

EXPLORING THE INDIA IN SHOBHA DE'S NOVEL 'SECOND THOUGHT': A CULTURAL APPROACH TO CDA

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ABSTRACT

This article aims to investigate cultural codes and their significance in Shobha de's novel 'Second Thoughts' which is the story of Indian girl, Maya who is victimized as silent sufferer in the clutches of matrimonial relationship in the city of India, Bombay. This effort used 'Cultural Approach to CDA (CCDA)' as a practical tool to analyze how the discourse is embedded with cultural codes, and how semiotics contribute in the recurrent practice of power abuse. It seeks to expose the global dictionary of power and manipulation by focusing on certain passages or clauses and metaphorical references present in the novel which reflects the culture, norms and social beliefs of Indian community. It also took deep insight into Indian cultural diversity, unequal distribution of power like gender discrimination, racism and marginalization.

Keywords: CCDA, Cultural codes, CDA, abuses of power.

INTRODUCTION:

This paper is a sober attempt to study the Indian culture through Shobha De's novel 'Second Thoughts' with the help of Cultural Approach to CDA (CCDA). This approach explores the ways in which discourse is embedded with the cultural codes and it studies the reproduction and abuse of power with the discourse. CCDA is a practical tool for decoding the cultural semiotics. Before discussing Shobha de there is need to define general principles of CCDA that can be applied for verbal and non-verbal practices alike, and also for factual and fictional discourses. The focus of CCDA on the cultural aspects of a text (verbal and non-verbal) is informed by the following principles:

- No text is independent of its cultural contexts.
- Rather than the deconstruction of linguistic structures, the CCDA shall aim to uncover the cultural and cross-cultural codes embedded in the discourse.
- The CCDA employs tools and methodologies taken from the discipline of cultural studies, such as the heuristic of decoding cultural codes. Cross-cultural or multi-cultural perspectives facilitate the identification of unique elements belonging to a specific culture code and thus contribute to the process of decoding cultural codes.
- Decoding cultural codes demands not only intimate familiarity with a community's language, culture and history. It also demands a special awareness toward the idea that social and historical creation is treated as a natural event or as the inevitable outcome of natural characteristics.
- The CCDA seeks to expose the global dictionary of power and manipulation by focusing on specific metaphors and idioms.
- CCDA analyzes factual and fictional discourses alike, assuming that a fictional short story can also act as a repository for cultural codes, and can be implicated in the reproduction of power abuse just like a political speech can.

Shobha De, (1989- present), a model cum journalist, is hailed as the ultra modern writer in Indian literary world. Apart from being the author of so many novels like *Socialite Evenings* (1989), *Starry Nights* (1991), *Spouse: the truth about marriage*, *Uncertain Liaisons* (1993) and *Strange Obsession* (1992), she has also been the writer of many admired soaps on television, including India's second daily serial, *Swabhimaan*. Shobha De depicts for the first time a new urban woman. Her novels and essays shatter patriarchal hegemony. People regard women inferior to men because of their different sex. She seems to be gifted with extraordinary ability to discuss very sensitive aspects of human life tactfully. In fact as a writer, she differs considerably from other Indian women novelists writing in English. She believes in very frank telling of incidents and absolute open-heartedness. We don't find anything reserved in her fiction from narrative point of view. The orthodox people in India criticize her for her open discussion on sexual matters. Despite of all criticism, her fiction has got tremendous response not only from several European countries but all over the world. It is no less an achievement.

Shobha De has become the symbol of highlighting different perspectives of woman's freedom and liberation. She conceives the extra-marital affairs of women as the stroke to break the traditional and moral values in society. This is one of the most important aspects of her feminism. Her women are daring and courageous in establishing extra-marital affairs to satisfy their natural urge. These women are not hesitant in using sex as calculated strategy to get social and financial benefit. Marriage for them is an insurance against social values. Her novels can be thematically classified into three groups: firstly, *Socialite Evenings* and *Second Thoughts* are the novels that deal with the themes such as Family, Marriage, Patriarchy, quest for Identity, struggle for survival and marginality. Secondly, *Starry Nights*, *Sisters* and *Strange Obsession* (1992) move around the life in film industry, Bollywood and concentrate basically on lust and sex. And finally, the novels *Sultry Days* (1994) and *Snapshots* (1995) present them anticipation of women and project the ultra-modern lifestyle of neo-rich people. Shobha De's fiction portrays the contemporary reality of the rich elite people whether they are rich businessman, politicians, Bollywood actors, producers, doctors and industrialists. She delves deep into the hearts of the people and exposes the reality to the world without aiming to harm anyone. She is straight forward and talks with guts and fearlessness focusing her work to rule out the dangers developing in the society and to bring the awareness in the society. Her work is unique, innovative and interesting. De is a true artist who judges the demand of her modern characters. She is the first among the feminists who lifted the condition of modern elite females of contemporary India. An alliance with a man grants a woman heterosexual privileges, many of which are redefined by the law; religion and families. But, the woman has to pay its price at her own cost, since she has to destroy herself, her voice, intellect, and personal development, for a man's need, in these alliances. Thus, Shobha De rejects compulsory heterosexuality and suggests woman to woman relation or lesbianism is better than man to woman relationship, which she has depicted in her novels. She also refuses to participate in the game of competition for man. She confronts her own sexuality and challenges the norms placed upon her by culture or society.

As a writer, she is gifted with extraordinary ability to discuss the sensitive aspects of human life and human relationship tactfully. The power of her narration is just wonderful. She is totally different from other Indian women novelists in English. She is gifted with intimate understanding of the psyche of women and her problems. Her novels expose the hollowness of marital relations in elite class. Her novels contain frank description of sex life. For that she is criticized as "Vatsyayani" "Soft porn queen", "Pasha of pulp", "Vamp Feminist", etc. and has never been considered as a serious writer. But a serious reading of her novels shows that

she is a sensitive and serious writer. She is an author who dared to unearth those issues of man-woman relationship which were never put to public by any woman writer. From *Socialite Evenings* to *Second Thoughts*, Shobha De discusses the problems of women in patriarchal society, man-woman relationship, lesbian and homosexual relationship and the emergence of live-in relationship. Through her novels, she makes her readers to introspect about fast fading love, pleasure and satisfaction in marital relations. In all the earlier novels she dealt with the valueless, moral less world of high society. In *Second Thoughts* she selects the middle class society and the suffering of so many married women due to traditional arrange marriage system.

Second Thoughts (1996) is the seventh novel of Shobha De. It describes the agony of Maya, who feels trapped in matrimony. Jaydipsinh Dodiya comments that the theme of novel focuses on “the hollowness of Indian marriage” De explores the female psyche against male ego, the dutiful wife, the overbearing mother-in-law, the social pretence and public facades in *Second Thoughts*. Maya, a middle class Bengali girl in Calcutta wanted to move to Bombay to escape her dull life. But she found herself trapped by an arranged marriage to Ranjan who was highly conservative and completely indifferent to her desires. She became utterly lonely. At this time she was acquainted to Nikhil, a charming college going boy and a tale of love and betrayal started. Maya, neglected and criticized by her husband and exploited and deceived by her lover, remained a silent sufferer. She was unable to find happiness and satisfaction within marriage and her extra-marital relation also made her utterly frustrated. The novel shows the novelist’s insight into human nature. It represents psychic-cum-social complexities of middle class society. Maya, a textile designer with a dream of becoming a journalist came to Bombay to meet Ranjan Malik with a marriage proposal. Maya was an attractive young girl with warm and rich golden brown skin tone, gleaming jet black hair and large dark eyes. Maya was more fascinated and in love with Bombay. When she met Ranjan, she was more excited at the prospect of settling in Bombay, the city of her dreams. “Marrying Ranjan would make her a part of it immediately- Maya knew she’d be bonded with Bombay forever.” Ranjan was a workaholic, brilliant person with a charming personality. He had thick dark hair, intense large eyes, strong chest and muscular shoulders. He had a degree from America and had a good post in a bank. He was a traditional, orthodox person who thought. “It is a woman’s duty to run a good home.” Mrs. Malik and Ranjan did not approve of working women. Maya’s uncle also supported them by saying that “In an Indian family, the husband’s comforts always come first. Everything else follows.” Maya also belonged to a traditional family where a girl has inferior status and her education, career, ambitions, desires and dreams are of secondary importance. She is not free to take any decision o of her life. After marriage whether she should pursue education, do job or be a home-maker is completely decided by her husband. That’s why even though Ranjan and his mother disapprove of Maya’s being a career woman, no one in Maya’s family objected. Not even Maya as for Maya marrying Ranjan was like marrying Bombay.

Maya thought that she was “the luckiest girl to get a foreign educated, Bombay based bridegroom”. But her newly wed life started with unsuccessful and depressed honey moon. Ranjan was never comfortable with any woman. He was sexually impotent. In the presence of a wife as ravishing and captivating as Maya, Ranjan did not feel sexually roused even once, and to hide his impotency, he demonstrated his power over Maya in different ways. Maya asked Ranjan about his lack in sexual urges. But Ranjan reacted very strongly.

What’s your problem? You are beginning to sound like some sort of a nymphomaniac.

Are you that sex-starved? Nothing else on your mind? How can sex being so important to anybody, I've never understood. (351)

Ranjan made Maya merely a captive bird within the four walls of his house. He never appreciated her. He behaved like a dictator. He did not allow her even to mix with the company of women of her age. He did not give money to her and prohibited her to use S.T.D. phone, T.V. and air conditioner. Maya was utterly pained due to Ranjan's loveless attitude. He provided Maya nothing more than financial support, a decent house to live in and four square meals a day. In bed, they have been brothers, or sisters or flat mates. Because he was devoid of any passion Ranjan constantly reminded Maya of her duties as a married woman. And surprisingly at the same time, he used to forget his duties towards her. He never missed a single chance to criticize her. He was never aware of her presence. Instead of discussing the domestic matters to Maya, Ranjan used to discuss them to his mother. Ranjan, a dutiful and loving son failed to be a dutiful and loving husband. Maya was quite sure that if Ranjan continued to maintain stiffness in sex affairs, she would be childless. They never did anything together. Ranjan was not at all interested in her. Under the same roof, they lived as strangers. In this frustrated, confused state of mind, Maya met Nikhil, the only son of Dipankar, Ranjan's colleague at bank. Nikhil was completely contrastive to Ranjan. Egoistic Ranjan always criticized Maya where as talkative and impressive Nikhil flattered her even for smaller things. With the arrival of Nikhil in her life, she began to enjoy life once again. Along with Nikhil, she explored the real Bombay. She felt a kind of freedom which she had never experienced before. She shared smaller things with him. For the first time Maya went on bike with Nikhil to see Bombay and her joy was limitless. She poured out her emotions, "For the first time since my arrival in you city, I felt like laughing, singing, enjoying the salty sea air on my face. I looked at the sky and felt happy."(128) Due to loneliness, lack of physical satisfaction, monotonous routine and emptiness in her married life, Maya was dragged towards Nikhil's magnetic personality. While enjoying life with Nikhil she also felt a kind of guilt that she was betraying Ranjan. She realized that it was wrong for a married woman to go out with a man and deceive her husband. But at the same time, she tried to console herself by saying that it is not at all a sin to go out and breathe fresh air.

Maya liked Nikhil and his company but she never imagined having sexual relationship with him. Nikhil was full of life. He asked her to live life happily instead of suffering silently. Nikhil took advantage of Maya's crippling loneliness and depression and exploited her. He noticed her melancholia and the need of companion. Nikhil started calling her by her first name instead of Didi. He composed a song 'a lonely, lonely lady' on Maya that was heard by her several times and she was pleased to think that she could inspire Nikhil to compose a song. Maya, who was constantly neglected, humiliated and hurt, now for the first time found herself being praised and honored as the song was about her. When Ranjan left for a tour for ten days, Maya felt relieved and carefree. Instead of missing him, she had a strange kind of relief. She felt free of pressure, free of approval seeking, being judged, watched, corrected, scolded, nagged, pushed and instructed. She went along with Nikhil for sightseeing. When Ranjan came back, once again Maya's life became absolutely depressed and pathetic.

Through Maya, the novelist wants to show that the suffering, the agony of marriage and the long silence that will remain forever in the lives of so many Indian women who accept marriage as fate traditionally sanctioned to them. Maya is a representative. Even though woman like Maya will try to break the silence, she will have to return once again in the stifling atmosphere of marriage. Life is not a sweet dream but a harsh and bitter reality which a woman has to suffer silently. Maya has no option but to suffer the loneliness in her life.

Maya wanted to assert her own identity, she wanted to be aggressive against the hypocritical standards of society but her silent scream stuck somewhere in her throat, unable to push its way out. The novel projects the psyche of Indian married woman caught and crushed between tradition and nature. The novel not only focuses on the hollowness of Indian marriage but also the hypocrisy and deception in extra-marital relationship which cannot be an option to marriage. Maya's silent cry for true companionship always remains unheard. The novel also exposes the nature of men. For Ranjan, there was no existence of Maya and for Nikhil, Maya was only an object to be enjoyed sexually.

But the differences in attitudes, stressful life, personal dissatisfaction, ignorance of sex knowledge, selection of marriage partners by the family members are the reasons of disturbance in Ranjan-Maya marital relationship. Healthy sexual relationship is also quite important in marriage. Maya's attraction towards Nikhil is due to Ranjan's impotency. Shobha De's maturity and insightfulness have reached new heights in this novel. It is Shobha De's master piece which throws light on the traditional Indian marriage in which woman is a silent sufferer.

LITERATURE REVIEW

The term 'discourse' has become common currency in a variety of disciplines: critical theory, sociology, linguistics, philosophy, social psychology and many other fields, so much so that it is frequently left undefined, as if its usage was simply common knowledge. It is used widely in analyzing literary and non-literary texts and it is often employed to signal a certain theoretical sophistication in ways which are vague and sometimes obfusatory. (Sara Mills, 1997: 1) As discourses are social cognitions, socially specific ways of knowing social practices, they can be, and are, used as resources for representing social practices in text. This means that it is possible to reconstruct discourses from the texts that draw on them. Thus, a discourse is not a disembodied collection of statements, but grouping of utterances or sentences, statements which are enacted within a social context, which are determined by that social context and which contribute to the way that social context continues its existence. Thus, discourse analysis of written text aims to make explicit or implicit norms and rules for the production of language, and is particularly interested in the way that discourse consists of sets of structured hierarchical units. (ibid.:124).

Critical discourse analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality. (van Dijk, 1998). Thus my present work aims to exposing the various ways in which cultural codes are embedded in discourse, and contribute to the reproduction of abuses of power through not only theoretical rather practical 'Cultural approach to Critical discourse analysis'. (Dalia Gavriely-Nuri, 2012, 77-85). CCDA analyzes factual and fictional discourses alike, assuming that a fictional short story can also act as a repository for cultural codes and can be implicated in the reproduction of power abuse just like a political speech can. (ibid).

Language, culture and thought are interrelated in a number of intricate ways. Culture is reflected in language. (Sapir & Whorf, 1929) is of the view that cultural requirements do not determine structure of language, but influence how it is used. Structure of language determines the way speaker of that language view the world. In order to understand this

complex relationship between language and culture we first need to define culture. Peleg(2003, p. 44) talks about 'culture' as an admission ticket to an exclusive club whose members have similar codes of thinking, expression and behavior. Similarly Swilder (1986, p.273) argues that culture influences actions not by providing the ultimate values toward which action is oriented, but by shaping a repertoire or 'toolkit' of habits, skills and styles from which people construct 'strategies of action'. Raymond Williams (1981) understood culture as constituted by the meanings and practices of ordinary men and women. For him, culture is lived experience; the texts, practices and meanings of all people as they conduct their lives within the totality of 'a whole way of life'. Williams insisted that culture be understood through 'the analysis of all forms of signification . . . within the actual means and conditions of their production'(ibid, 1981: 64-65).So that, Cultural Studies has been defined as an interdisciplinary endeavor 'concerned with the analysis of cultural forms and activities in the context of the relations of power which condition their production, circulation, deployment and, of course, effects.' (Bennett 1998:60).

The institution of marriage has been idealized and worshipped since time immemorial. But in the modern times, the institution is on the verge of breaking up. Shobha De's novels expose the moral and spiritual breakdown of the modern society's marriage system and marital relations. Shobha De, the best seller novelist tries to bring out the complexity of human relations and crumbling marital relations leading to frustration, conflict and loneliness. Priyanka Mahajan (February, 2015) claims that Shobha De's novels cause evolution of new women and gave new face to Indian culture as well. Attitudinal shift can be seen in the woman who longer shies away from taking initiatives .M.Premalatha & Dr.T Deivasigamani (2014) shows in their work that Shobha De's novels are a slice of urban life and deals how woman is victimized and subjugated by the male community everywhere. Shobha De rejects compulsory heterosexuality and suggests woman to woman relation or lesbianism is better than man to women relationship which she has depicted in her novels. G.Gayathiri Devi (2013) says that in the present Indian scenario, the study of Shobha De's novels surely helps to realize the changing attitude of modern women as De probes deep into the inner feelings of women characters and brings out how the women character finally freed themselves from the clutches of male dominance and social norms to emerge as a free women. Sangeeta Das (2011) agrees with Shobha De that marriage is an idea which is very personal and should flourish between a husband and a wife and also talk about Shobha De's 3T theory of TIME, TOLERANCE and TENDERNESS which is the key to happy and successful married life.

Mrs. Kalpana Girish in her paper (Second Thoughts: A Tale of Silent Suffering) discusses the psychic-cum complexities of middle class society. She said this novel projects the psyche of Indian married women caught and crushed between tradition and nature. It not only focuses on the hollowness of Indian marriage but also the hypocrisy and deception in extra- marital relationship which cannot be an option to marriage. Ms. Deepanjali Mishra discusses the delimita of a married -working women who suffer from both sides without knowing how to react with reference to the heroines of Shobha De's novel. My study aims to explore the cultural codes and practices that contribute to the reproduction of abuses of power in Shobha De's novel 'Second Thought' and also highlights the cultural differences on the base of social status and gender discrimination in India.

METHODOLOGY

This effort aims to investigate the cultural codes and practice enfold in Shobha De's novel 'Second Thoughts' and also highlights the ways how these cultural codes embedded in that

discourse gave birth to the reproduction of abuses of power. I tried to analyze the diversity in Indian culture through the story of Maya, the protagonist of 'Second Thought' who encounter the Cultural discrimination on the base of difference in social status and also consider backward in her norms and rituals. I refer to a cultural code as '*a compact package of shared values, norms, ethos and social beliefs*' and these cultural codes construct and reflect the community's 'common sense'. 'Cultural codes don't fall from the sky' (Keller, 2004, p.3); they are derived, among other things, from the community's common experiences. Rather than constant structures, cultural codes are created in a dynamic ongoing social construction which continuously influences their cultural status; at the same time, these cultural codes affect the society. Simply, cultural codes operate like the skeleton in a human body; although not manifest, they provide the foundations for the entire structure.

CDA traditionally aims to produce insight into the ways by which a discourse reproduces social and political inequality, abuses of power and domination. (cf. Chilton, 2004; Fairclough, 1995) Accordingly, a core theoretical and empirical question in CDA is 'how human mind can be tricked, deceived or manipulated through the use of language' (Chilton, 2004, p.41) But 'Cultural Approach to CDA' which I used as a theoretical framework for my article, is a practical tool for decoding the cultural 'cargo' contained within discourses. The CCDA offers a way to enrich the encounter between the culture/discourse in general, and triangle discourse/culture/critical analysis by referring to culture as a discursive mechanism. The CCDA seeks to expose the global dictionary of power and manipulation by focusing on specific metaphors and idioms and also can analyze verbal and non-verbal practices, factual and fictional discourses.

The present study used CCDA as a practical tool to analyze cultural references in Shobha De's novel 'Second Thoughts'. The researcher took certain passages and clauses from the text randomly which reflect the particular cultural norms and values and help to analyze the differences lying in Calcutta and Bombay within India which shows discrimination in social statuses, marginalization, racial discrimination and exploitation of females by male patriarch dominant society. These passages are analyzed by focusing on vocabulary and use of figurative language like metaphorical references which deals with norms, values, attitudes and ideologies of Indian community. Through these passages or clauses the researcher by applying CCDA approach tried to decode the cultural codes of Indian society in which people have set the standard of their lives on language power and dominance (specially males) and consider others as inferior (mostly females). For better understanding there is need to look on research questions for the article:

- How the culture and cultural codes of particular community is reflected in the text?
 - a. How the vocabulary like use of figurative language (metaphors and idioms) in fiction reveal the ideology of a particular culture?
 - b. How these cultural codes contribute to the reproduction of abuses of power like racial and gender discrimination, marginalization, clashes of identity and sexism.

Data Analysis

In unpacking a text one of the most important things to remember is that it is not quite possible to read meanings directly off the verbal and visual textual signs. There is always a context behind every text (Hilary Janks, 1996). It is true that a text is not completed without its contextual factors which influenced the production and interpretation of that text and 'Culture' is one of the important factor which is reflected throughout in the text. This effort

also aims to investigate the cultural codes and social interests of Indian society in the novel 'Second Thoughts' with side by side the story of Maya who is caught and crushed between the nature-culture wheels on the one hand, and pulled apart on one side by the centrifugal acts of Ranjan, her husband and on another side by the centrifugal acts of Nikhil, her lover. The researcher took certain passages from the text which are the 'cargo' of cultural norms and beliefs and focused on the vocabulary like metaphors or metaphorical references which clearly state the differences on the base of rituals and traditions between the two cities of India, Calcutta and Bombay. These passages are analyzed as below:

"As she explained time and again, 'it's not as if I'm color-conscious or anything. But it's true that fair skin denotes prosperity. Class. Upbringing. Background. Position. A dark person rarely looks wealthy. Well-fed. Happy. To be born dark is to be condemned for life!'" (page # 5)

The above passage is the embodiment of cultural differences on the base of color of the skin. It shows the oriental concept of racial discrimination between the West and the East: as the Westerners claims that they are superior because of their white color and Eastern (Africans) as inferior and backwards because of their dark skin. Here traditional Maya's mother is worried about her daughter's black complexion for her proposal and these are views of the heroine of the novel who tells a harsh truth about racial discrimination in India rather all over the world.

Chitra smiled, 'She wasn't being rude. She was merely asserting her position as the mistress of the house. Servants are funny creatures. Treat them nicely --- like human beings--- and they sit on your head. Take advantage to you. If this alliance works out, you'll learn how to deal with them soon enough from your mother-in-law. Besides, Bombay servants are different from Calcutta ones.' (page # 10)

This passage shows the advices of a typical Indian mother Chitra to her daughter, Maya before marriage and going to Bombay where she differentiate the cultural setup of two cities Calcutta and Bombay. She gave her view about being mistress of the house and role of servants different treatment given to them in India.

Then, turning to Maya she added significantly, 'Our Indian boys are so spoilt, you know. They always expect their mothers.... And later, their wives, to slog for them' (page # 10)

These lines deals with the male patriarchy in the Indian society which makes a women subservient and subaltern. Male always tried to rule the women by his dominance in home and society here is the same view is given by Maya's mother who is talking about the nature of Indian boys they always want a female to bent before them first their mother and sisters and than their wives whom they considered their own property. This shows Indian culture and their ethics and also male dominant society.

I had blushed and shaken my head. It was Pushpa who had interjected swiftly, 'Of course you must address Mrs. Malik as "aunty". So what if she is young? She's a married woman, your father's colleague's wife. She is not of your age group that you can act familiar with her, Learn to show proper respect, beta. This is India, not America, remember. I always tell you that'. (page # 20)

This passage again shows the contrast between the two cultures: America and India, on the part of their norms and traditional beliefs. Here Maya's neighbor in Bombay advices her son Nikhil who is young and smart and later seen as Maya's lover, to call Maya 'aunty' as she is a married woman now. She criticizing American culture being modern and rude in their traditions by saying 'this is India not America.'

Ranjan sat down heavily on the bed. 'As if, as if, as if. You know, you have a very bad habit of arguing. I am your husband. What I tell you is for your own good. How much experience do you have in such matters? You are still a baby in a lot of ways. Bombay is not Calcutta. I don't want you to get wrong impressions or you'll go astray'. (page # 60)

These lines show the attitude of the dominant husband Ranjan, who is using his authority over his wife, Maya. Here he advises her to avoid Bombay's women as they are immoral according to him and with this he again draw a line of cultural difference between Calcutta and Bombay.

I left the chillies to splutter in a tiny pool of oil .Ranjan wasn't finished yet. 'May be you should discuss this matter with my mother. You are not from Bombay. After all. Its different here. Young married women do not invite loafers into their homes when the husband is away. In Calcutta. Possibly, nobody misunderstands. But here! Even without doing anything at all, people gossip. (page # 91)

Here again a clear distinction is shown between the lives of two cities, Calcutta and Bombay, of India who have their own values, beliefs and cultural codes which are stick to their lives. In the above lines Ranjan is discussing his neighbors and giving his traditional views about the purity and chastity of an Indian wife by advising his wife, Maya not to in touch with Nikhil whom he call a loafer and again marginalized her for not being a Bombay girl.

Catching my curious expressions, the Bangladeshi explained, 'This is Bombay. No time. No feelings. Everybody saving his own skin. You fight, you shout, you scream. You die. Others will step over your corpse and carry on.' (page # 109)

These remarks of Bangladeshi shopkeeper about the life of Bombay also show the delimita of a modern man being hollow and stuffed. Here the shopkeeper talks to Maya about the ruthless and mechanical life of Indian city, Bombay which helps to understand the culture of that city and shows the diversity in Indian culture.

'Huh! He mocked, 'Now you want to bribe me with ten rupees. This is Bombay, madam, not Calcutta. You can't get a shoeshine boy to polish your shoes for ten rupees. Forget it. Besides, insults are expensive. Yeh sab nahichalega with me. Won't work, understand.'(page # 119)

Again in the above passage Maya is humiliated by a postman for not being aware of Bombay's daily life. When she offered a postman ten rupee note for the letter which belong to her husband Ranjan and he said this is not Calcutta where the people used to gave bribe to boys just polishing their shoes. This refers to the culture of Calcutta where bribery is common and which portrayed as a corrupt city.

I'd asked Ranjan about it once. He had replied shortly, 'Oh no, no. These Bombay Bengalis are different. They have lost their cultural identity. Their roots are not in our tradition. They are all mixed up--- neither here nor there. My mother wouldn't have been able to adjust to someone like that.' (page # 128)

A discourse (text) becomes critical when we add context to it and Culture is the hallmark feature of that context which influenced the text and writer all the time. Here Ranjan talks about the cultural identity of the Bombay Bengalis especially girls, who lost their values and become hybrid culture influenced by the Westerns traditions. By following their modern

values they lost their roots and adopt their culture partially. These Ranjan views help to understand the cultural distinction in India.

You know these Bombay girls are used to a very fast way of life. Their morals are no good. They don't speak proper Bengali. They don't know the rituals connected with our pujas. They wear all sorts of funny clothes, they refuse to oil their hair. They cannot cook our preparations. They don't know Bengali songs or dances. All they can do is eat roadside food and dream of going to bars and discos. Such girls don not make good wives. Not at all. (page # 128)

This passage is linked with the above conversation of Ranjan with his wife Maya who asked him why he didn't choose a girl from Bombay for him. Here he depicts the picture of Bengali girls and their traditions as immoral and modern. These lines help us to view the whole 'cultural cargo' of Bengalis living in the Bombay, their rituals, language, traditions and food. And he also portrayed the Bengali females as advanced who unable to perform the role of wife properly.

He paused to chew a mouthful of food, and then continued. 'That's the trouble with Bengalis. See how other communities help their own people--- Mathur must have brought dozens of relatives to Bombay and given them jobs. But ask a Bengali for help --- even the smallest thing, and he will snub you. Jealousy --- that is our problem. We don't like our own people to come up and prosper.' (page # 130)

The above passage again compares the culture of Bengalis with the Bombay city people. Here Ranjan portrayed the Bengalis people as keen and jealous because they don't want to see others prosperous. His keen observation helps us to understand the difference in the rituals of two cities of India.

'The issue is, you have to get to know your new family and become one of them as quickly as possible. It is for your own good, for your sake, that mamu is leaving you alone. Don't misunderstand that. Girls who cling on to their own family for too long never succeed in adjusting to their husband's people. We don't want that to happen to you. I'm sure you'll understand. Don't forget to take extra iron and calcium---- just in case. (page # 75)

This passage deals with typical Indian mother's advice which shows the condition of a woman in Indian society. Here Maya' mother is consoling her daughter after marriage and advice her to follow blindly her husband's family's traditions which would be better for her married life otherwise she will suffer. This can be the part of Indian culture to obey the In-laws in order to adjust in their families and to understand their way of life.

Of course, there was no escaping the onslaught. Bombay was defined by its film culture---it was evident in everyone and everything. People even spoken like heroes and heroines, mouthing dramatic dialogues instead of standard conversation. (page # 94)

This is actually the self- assessment of the heroine, Maya who tried to understand Bombay and its culture and notice that they thought and behaved differently from people in Calcutta, or Dehli, or Indore or Ranchi etc. Here Maya perceived Bombay as film culture their accent, their style and behavior is the reflection of film world. Further, the people of the Bombay are sharp and crook and nobody is saved there even in the daylight.

Maya. . . you will take some time to get adjusted to Bombay. It's not your fault. In Calcutta even neighbourliness works differently. In Bombay, the way people think is

blunt and harsh. No time to waste. Their first worry is “what does he or she want from me? “ And if you want ice cubes, they will say “aah---- today she feels free enough to ask for ice cubes, Tomorrow she will ask for something bigger “ (page # 132)

By examining this text, one can say that silence and tolerance were the main tools by which women were subjugated in patriarchal hegemony. In Indian patriarchal society, a husband was considered a higher logos no matter how cruel, indifferent and stoic he may be. Here in the above passage the same woman is shown who is the victim of that matrimonial subjugation and tries to smooth her life but her husband always criticizes rather insults her for being conservative because she belongs to Calcutta not from Bombay. Ranjan here insults her for begging ice from neighbors and indirectly depicts the picture of Bombay people as harsh, blunt and busy which are the traits of their cultural codes that distinguish them from others.

Ranjan would shake his head disbelievingly and say, ‘Look at these servants. We are at their mercy now. What do they think of themselves. I have never heard of such nonsense. Servants are servants, why can’t they understand that? They are trying to behave like pampered factory workers. I tell you, if all this nonsense doesn’t stop, Bombay will become unlivable. A city that can’t control its servants will never be able to control anybody else, mark my words.’(page # 138)

Ranjan’s authoritative remarks show the class differences in India. How the people from the upper class treat their servants, they behave like Seths and don’t want the lower people to raise their heads. Here Ranjan gave the remark which reveals their dominant and manipulative thinking to rule others.

‘Maybe in Calcutta they teach you a different sort of English, ‘Ranjan had scoffed, ‘but this is how we speak it in Bombay. Besides, as you well know, I had no language problems in America, no problems at all (page # 140)

Ranjan throughout the novel is boasting of his higher education from America. Here in the above passage Ranjan again degrades his wife for not being a proper English speaker and considers her as inferior as she is not a Bombay girl and claims that Calcutta teaches you a different sort of English, he is again drawing a line between the two different cultures this time: America and Calcutta.

Nikhil laughed uproariously. ‘Maya, Maya, Maya, Don’t they teach you anything in Calcutta? Nothing remains a secret in Bombay. Nothing.’(page # 151)

Now in the above lines the second male character Nikhil is making fun of Maya for being so innocent. When Maya inquires how he came to know that his husband is out of town than Nikhil these remarks reveal the nature of Bombay people who don’t have time to help anyone but they have to peep into others’ personal matters.

Ranjan was now standing in front of the mirror, combing his hair carefully. ‘Bombay is not Calcutta’, he said in a preoccupied way, as he examined the slightly thinning patch on his crown. ‘In Bombay we don’t have mists and all that ---- just a fog of foul air. By tomorrow, you’ll be coughing and coughing. Your lungs will be choked.’ (page # 153)

Maya tries to put her sincere efforts in becoming an ideal wife, instead finds herself trapped in an arranged marriage to a man who is rigidly conservative and completely indifferent to her desires. Here in the above passage Maya’s husband Ranjan is again distinguishing

Calcutta from Bombay even in their weather. When Maya shows her interest in rainy season of Bombay his husband like devil at once snub her and said Bombay is not Calcutta.

I refused to answer. Ranjan came close to me and pulled my hair playfully. 'You are getting too serious . . . too intense . . . like all Bengali women. My mother always says, "Be careful with Bengali ladies, they are the most hysterical women in the world".' He seemed immensely pleased with that comment. (page # 166)

Ranjan even in love is very rude and harsh to his wife he always tried to degrade her by comparing her with others just same as in these lines when Maya feels bad for her insult, her husband Ranjan compares her with Bengalis ladies who according to him, have excessive emotions. By this comparison he is insulting her wife and side by side promote the difference between the cultures by special focusing on their females which is the proof of gender discrimination present in India.

I had noticed that in Bombay people didn't really listen closely to anything or anyone. And people were not interested in nobodies (like me). I had known of course that this was a very success-oriented city (Ranjan and my mother-in-law couldn't emphasize the fact enough) but it continued to amaze me as to how easily a person could be dismissed and marginalized for not being a big-shot --- someone known and influential. (page # 171).

This passage shows the struggle of Maya to understand the nature of the Bombay people and her effort to adjust in their strange environment in which no one is ready to listen others problems. Here she is evaluating how a person is marginalized for not being very known and influential among others.

'Listen Nikhil . . . whether it's in Calcutta or Bombay, a married woman is not supposed to meet other men. That's all.' (page # 187)

A woman, like man, is born to be free but in reality everywhere she is controlled by many man-made norms and factors victimizing and subjugating her in many ways. This restricts her essential free spirit and makes her ready for rebellion. Simon De Beauvoir has truly said that "Marriage is a fate traditionally sanctioned to women by society. But marriage is not the same thing to a man as to a woman". Here in the above lines same traditional thinking of married women is presented that she is not allowed to meet any other man in Indian society because it is considered immoral on the part of wife.

'People are staring at us,' I whispered to Nikhil nervously. Don't be silly, Maya. This isn't Calcutta. Nobody stares at anybody here. People don't give a damn. They're far busy with their own worries. Just relax.' (page # 192)

Again there is a kind of criticism on the Indian Society which divided the Calcutta and Bombay. Here Nikhil, Maya's lover tried to relax her when he took her to market for refreshment and explaining the ethics of Bombay people as busy and careless as they don't have time to listen other's worries.

My college years were completely different. I had to study all the time and stay at home. Very rarely was I allowed to go out with my cousins for an outing. What I see in Bombay is all very new. Boys and girls move around freely, mix, joke, work and fight. Nobody cares. Nobody notices. (page # 213)

Maya, a middle class Bengali girl in Calcutta wanted to move to Bombay to escape her dull life. But she found herself trapped by an arranged marriage to Ranjan who is highly conservative and completely indifferent to her desires. She actually wanted to free herself from the restricted shackles of the society and want to be as free as feather in the sky. Here in this passage she expresses her utmost desire to get mix with people and to enjoy her life but Calcutta does not allow her to live her own therefore when she sees Bombay life, she wanted to be the part of this busy life.

Marrying Ranjan was like marrying Bombay. I thought I was the luckiest girl in my locality. Certainly, I was the only one who had bagged a foreign-educated, Bombay-based bridegroom. (page # 215)

These lines are connected with the above passage where she consider herself the luckiest girl of the world who marry a foreign educated person living in the Bombay therefore she want to be the part of that modern life where she live her life according to her rules but a woman whether in India or Pakistan has to follow the set pattern of traditions proposed by male dominant patriarch society.

'Really, it is too much. See how the Bombay Bengalis behave—that is the difference between the two cities. It's the mentality, if you ask me. That is why Calcutta will remain--- dirty and backward. No progress here, I tell you. Look at Bombay---like London. So modern, so clean. Everybody smart and well-dressed. What a time we had there. And now my Maya will make it her city. The Maliks have already invited us to visit her next year' (page # 244)

Calcutta is marginalized throughout the novel for being backward, dirty and immoral and on the other side Bombay is considered advanced, civilized and having well-groomed culture. This distinction is shown in these lines where Maya's mother reveals the reason for the backwardness of Calcutta: which is mental slavery that is prominent when she compares Bombay's life with London. And this comparison helps us to understand the abuses of power inculcated in Indian society.

I remembered his mother telling a relative at the wedding, 'If you ask me, it's always wiser to get a girl from a socially inferior background. Grief comes to a man who marries above his station. A wealthier wife spells doom. The husband loses all control over her and she ends up having the upper hand. Such a marriage can never work which is why we were so careful while selecting the right candidate for Rajan. We definitely didn't want a fast Bombay girl. You'd be surprised how Bengali girls change once they taste Bombay life. As for those who've been brought up here---you wouldn't recognize them as proper Bengalis. They can't speak their own mother tongue, I tell you. Know nothing about our customs. Care two hoots for our traditions.' (page # 254)

These are the remarks of traditional mother-in-law present even in our society. It became a custom to marry a girl having socially inferior background so that she can be in the control of her husband and his family. This became even the psyche of the man that educated and freedom lover woman cannot be a good wife. Here the mother-in-law of Maya expressing the same views that for leading a happy married life, wives should be in the control of their husbands therefore she doesn't recommend a fast Bombay girl for her son, Ranjan because cannot be fit in their social or cultural environment.

'The issue is, Maya, marriage involves sacrifice. And all the sacrificing has to be undertaken by the woman, The sooner you accept that, the happier you'll be' (page # 277)

Each social group differs from every other in the way they are constrained in their language use by culture, but no social group uses language quite uninhibitedly. Here in these lines Maya's mother giving her daughter a traditional tip for married life which is Sacrifice. Shobha De very beautifully explore the nature of matrimonial relations through her novels in which she gave to a modern women, who does not find any sense in such self-sacrifices, she yearns for self-expression, she wants to see herself as an individual and she needs self-identity.

Hence in the present work, the Researcher has tried to explore the cultural significance in Shobha De's novel 'Second Thought' and also investigate that how the culture is reflected through the story of Maya who is sanctioned to permanent, silent sufferings of arranged marriage. This article also examined the cultural difference in the two main cities of India and through 'Cultural Approach to CDA, the researcher has also analyzed, how a language determines a culture in any text. CCDA is the practical approach which is used in this effort to expose those cultural codes which are responsible for the production and reproduction of abuses of power in Indian Society.

CONCLUSION

In the present paper, an effort is made to probe into the cultural cargo of Indian society which is explored with the help of 'Cultural Approach to CDA' used as a tool on the novel 'Second Thought' by eminent feminist writer Shobha De who has explored imaginatively the varied world of women characters in her popular fiction. She probed the meaning of life, identity and the emotional life of the characters which is always unfulfilled. As CDA aims to produce insight into the ways by which a discourse reproduces social and political inequality, abuses of power and domination in a particular society, same as, in this article CCDA investigates the cultural diversity in Indian society which is reflected in this novel specially in the vocabulary (metaphors or metaphorical references). Through the selected passages which are the reflection of culture, the researcher also sort out the unequal distribution of power in India like gender discrimination, class difference, marginalization and sexism.

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