

## WOMEN STRUGGLE IN THE NOVELS OF SHASHI DESHPANDE

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### ABSTRACT

*In the meantime the beginning of advancement, there has been a fight to liberate womenfolk from masculine subjugation. In the past, the work by the female's writers has always been underestimated because of some male-controlled expectations. Feminism is a countenance of bitterness at the undeserved conduct meted out to any female. In writings, it talks about to any mode that methodologies a text with leading apprehension for the countryside of woman experience. The term 'feminism' has its origin from the Latin word 'femina' meaning 'woman' (through French 'feminiisme'). It mentions to the encouragement of females' privileges, position and authority at par with males on the grounds of 'equality of sexes'. In other disagreements, it recounts to the certainty that women should have the same communal, trade and industry and politically aware civil rights as mankind. The study intentions to find out if Shashi Deshpande's womankind actually declare themselves or someplace in their declaration procedure follow the crowd to endurance. For the purpose of this study, all her novels have been considered, but the thrust of this research is on three of her major novels viz., *The Dark Holds No Terrors*, *Roots and Shadows* and *That Long Silence*. These three novels have won awards and have been translated into a number of foreign languages.*

**KEYWORDS:** *Feminism, Protagonist, Quest, Female Identity, Feminine Sensibility.*

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### Introduction

Shashi Deshpande, the daughter of an eminent Kannada dramatist and Sanskrit scholar Adya Rangachar Sriranga, is a comprehensively much-admired writer who has ten novels and five volumes of short stories to her tribute. She is an advanced in English from Mysore University. After her marriage in 1962, she went to England with her husband. After her return, she started writing short stories which have records of her personal life. Earlier her short stories were published in bestselling Indian Magazines such as "Femina," "Eve's Weekly," "The Illustrated Weekly of India," "Deccan Herald" and "J.S. Mirror." Later on, after getting popularity her short stories were collected in five volumes. These are: *The Legacy and Other Stories (1978)*, *It Was Dark and Other Stories (1986)*, *It Was the Nightingale and Other Stories (1986)*, *The Miracle and Other Stories (1986)* and *The Intrusion and Other Stories (1993)*.

The term feminism is by no means an enormous term. If one search for a public constituent in a total of its variations, it is the assessment of the male-controlled styles of thoughtful which subservient females to males in ancestral, spiritual, radical, commercial, societal, lawful and creative dominions. This male-controlled philosophy communicates women to assume these notions in the procedure of their socialization. It conveys to emphasis the perceptions of sexual role which are man-made. Unquestionably the world looks at females and their role as well-defined by the social order which exemplifies her as in an ideal world sincere, moderate, dependent and subservient. Most of the beliefs of the all God's creatures proclaim that female should be subsidiary to and at the mercy of on males.

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The Hindu beliefs the Vedas, The Bhagwad Gita, The Digambara Jains, the Christians and the Muslims have the same opinions concerning the situation of female in the social order. All of them thrust upon females strict rules of self-control and forbid her from the privileges equivalent to man. Her situation in the household has been that of a submissive being, a toy and an object of hunger and desire. Observing on the situation of the female in India's male-controlled society,

Shantha Krishnaswamy writes: "she is a creature who, as a child, is sold off to a stranger for a bridal price, or when she grows up, serves as a supplier of dowry for her husband's family, or who as a widow, in a final act of obliteration immolates herself on her husband's funeral pyre to be acclaimed as 'Sati-Savitri' as an immortal".

Through her novels, Shashi Deshpande has performed her role as a central character of the troubled woman. She feels that a woman, not only in India but also in other nations, is not preserved at par with man in any domain of human movement. She has been since post-Aryan age, troubled, repressed and downgraded in the substances of distribution the obtainable chance for self-actualization of her life.

Their discomfort and suffering have been emphasized through the roles of the female's leading role—Indu, Saru, Jaya, Urmila and Sumi – who find themselves confined in the roles allocated to them by the social order. They have been represented as stressed contrary to societal restrictions and make an effort to proclaim their independence.

Deshpande mentions to the myths, epics, puranas as well as other divine books in which women, even though innocent, have been presented as the personifications of pativrata – submitting masculine people and defer to their requirements.

She says: "all the females in the myths have been fashioned by men to accomplish their numerous requirements. There is everlasting child to be nearing extinction and well-ordered, the selfless mother to the encourage and appreciate the best companion to assurance high-class resources of the man over her body as well as an certain paternity of children and the temptress to titillate and deliver sensual satisfaction."

Shashi Deshpande has taken to writing very substantial novels in terms of females' creative writing. But her attitude to radicalism is optimistic. Whereas her short narrative presents lyric responsiveness, her novels grants continued investigations. These themes – preventions, fault, harm and lonesomeness have been preserved, obscured and ornamented on a superior rule in her novels. Clearly, they appear as radical dissertations. A logical and detailed study of her novels delivers a greatest of numerous types of levels of straightforwardness and wrongness compulsory on middle class cultured women in Indian society.

#### **Objectives**

- To show how Shashi Deshpande as a prominent writer.
- To Study major themes used by Shashi Deshpande in her works

#### **Analysis of Theme of Shashi Deshpande's Novels**

Shashi Deshpande's novels *The Dark Holds No Terrors (1980)*, arrangements with an uncommon appeal, Sarita, who provocations to contest the age-old people to get married a man of outdoor her class. "The love marriage between Sarita and Manu doesn't prove to be fruitful". The note from the author designated that the novel has been in black and white with a detailed propose. She says: "All authors, like most parents, have their favorite children; but unlike parents, author can without any compunction, declare their partiality. The Dark Holds No Terror is, of my entire novel~ the one dearest to me. Perhaps it is because it is the one that came closest to the visions I had of it when I conceived it. Perhaps, it is because it was this book that gave me the never-to-be experienced – again acceptance".

The heroine of the novel Sarita, recognized as Saru, is a cultivated and particular womanly. But still she requirements for her independences which the manly ego harsh environment to obtain and focuses her to sensual aggression because of her greater community and financial position. Since her childhood she has been a rebellious against traditional norms.

Saru's incapability to remonstrations the agonies imposed on her induces her to go to her ancestor's house after her mother's death. An investigation of Saru's bond with her close relative, her husband and her brother as well as search for identity gets up her hidden power in her. Some other dealings which have employed place in her life support to the influencing of her temperament. In her

childhood her education was based on gender perception exposed by her mother in favour of her brother, Dhruva. At every instance birthdays and other rituals- Dhruva was given inclination. She reminisces one such happening of her childhood days and says: "Birthdays were not then the marvelous events they are made out to be now: but the enthusiasm of having one, of being the midpoint of fascination never diminished. It was always a captivating thought....I was born. But of my birth, my mother had said to me once... "It rained heavily the day you were born. It was terrible". And somehow it seemed to me that it was my birth that was terrible for her, not the rains<sup>169</sup>".

The practice of giving preference to a male child has been a remarkable feature of Indian family. Here Deshpande mentions to the prominence given to the masculine child of convinced occasion's viz. naming ritual and birthday ritual and more than these at the time of start burning parents pyre, P. Sparr says, "The uncommonly intense desire for a son among Hindus is well recognized. It is traditionally attributed to the doctrine that unless his son performs the obsequies, a man's soul cannot go to heaven".

Deshpande also places of interest the community sinful of people's desire to have a masculine child to come into familial possessions, preserve the continuousness of the family and to light the cremation bonfire of his parents and grandparents. So the birth of a son is celebrated with singing and merry-making.

I just didn't exist for her. I died long before I left home". The difference of treatment towards a male and female child is perceptible in the mother-daughter conversation. Don't go out in the sun, you will get darker. Who cares? We have to care if you don't. We have to get you married.

I don't want to get married.

Will you live with us all your life?

Why not? You can't And Dhruva?

He's different.

He's a boy<sup>(45)</sup>"

### Conclusion

Through her novels, Shashi Deshpande tries to depict female emotional response. In common life females like male counters want to emancipation in all its attitudes & acknowledgement. They scuffle for Impartiality for women civil rights generally & administratively. Shashi Deshpande has obtainable in her novels recent Indian women's search for this definition about the self and the community instruction and the association that are fundamental to womanhood. Shashi Deshpande's novel deals with the theme of the quest for a female individuality. The involvement of man-woman association is particularly in the framework of matrimonial, the disturbance of troubled teenage years. The Indian female has for years been a silent victim. Even though she has engaged in recreation diverse roles-as a wife, mother, sister and daughter, she has never been able to claim her own independence. Shashi Deshpande's novels deal with the women is appropriate to Indian middle class. She deals with the internal domain of the Indian women in her novels. She depicts her protagonists in an accurate way.

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