

Depiction of Women Characters in the Selected Literature of Shashi Deshpande

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Abstract

Shashi Deshpande is a highly important novelist whose works have tried to explain the status of women in middle class society and how different relationships have given her place as an integral component of Indian culture a new dimension. She was born in the tiny Karnataka city of Dharwad. When studying her works, it is important to keep in mind that she later relocated to Bombay, where she finished her undergraduate degree. Her fiction obviously reflects her many transitions between larger cities and her tiny hometowns. Additionally, it is evident from the way she uses the metaphors of home and relationship that she has given particular thought to interpersonal interactions and how they affect women's status in Indian society. Before examining her fiction in-depth in the context of the concept of interpersonal relationship, it is also required to thoroughly investigate the concepts of feminism and interpersonal relationship. Like a highly conscious writer, Shashi Deshpande believes that the environment in which she is placed and the web of interpersonal relationships that surround her life play a part in shaping the fate of Indian middle-class women, including their virtues and vices, strengths and weaknesses, aspirations and frustrations. It is true that Shashi

Deshpande has vividly explored the socio-economic variables that have significantly impacted the status of women in both her novels and short stories. The majority of issues women encounter are social in nature, which also has an impact on their interpersonal interactions.

Keywords : Women Characters in English Novels, English Literature and Women, Women and Literature Coverage

Introduction

At the age of fifteen, Shashi Deshpande moved to Mumbai and completed a B.A. in economics there. She then pursued higher education in economics before earning a legal degree from Bangalore. She first began writing in 1970. She never imagined that her experiences would be turned into a book, but her husband and a friend encouraged her, according to Shashi Deshpande. She acknowledges, "These two persons are accountable for both the compilation's low points and its good points. Lack of fear and equality in all relationships are at the heart of true empowerment. Women find it difficult to discuss themselves. I'm not brave, either, but I have the freedom to pursue my interests; reading and creating fiction is my lifeblood. (1995:42)

Her whole body of work mostly addresses "ordinary Indian society." She doesn't alter society in any way. She does, however, give her readers a genuine portrayal of it. According to Deshpande, "They (my works) revolve around Indian people and, consequently, the intricacies of our existence." (1987:15) Her books demand complete concentration from the audience. Deshpande's prose is based in middle class Indian society rather than writing about issues that are outside of Indian life. Her novels don't

feature kings, corporate tycoons, political upheavals, or saints. Without a question, Shashi Deshpande is a writer of the highest calibre whose contribution to English-language Indian writing cannot be understated.

Shashi Deshpande is a well-known author who discusses women's marginal status in India and redefines it.

She said that she felt awkward writing in English because "Writing in English in India, one feels regrettably out of the norm." (1987: 15)

Shashi Deshpande is not a feminist writer; instead, she explores the interpersonal bonds that men and women form at various points in their lives. Her own observations of life are what inspired her to depict human connections in her novels in a variety of colours and interesting mosaic patterns. She states:

For me, each story is a journey of self-discovery, a discovery of other people and our cosmos. Knowing that we cannot accomplish this, we are helpless because there is no one else for mankind to rely on but themselves. Writing is a part of my effort to comprehend this process and express the human struggle and victory. (1995: 29)

Shashi Deshpande contends that women are on par with males in terms of strength and potential to carry out any task in society. Shashi Deshpande responded to Vanamala Vishwanatha by saying, "It all starts with people. For instance, I spotted a couple and instantly wrote *The Dark Holds No Terrors*. (1987:8) Shashi Deshpande responds to a question regarding her success as an author by saying that she thinks relationships are vital to our survival since life would be impossible without them. According to her, the topic of human relationships is yet unexplored and has to be understood in the context

of India. She stated to Geeta Gangadhara that although Indians have long known about the cosmos and the universe, they know very little about interpersonal relationships. Relationships are the most baffling things I've ever encountered. They appear like riddles that are challenging to answer, which is why I write about them and find them to be really fascinating. Thinking about them makes me feel amazing (1998: 252)

Human connections provide as inspiration for Shashi Deshpande. How would you respond to the inquiry, "What inspires you?" Humans, was her response. We are fascinating to me. Our never-ending variety and fundamental similarity. Our resilience, our weaknesses, our overwhelming will to live, and our agony over what life has to offer. and most importantly, our interaction with one another. I investigate these topics in each book, looking past the surface level to the true nature of people and their relationships. I frequently ask questions without knowing the answers, but I discover that the questions themselves make the reading experience a little more enjoyable. I will be happy if I can help even one reader in this way. (1998: 233)

Thus, it is evident that Shashi Deshpande is a novelist who has succeeded in presenting us with an illuminating analysis of the numerous patterns of human interaction that influence the success or failure of interpersonal relationships. Indian women's status and worldview have altered as a result of the socioeconomic changes that have occurred after independence. The ideas of romantic love, marriage, and financial independence have evolved.

According to Jaya Chakravorty, Shashi Deshpande's creative world is dominated by human relationships. In novel after novel, she weaves the tales around the complicated lives of parents, kids, grandkids, aunts, uncles, and everything else that illuminates

domesticity. She examines togetherness and separation, presence and absence, repetition and reunion, and all other aspects of the psychoanalysis of relationships in her works. (2006:298)

Finding the precise nature of these relationships is exceedingly challenging because they are always changing. The need to survive is the primary motivation in life, and the only way to do so is through the healing touch of relationships that produce unselfish love. Her primary preoccupation is with everyday Indian society, whether she is writing novels or short tales.

The enormous writer Shashi Deshpande has accurately presented to us an enlightening examination of several instances of human communication that determines the success or failure of relational relationships. Indian women's attitudes and perspectives have altered as a result of the financial changes in post-colonial India. The standards for love, marriage, and financial independence have shifted. Women are becoming more motivated to speak up against injustices, but it must be remembered that they haven't completely ignored their social and cultural roots. They are caught between their way of life and their ability to grow. They lack any impartial presence and are seen as a young girl, sister, friend, and mother.

Shashi Deshpande is undoubtedly a master of linkages, but it's typical that the critics and pundits have ignored this aspect of her literature. The important writings about her cover topics like women's rights, various representations of educated, modern women, the difficulties these women face as a result of societal pressure to behave a certain way, and their attempts to rethink their careers. While some have praised her works for

being written in a postcolonial system, some commentators have sought to identify her attempt to confirm the individuality of her heroes. A few pundits have referred to her plot, words and figures of speech, and method for writing and introducing female heroes.

A succinct examination determines that no reliable exploration has been made to investigate the cure of relational connections in Shashi Deshpande's books. This investigate endeavors to connect that opening and studies the examples of connections and the manner in which assorted shades of those connections bring about passionate entanglements and bonding inside the books of Deshpande. keeping in see the above referred to focuses, the proposition has been separated into seven sections.

The impact of socio-social and financial changes on Indian fiction has been referenced. The liquidation incorporates the commitment of famous Indian writers. it has been examined how young ladies authors writing in English have loaned a unique flavor to the specialty of novel. considering the way that the predominant analyze is prepared Shashi Deshpande, a portion of the great estimated Indian ladies' authors were referenced to perceive how far Shashi Deshpande's fiction portrays the composition of her current day young ladies' scholars. as an outcome, it's miles an attempt to blessing the hypothetical base of the examination artworks. Human connections have held the interest of each the journalists and peruses all around the worldwide. stand-out research in social science and brain science have underlined that person is a social creature. Deshpande's fiction manages connections in present day Indian setting where the characters have faith in moral and virtues. The part research in detail dutiful

connections, intimate connections, master connections, more prominent conjugal connections, etc.

The subsequent section named assessment of Literature is a pivotal contention. It demonstrates past research on Shashi Deshpande's works and treatment of individual connections as dealt with through various recognized scholars. It's far a blend and examination of the significant distributed canvases. Additionally, it features the connection of this view to going before research. This section underlines the meaning of writing appraisal. Various diaries, articles, books and papers offered in gatherings, etc. had been checked on this chapter 11. It's far an attempt to assess, assessment and co-relate different books, considers articles and other material assets that are related with the investigate.

Shashi Deshpande uncovered the male bias against female youngsters. Madhav Kaka doesn't realize which classes his girls are in, while every one of his energies are saved for his misleading child, Sunil. Also, Vinayak has his hunger for his most youthful little girl.

To them she is only a lady, all the more so a wedded lady, an untouchable. To them she has no option to acquire either cash or property since she is a hitched lady. Since she is a lady she is constantly stamped. Among the clueless ladies people, she is a childless lady (in spite of the fact that she and her significant other quit getting youngsters for individual and homegrown reasons), regardless of how taught she is and how fruitful she is in her calling. Each man and each lady have their own method of judgment, loaded with obliviousness, odd notion and genderized sees.

Presently it is Indu's chance to turn into a solid character. It seems as though Akka knew the internal strength of Indu as one of the solid ones" that she "put the weight on me... to worry about the concern" (159) with all her cash left in Indu's grasp.- Money assumes a significant part to connect the sexual orientation hole and to raise one's position. Indu is resolved to purchase the house, get Mini hitched to a superior man and not to the man picked by Akka and others, live in the house and do her composition, help the old and the meriting and to be separate and the sky is the limit from there and more sensible. Most importantly, she needs to instruct the ladies. For this she has abundance, insight and opportunity. In her new position, a few groups dread her, some disdain her, and some others feel desirous of her, and don't acknowledge her venturing "into-Akka's perspective... or then again Chappals" (145). Presently she talks from the lectern with a dispute note. She can discredit all ladylike restrictions for change into innovativeness, the ability to transform others.

A trademark highlight of women's activist composing isn't just to lucid to save the house, the family and to bring request, neglects to stand up for herself and gets two-faced and spoiled. The manly world retreats behind the scenes. Regardless of this the lady in her remaining parts actually persecuted in more than one manner, despite the fact that emasculation complex and penis-envy make her obvious explicitly, presently not the roused but rather the helper who considers man to be an object of her longing. Her sexual appreciation for Naren is an illustration of this. To sabotage the phallogocentric picture of man a lady needs to make outrageous strides once unbelievable of a lady: What is generally accepted as normal to lady is switched. Nor is she a narcissist: she. Sentences or appears to avoid the gossipy film magazines that infuriate Old Uncle.

Appended to a ladies' magazine she frequently composes through the eyes of a man. As a feature of women's activist technique all these are significant, however she needs to be seen by others in another gendered structure (a George Eliot complex). In addition, lady can be bisexual in that "a disavowal of her ...gentility", as Sandra Gilbert says (Showalter 1989:4), isn't extraordinary. As Craig Owens contends, "to talk, to address herself, a lady accepts a manly position; maybe this is the reason gentility is oftentimes connected with disguise, with bogus portrayal, with re-enactment and enchantment" (Foster 1985:59). This, notwithstanding, is simply one more feature of the story, Shashi Deshpande discloses Indian ladies in appropriate light and shade communicates in an alternate language. Akka just contemplates whether such a marriage won't be an incomprehensible thought. In this family all things, of all shapes and sizes, don't go except if Akka's worth is appended to them. Everyone statements and banks upon her even after her passing. In any case, Indu gets tired of this situation. She yells: "Akka, Akka. The prophet talked and I guess most of you commended her shrewdness" .

A Matter of Time is about the convoluted connections in a joint family. This epic takes the topics of quiet, latent torment and familial connections where ladies figure as self-characterizing cosmopolitan subjects. The tale moves past women's activist concerns and attempts to examine the issue of human life and tackle the puzzle of life.⁶⁷

Paravati Bhatnagar suitably comments that Indian ladies authors in English including Deshpande have been attempting to extend ladylike reasonableness with the end goal of bring out change in the mentality towards ladies. She comments that in this evolving world, values are additionally changing at a quick speed. It has gotten hard for more

youthful age to change with the conventional framework yet the chains are too solid to ever be broken without any problem. Shashi Deshpande knows about the inconveniences of youthful Indian ladies and opposes the plan to name her books as women's activist writings. She clarifies that her books present ladies looking for their job and spot in the society.⁶⁸

Kirpal and Atre outline an alternate part of Shashi Deshpande's fiction. Ladies in Indian setting are reliant on their male partners. They are legitimate and here and there meddle in their expert decisions. They apply full command over the family and ladies are limited by an exacting tie of deep rooted obligation and accommodation. There is a fundamental distinction in their reasoning. Men get support commonly through their work though ladies need affirmation through connections. Ladies need an existence where they can appreciate equivalent status.⁶⁹

In her book, the writer Seema Suneel talks about an identical representation of the changing jobs and man-lady relationship in Indian fiction. The investigation uncovers that man-lady relationship is going through a contention in jobs and qualities. The creator has picked Shashi Deshpande, Nayantara Sahgal, Anita Desai, Bharati Mukherjee and Shobha De for this investigation since they have treated the subject most seriously and widely. Sahgal and Desai's female characters are conceived out of their personal encounters and consequently, they can comprehend ladies' condition in a superior manner. Shashi Deshpande's books dissect the tragedies, concerns and issues of her heroes and presents how they take positive choices through introspection.⁷⁰

A. Kumaran and Dr. R. Ganeshan in their article feature the chief subject of marriage and accommodating part of ladies in the public arena, and consequently vindicate ladies' independence from the shackles of generalized shows. The article argues for salvation of ladies, her liberation from subjugation, and her freedom from the limitations of custom and show. It suggests that what is required for a decent relationship is the ideal agreement and shared regard for the uniqueness of one another. The contemporary society is only male ruled, where precepts are given by men to survey ladylike lead. Ibsen's Nora conceals her actual emotions and promptly conforms to the normal jobs of a resigned girl, a manikin spouse and a doll-mother to satisfy her dad, husband or kids. Ultimately, to free herself, Nora leaves her family and home for self-illumination and to encounter the exciting modern lifestyle. Subsequently she moves figuratively from the part of a creature, to self-regarding individual abandoning the grievous recollections of life. This article sees that liberation of the present ladies is a trumpet call to lift the banner of insurgency for their rights.

Dr. Paonam Sudeep Mangang endeavors to look at Ibsen's Hedda Gabler from the psychoanalytical perspective of Sigmund Freud. The goal is to see if Ibsen's plays were affected by Freud's investigation on therapy or the other way around. In the play, Hedda Gabler is particularly affected by her dad who shows her a wide range of manly demonstrations. These manly exercises inspire her secret desire to take care of business and she wishes to discard all her ladylike ways. In any case, she can't turn into such an individual on account of social shows. This mental suppression at last prompts hypochondria. Ibsen distributed the play when none of Freud's works were distributed the investigation of 'Hedda Gabler' illuminates some significant parts of analysis like

hypochondria, suppression, delirium, Oedipus complex, and so forth which were subsequently managed by Freud.

Dr. Shahzad Ahmad Siddiqui and Dr. Syed Asad Raza expect to complement the essentials of authenticity in George Bernard Shaw's *Arms and the Man*. The play is impacted by Ibsen's training that a genuine show should manage standard human existence, human feelings, and things near conventional people. This article presents two differentiating speculations - 'authenticity' and 'vision'- where authenticity wins over the optimism. Being a nonconformist, Shaw vindicated the heartfelt and optimistic way of thinking of war and love, and introduced a genuine image of the general public and ordinary exercises of his time through parody. The play has genuine subjects with regular characters and discoursed assaulting the social imprudences and shades of malice to achieve a positive change in the public eye.

Change and bargain are, no uncertainty, the indications of her development I yet every trade off breaks her distinction into pieces. Mohan advises her to satisfy the central designer's significant other and in spite of her dissatisfaction and hesitance, she yields to his desires. However, she is shaken when Mohan charges her for being unbiased to him, adding that he never made a difference to her (118). She changes herself such a lot of that she, who had been a spoiled, disagreeable just girl" of her folks, changes altogether. The ceaseless arrangement of bargains, causes her to understand that "it's that life is coldblooded, however that during the time spent our introduction to the world we submit to life remorselessness" (92, 102).

Prior to uncovering the secrets of her body, the lady needs to thoroughly understand him. She feels that "they were not companions, not associates even, but rather just a couple" . The vacation trip is for growing agreeable closeness and building up pleasant colleague instead of releasing the thistle in the substance. The absence of shared agreement or persistence results into unsavory, unsuccessful endeavours. The two are keyed up for various encounters. In the 12 PM abruptly she feels something beating on her-"persistent beating with fierce developments (and) battering seriously embarrassing that stinging" After it was all finished, she "gave a cry not for the actual agony but rather the interruption into my protection, the infringement of my entitlement to myself" .

"Passing of a Child" manages the issue of foetus removal of an undesirable third youngster (inside a conjugal existence of four years) at the tenacious demand of the goaded spouse. The spouse attempts to convince her to allow the pregnancy to proceed with a will-oversee some way or another' disposition. Yet, she feels that kids smother your character. You become only a mother—that's it" .

To sum up; the research scholar comes to the point that the character cognizant woman is persuaded that "Marriage, labour obliterate something in a lady. A couple of moments before the passage into the activity theatre an odd idea moves quickly over: "Out of our dull hugs, made blunter by routine and propensity, another life had arisen" . for a brief timeframe she is thrown among distress and disgrace. Blame fills her mind. Yet, she beats every one of these considerations with "masochistic enthusiasm" accepting not in destiny but rather certainty. The following morning as she leaves the medical clinic, she feels the phantom of the cut short kid going with her.

The dull and routine conduct of the spouse is again the point of convergence of the story named "An Antidote to Boredom". They have been hitched for a very long time. Of the two children, who gave immediately the extension between the two, one is dead and the other matured five is in school. It is during one of the regular visits to the school that the other man, visiting his own motherless kid, by chance comes in her day to day existence as an antitoxin to fatigue.

Conclusion

Shashi Deshpande is a writer who has a distinctive position in modern Indian English writing. She excels in her class in terms of revealing the subconscious thoughts and naiveté of her characters because of her consideration and mental testing. Since they suppress their true emotions, discipline survivors initially struggle with their internal identities. As psychologists suggest, "The refusal does not mean that the feelings cease to exist; even if he is not aware of them, they will still have an impact on his behaviour. The introjected and misleading conscious traits and the genuine oblivious ones will thereafter be in conflict."

Shashi Deshpande has conveyed the ambiguous nature of modern, independent women who disapprove of Indian women through Jaya's portrayal ". As a means of expressing women's perspectives, women's emancipation involves a constant assault on sacrosanct masculine values. In light of this speculative situation, the current study focuses on taking Shashi Deshpande's *Roots and Shadows* into consideration. We immediately question whether this topic of women's rights is relevant to the context of India. This established a societal structure that was heavily reliant on division and isolation, to the point where it was accepted that although the female structure is differentiated by an addition or other variation, the manly structure is conventional, all-

inclusive, or plain ". As a result, life and matter are not mutually exclusive. Only the human intellect is capable of understanding the unity or interconnectedness at work in the universe. The awareness of this unifying law and fundamental truth is spiritual. The material universe is meaningless on its own; it is only via human perception that it is become real, lovely, and significant. The universal law that states that man can find fulfilment by uniting with something that lies beyond it follows from this. Therefore, even the most self-centered man—one who only wants to satisfy his own desires—must sacrifice some of his present pleasures in order to further his goals in the long run. He is aware of the interconnectedness of the present, the past, and the future. He therefore widens the span of his temporal awareness. He must likewise expand his consciousness into space in a similar manner. It is the fundamental nature of existence that it is not complete within itself; it must come out, as Tagore once stated in the *Sadhna*. The trade on the inside and the outside is where its truth lies. For self-fulfillment, the soul's union with something outside of oneself is necessary.

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