bond of marriage is not considered as *modus operandi* for postmodern youths to lead a life together. When hearts go together they are ready to live together neglecting the marriage ceremony. Hearts alone need to be bound for the postmodern youths.

The predominant theme of the novel *The One* is love. Shruti's mother suffers from cancer and the care towards her mother stops her from getting married to Aman. She does not want to disturb her mother in her ailment. She marries Rishabh but cannot cope with her married life. When she asks for the second chance from Aman, Anjali enters the scene and gets the hands of Aman. Shruti regrets at first but later realizes the reality and adapts herself to the desire of her husband and in-laws. Aman and Anjali get married. An ordinary love story, but the intension of Shruti to get back to Aman by quitting Rishabh is a dosing decision. Rishabh is from a well-to-do family. He provides all comforts to Shruti yet she does not feel satisfied. As a postmodern woman, she feels discontented, but in the end, Aman and Anjali are united and Shruti is back to pavilion realizing the responsibility of a dutiful wife.

Thus, Love acts as nucleus in all the novels. 'Love' theme dealt with by the male writers differs from that of the female writer. Male writers delineate love from their perception. Shenoy projects love by keeping female psyche as the vantage point. For the sake of love all the characters are ready to face oddities, undergo and endure displeasure, and attain their goal with all success. Male

writers create love situations in which characters do not dare to go against the wish of their parents. They wait patiently and protest silently against the rejection of their parents. All of them succeed in the end. Though the choice is their own, they need the consent of their parents. The novel ends with the note “happily ever after,” but how their life proceeds after their marriage is a query still. These novels create an indelible impression among youths who are preoccupied with various diversions and stress hovered life. Though puppy love is portrayed in the novels, the ways the writers describe make them be peppy. Besides ‘love’ acts as the catalyst to get their life boosted to achieve their goal.

### **Shenoy’s Treatment of Friendship**

Ankita in *Life is What* is helped by her friend Abhishek, who at first sight falls in love with her. Ankita ignores Abhishek on the ground that she wishes to pursue her dream of doing MBA in Mumbai. Abhishek feels belittled and ends his life, while Ankita feels guilty and becomes an eccentric in her behaviour. Her class mate Joseph is kind towards Ankita even when she behaves terribly badly in public. It is Joseph who stands by her side. When she is admitted to the asylum, she undergoes even Electroconvulsive Therapy (ECT). She dislikes seeing even her parents. She has a pleasant time with Anuj and Sagar, fellow in-patients of the asylum. They boost her with encouraging words “Life is a Celebration” (*Life is What*, 191). They do not inquire anything about her past so that Ankita may feel relaxed and consoled. Ankita feels grateful for her two friends in the asylum. She dislikes the moment when someone prods her past. So the silence of the two gentlemen regarding her past makes her feel comfortable during the time of her recovery. Though Suvi, Joseph, Anuj and Sagar play a minor role in the novel, they complement Ankita to get well soon from her bipolar disorder.

Diksha in Shenoy’s *The Secret* is supported by Tanu to get back his love Ankit. Her cousin Vibha enables her to come out to achieve her dreams. Diksha’s husband Sandeep is a workaholic, never minds his family, and does not show his concern towards his mother when she is hospitalized. Her duty consciousness does not know any bounds. He believes that the marriage bond would keep Diksha in tact but when she tries to pursue her dreams, he cannot tolerate. Vibha boosts Diksha on listening to her desire of joining salsa class. Vibha comes forward to pay fees for the salsa class, which Diksha cannot ask from Sandeep, for he would forbid her from going. Vibha says:

It is really not a problem for me, Diksha and, to be honest, I have earned so much, it really isn’t that a big sum either. Just consider this as a gift from me’ (*The Secret*, 103).

Friendship pours energy in to the lifeless ship and splashes water gently to the deserted vegetarian to nurture its growth naturally. The re-entry of Diksha’s friend Tanu brings a turning point in the life of Diksha. The independence and identity enjoyed by Tanu makes Diksha rewrite her marriage life boldly. Tanu, the school mate and the best friend of Diksha enables her to meet Ankit. She too encourages Diksha to follow her heart, which ultimately makes Diksha tick her wish list.

Diksha’s husband Sandeep comes to know of her participation in salsa training and he behaves brutally in front of the fellow trainees and trainers. All her friends Ankit, Gaurav and Tanu cannot bear the intimidation of Sandeep. They support her and succeed in bringing back Diksha to normalcy. The friends’ support and their aid acts as an aide to Diksha to function independently in the end.

Vee is able to set up a paw-factor because of the suggestion given by Manav. He says that “Dog-sitting is a huge business in foreign countries and you can be the pioneer in India” (*It Happens*, 136). Vee becomes successful in her career, but a tremor arises one day when a dog breathes its last because of the raw meat thrown by a neighbour to get rid of the paw factor. The tragedy instigates media and public. Her friends console Vee at the distressed moments. Friendship attributes to the evasion of ego. Vee is highly dilapidated after the collision of paw-factor. Suchi without realizing the fact passes a casual comment:

It is such a change to see their place without dogs,... She immediately realizes the insensitivity of that remark and hugs me and says, ‘so sorry Vee, I know how terrible this is. (160).

All the novels of Shenoy prove the power of friendship that it always soothes the broken heart and solaces their friends.

### **Female Friendship**

The characters who are self-determined and possess strong will power have good rapport with their friends. In Shenoy’s novels all the women characters are resolute. They do not yield to

adversaries or back out even when their dreams and ambitions are at stake. They are not craw fish at the time of oddities. When they feel the Gordian knot in their life they seek the help of their friends and overcome. Moreover, their will power is their identity. To gain identity they are very determined and carve a niche as their heart desires. Ankita in *Life is What* is not determined in her love but determined about her career. So she loses her boy friend Abhi. Abhi's loss costs her peace and she goes to the extent of becoming an in-patient in an asylum for her bipolar disorder. She does not like the locale and her determination to come out of the trauma enables her to revive herself. She toys with the idea of committing suicide and so she is given ECT (Electro Convulsive Therapy). A maniac should have determination and will power to come out of the disturbance or else life would land in a hot soup. The authorial intrusion is welcome for the insanity is really laudable. The following are the consoling words of Dr. Madhusudan in his effort to rejuvenate Ankita:

It is an illness like any other illness. See, when you have a fracture, you go to an orthopaedic, right? And when you have a toothache you go to a Dentist? In the same way, when you have an illness of the mind, you come to us. People have a stigma about it. They do not understand the severity of it. People simply cannot snap out of it, they need to be treated in order to get better," "Please do not be afraid. It can be life-saving and can produce dramatic results." The main thing about ECT is that suicide attempts are rare after administering it (*Life is What*, 163)

It instils a tiny ray of hope in the mind of Ankita which is due course has become a beacon light for her to come out of the web which has engrossed her out of guilt. She herself feels the real treatment. "It was the first time that I was being assured that i need not feel guilty for something that was out of my control (*Life is What*, 164).

Dr. Madhusudan's confidence-raising words boost up Ankita "We are with you, not against you" (*Life is What*, 164). Dr. Madhusudan's assertion offers the last vestiges of hope and Ankita declares that "I was clinging to it with the desperation of a drowning person" (164). Dr. Madhusudan's assertiveness in his counselling to Ankita that "Life is a gift, Ankita" (*Life is What*, 168) means a lot to her. She realises that, "Faith is a strange and a powerful thing and it can work miracles. It was something I would soon discover" (*Life is What*, 182).

Nisha in *Tea for Two and a Piece of cake* deserves special applause. She is determined to the extent that she does not seek any help from her husband Samir who is a tycoon, even when she finds it very difficult to buy groceries for he has deserted his family for his individuality. He does not want to be a committed father. He dislikes being a father of two children and longs to lead a life of his own with his wife. He quits his family after seven years of monotonous married life with his wife Nisha. The world which Nisha loves is not taken care of by Samir. In order to have a peaceful life with her children, Nisha's spirit does not deteriorate after she receives the blow from Samir. She asserts that, "So I wait, going through all the motions required of being a good mother, glad to have something to keep me busy (*Tea for Two*, xii). When Samir walks out of his family, Nisha does not lose hope and she opines that

I am a single parent. My immediate problem is that of cash. I definitely do not want to call Samir and take his handout money for my monthly expense. I am too proved and too independent for that (*Tea for Two*, 146)

Samir, who once said that "Nisha I want you to have all that your heart, desires, because you deserve it, he had said, as he had given me the add-on credit card" (*Tea for Two*, 148) now blocks Nisha from using it. Nisha does not blow up her money issues even to her friend Chetana. She stands all alone and does not depend on anyone even for monetary benefits. Her will power to fight against the withdrawal of Samir from his duty as a father does not shrivell her bubbly spirit as a mother. Samir calls her over phone but Nisha gives a curt reply without waiting any response from him. Nisha simply says, "Fuck off bastard, and leave me and my children alone" (*Tea for Two*, 150).

Nisha does not feel dejected and has a brand new start with the support rendered by Akash her friend. Her interest in cooking enables her to start 'The magic Saucepan' to make food. As an entrepreneur she succeeds in her business and becomes famous. Nisha who is used to a posh life with Samir, finds the difference at first, but later adapts herself to the life which she is forced to choose. Nisha is an epitome of determination who keeps her dignity in the foreground and does not yield to

Samir's words. She is very firm in her stand on being an independent woman and she proves vividly that she can be all successful without her husband.

Diksha, in *The Secret* is strongly determined to pursue her wish list. She breaks the convention that woman should confine her circles within her family after marriage. She is the most daring woman, who pursues her wishes when she is nearing thirty five. As per her effort, her desires come true. In the beginning of the story Diksha is a house wife and takes care of her husband and her son Abhay. In due course she feels irritated of being a house wife without any recognition from her husband. She says:

I have grown up watching my mother be the dutiful wife and until recently, I did not even mind being one. But of late irritation has begun mounting and not knowing how to deal with it, I deal with it by suppressing it (*The Secret*, 9).

This brings a change in the attitude of Diksha. A woman is supposed to take care of her husband and family with all heart without any expectations and it is the social practice and cultural concept till the previous generation. However, postmodern women long for identity. Diksha could have been satisfied with the earnings of her husband, who runs all the way mainly for his family but his lack of concern for his wife, who ultimately longs for his love and care. The facilities that he provides are also satisfactory for her to lead a sophisticated life. She does not have any economic crisis. Women like Vibha have their own world of privacy though they are married. Vibha gently retorts:

Look Diksha. So what if you are a house wife? That doesn't mean Sandeep can't make a cup of coffee for you! I have seen how much work you put into making their lives smooth. But what about you? You deserve more, girl. You never get to go out... What kind of life is that? (*The Secret*, 10)

Diksha defends her stand hypocritically, saying that she is contented with material comfort provided by Sandeep. In the case of Vibha these words are the other way round. Her husband expects her to spare sometime for the family which she cannot afford as an empowered woman.

I am really sorry to have poked my nose into your affairs. I should first set my marriage right. I haven't done any of the things that Mohan wants us to do together as a family. (*The Secret*, 12)

The two women have their own dreams but they are placed in different situations. 'Grass on the other side is greener always' is true in the case of two women. They are not contented with what they have. Vibha's words make Diksha to rewrite her life.

But, for the first time in my life, I have begun thinking about where my life is going. Perhaps the fact that I will turn thirty five in a few months adds to my increasingly contemplative state (*The Secret*, 12).

I have dutifully married a suitable boy, dutifully produced a child and have busied myself raising him... Yet why is there this growing sense of discontent in me? (16).

Diksha also feels that she has everything yet she has nothing. She longs for the love of her husband but he is concerned much for the monetary growth for the sake of his family members. Diksha's attention is diverted towards Ankit because of the lacuna in her life. She is determined to get hold of Ankit, her former boy friend. Her determination in learning salsa also brings her glory and success in the end. She attains what she desires. When her parents are against her choice in choosing Ankit as her second husband, she is very stubborn and gets his hand by ditching her husband on the ground that he is not concerned about his family.

Vipasha in *It Happens* is determined to deliver a baby as an unwed mother. She does not have the support of her parents. She equips herself to stand herself on her own especially for financial support. She denies the support rendered by her father. She starts a Paw-factor (a dog sitter). Though Suchi, Vipasha's friend, tries to find a match for Vee (Vipasha), she does not want to depend on her would-be husband. "Paw-factor is my business. I won't give it up for a guy" (*It Happens*, 13). Since she does not depend on anyone, she is "proved because every single rupee" that she spends is her earnings amidst financial crisis. Vipasha never feels diffident when the life of canines in the Paw-factor is at stake. She does not lose heart and she continues her work in the gym as a trainer. She is a determined mother to bring up Aryan as a single parent, very firm in her career and a stubborn woman ultimately in all the roles she plays.

### **Scope for Further Research**

Samir in *Tea for Two*, and Diksha's mother and brother in *The Secret* who closer to being moderns than becoming postmoderns. Hence, a study can be undertaken on how modernism and postmodernism can be amalgamated to bring out a new social order. There is no character in the novels who is purely postmodern, so we can sandwich the characters between modern and postmodern aspects.

Feminist reading is also possible on all these writers. Post-feminist reading would examine how writings of both male and female writers complement each other instead of competing. Comparative Study between contemporary canonical or academic writers and bestsellers can be tried. A study on how and why bestsellers are chosen for film adaptation can be focused. A cognitive approach to bestsellers can also be undertaken. A comparative study of young adult characters who wish to belong to a new social order and adult characters who try to retain the older order can be critically analyzed in a large sampling of bestsellers. Psychological reading of characters of bestsellers vis-à-vis their attitude toward the themes explored in the present study could also be attempted.

### **Shenoy's Narrative Style**

Shenoy's style also arrests the attention of many young hearts. "A simple narration with umpteen smart phrases makes the book a one session reading," says *Times of India*. DNA praises her for "Sharp observation that cut close to the bone, witticisms that encapsulate honest-to-goodness home truths, not to forget musings of a keenly observant mind." Deccan Herald heralds her lucid style and eulogizes that "The mundane and quotidian turns into great literary stuff in the hands of the author." *Life is What You Make It* is acknowledged as a "show stealer" by *Deccan Chronicle*. *The Tribune* appreciates the simple language and refreshing narrative. *The Sentinel* comments that "Shenoy has successfully achieved to create a wonderful, passionate, common story." *Afternoon Voice* voices that the work of Shenoy "Keeps the reader hooked from the first page to last."

### **Conclusion**

The present study concludes on a note that the postmodern youths, their dreams, and aspirations for a new social order are dealt by Shenoy. Her novels deal with urban centric characters. Their fictional world is quite impressive without any gory scenes or hard core realities except in some novels. Their themes and treatment impress the youths who are otherwise carried away by fictitious moments and long to have a hyper-world with all comforts. The postmodern characters of these writers do not go in search of a fair world for they create their own world to be fair though it is foul at times.

The women characters in the select novels are provided with basic amenities, that is be the one of the reasons for them to voice-forth their problems and the ambience that they live in unfurls the opportunities for them to

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