

# Feminism In Shashi Deshpande's Novels

Dr. Swami Sapna Ram

## Abstract

Shashi Deshpande Does Not Deny the Facts and Myths About Women in Indian Society It Gives Them a Meaningful and Creative Interpretation So That They Can Rethink Their Ideas About Women They Discover What Is Important to Them and to Them. His Writing Comes from Deep Involvement the Society in Which He Lives Is an Archaeological Survey Where New Discoveries Emerge. He Rejects Stereotypes and Questions the Attitudes That Shape the Characters in Each Novel from Women.

**Keywords:** Oppression, Victim, Patriarchy, Trauma, Suffering, Fragmentation, Dominate, Marginalize Divide, Subjugate,

## Introduction

Born in 1938, Shashi Deshpande is a devoted and respected writer. The plot is taken from the traditional patriarchal middle class society. Deshpande's main business is to find a place for women in a patriarchal society. His real contribution is in the description of the situation and situation middle class Indian women. His novels are often devoted to family relationships such as mother-daughter and husband-wife. brother, sister, father-daughter relationship and the challenges and conflicts that arise. His writings are growing a woman who is more meaningful than what she experienced as a girl and more importantly, her life All these roles are assigned to women by the male dominated Indian society. Deshpande called for equality status for women. There is no one inferior or superior to him, and being a social writer, he imagines the ideal relationship between men and women in the family. Deshpande explores the trauma and pain of being a woman. This attracts the attention of women quest for self-determination. The strength of Deshpande's work is its understanding of gender inequality and sexuality a division of labor that begins at home and deeply rooted in social and personal life. It analyzes various patterns of urban women's efforts to empower themselves. In many cases external sources of financial support and inclusion of women in the social and political system build courage and confidence. Some of them try to hold on to strength and confidence.

It identifies the domestic worker as the subject and agent of victimization change The working woman is not only a victim of passive oppression in her novel ideology, but as an active agent of positive construction itself. It also recognizes "tapavu". understanding gender issues and linguistic, cultural, socio-economic and political roots;gender and psychological foundations. Constructing a false speaker of unifying subjectivity through deep learningto a partial problem. It becomes easier when the theme unites Deshpande to facilitate feminism with a difference. A step in this direction is its construction women in a social position that is proven in their relationship with middle-class work Women. It goes into more detail about the relationship between individual lives and individual communities structure. The main character goes through three different stages - the general order of life and the balanced struggle for himself and his state of wisdom. Shashi Deshpande considers and explains the whole situation in three stages simultaneously individual and dependent. This is the first step in a threefold development process the protagonist leads to realization. In fact, this is how self-awareness and acceptance are defined pure way of life, no lies. In the second stage, the main character enters a situation All the best, keep it up constructive and thus conducive to life. Finally, the main character reaches the third positive stage realize their potential hitherto subdued and overshadowed.

His upbringing in cities like Bombay and Bangalore gave him what he needed Background to show the main character's life against the backdrop of a metropolitan city. always From the first day, he devoted himself to study for several hours and do miracles comfort and companionship in books. Later, Shashi Deshpande's mind matured The imprint of great writers such as Virginia Woolf, D.H. Lawrence, Raja Rao and Anita Desai. He reading this writer greatly influenced his creative feelings. This effect sets the tone and Awakening and channeling the deep psychological concerns of people trapped- as it is. His involvement in such new topics is a testament to his departure Early forms of fiction writing in India. It is not associated with a school or a special tradition. Shashi Deshpande had a great influence on the mood of the Enzyme era almost always driven by uncertainty, doubt and changing social values. The study of that period revealed the state of disintegration in various walks of life in the post-independence period.

Social factors that condition human life, witness partial changes in social reality and values greatly help Shashi Deshpande to conceptualize and develop opportunities regularly facing chaos. After independence there was a terrible change in social reality and values. Fascination and blurring of traditional and modern worldviews about life and this matter toward the world, the individual finds himself standing between two worlds. He messed with it. It is an existential dilemma only to find it in a senseless dark pandemic. The early imagination of Somerset Maugham and the eternal author Jane Austen While Shashi Deshpande, Salman applauds for Rushdie common sense sometimes finds him vague and difficult for Vikram Seth. He thinks A This boy is ideal to disguise the perfect romance, but it has been washed out with additional layers. What is this? is G.S. So said Amur Shashi Deshpande in the foreword to *Heritage and Other Stories* (1978). Shashi Deshpande rightly describes it as a fortress: "Women's struggle in a contemporary context. finding and maintaining her identity as a community, as a wife, as a mother, and most importantly as a person..."

He doesn't break paths or try to create larger-than-life figures; so is he it raises the issue of marginalization and is not afraid of the postcolonial phenomenon. He stories woven from the soil of typical daily activities, neighbors next door people This actually describes an Indian woman, but "Indian - does not like to use - awareness is like a cherry on top of an ice cream sundae," as he said in the *Times of India*. The *Indian Column* (August 11, 1996).

Shashi Deshpande is primarily a freelance writer who started his career late in life. He In an interview with Vanamala Viswanatha (*Literary Life*, December 13, 1987), he spoke about how he became a companion.

Her husband, a Commonwealth scientist, went to England and began writing a journal about his experiences lest he forget. The adventure was published in the *Deccan Herald* through his father. That happened where he joined *The Onlooker* as a sub-editor. He wrote to her at the suggestion of a colleague the first story. That was the beginning and it hasn't stopped since. The first collection short story, *The Inheritance and Other Stories*, appeared in 1978, followed by *Dark*, *The Miracle*, *The Nightingale* and the *Invasion and Other Stories*. Figured between the Novels: *Poek No Terror* (1980), *If I Die Today* (1982), *Come and Die* (1983), *Roots and Shadows* (1983), *That Long Silence* (1988), *The Binding Vine* (1992), *A Matter of Time* (1996), *Little Cures* (2000), *Take Action* (2004), *In the Land of Deception* (2008), *Passing Ships* (2012), *Shadow Play* (2013) *Stranger to Ourselves* (2015). In addition, he has written four children's books, *Emoticon*, *Listen to Me*, and *The Book Works*, *Writing from The Margin and Other Works* (2003). *Root and shadow* sent In 1982-83 he won the *Thinonathi Rangammal Award* and the *Sahitya Akademi Award* for *The Long Silence*. But, when Geetha Gangadharan got angry, she said, "So far, none of my books have that Fulfilling my dream of a good novel. One day I can write such a book that I will survive the test of time. The best book is yet to come" *The Indian Communicator*, 20 November 1994,

ii). Her work includes complex female-centered and circular relationships. He was visible Women of all ages, classes, and gender roles, however, are the most favored especially the relationship between a man and a woman bound together in marriage. He is looking for such unity some gaps that cause split ends and uncomfortable sores. While checking the kitchen Fractures and fractures of women reveal the germ-based self-identification research of all strife.

Women in the old world order - a novel that seeks to create a new world for him himself. Women rebel, protest is not accepted, protest norms of sacrifice and self-denial. Protagonist can not suffer in silence like women that would not happen in a patriarchal society. It portrays the understated and understated Sarita of the number of Dark Tahan Who is the Stone of Long Loneliness, Legacy of the Binding Vine, whose terror is forced to speak for itself he hates his mother's submission to his father's whims and fancies. Described in his novel Women at different times to overcome the pressure of the male dominated society. Read it His novels are like repeated journeys through the restrictive values of middle-class Indian society The system prevents women from breaking their internal parochial chains and rising up to liberate themselves chains of slavery.

Shashi Deshpande's three inventions are his the writer's daughter, the best education, and that she was born a woman (Anxieties 107). This is what defines his life and feeds his writing. So he took it upon himself to be educated women and described their suffering in resisting submission. YS. Sunita Reddy is quite sensitive Discover the author's concerns in these three works. "He's looking for us," Reddy said The state and condition of today's women who are capable and aware of their potential, but collapsed under the weight of male chauvinism "(146). However, it is important that he himself.

Aiming to show the suffering of his female protagonist, Shashi Deshpande does not portray his male guilty or suffering women. The emergence of inequality and the structure of society fate tries to control the way of life, but the female protagonist overturns the rules and they appear victorious in their efforts to turn the wheel of fate and fortune. It must work It's not strange and it's not revolting to save yourself as the Western couple wants to do it shows that they are trying to change their ways in their cultural identity. They adjust, distribute and even that can succeed in their own way. Shashi Deshpande understands the variety of women being and connecting the space in the compass. his countless disappointments The frustrations they suffer further motivate them to enter. There is a hard role His wife played second fiddle to Deshpande's male counterparts; awkward joke or not A nihilistic twist can be accepted, what he believes is the gradual coming of age of the two sexes easing the barriers created by ritual.

Shashi Deshpande's female protagonist is a product of a limited 'cultural' history Try against all odds to find yourself and regain their lost identity. They came they hate being marginalized because education has increased their awareness. But they are not high class women.

They live a simple life and try to understand and change their problems instead of rebels dare to stand your ground. As Urmila says in the vineyard, "I will not break" (19). Shashi Deshpande believes in healing without harming oneself or society. In honest conversation with Geetha Gangadharan (1994) describes feminism as: I'm a feminist, and I think we should have a world we know a place for us all. There is no superiority or inferiority, we are two parts of the same species...I. think that being human is more important than men and women. (4)

Feminism should not be specific, it represents a felt experience, not men versus women. Like him Attests Lakshmi Holmstrom (1993) in The City of Travelers: "Feminism came to me very slowly, very slowly.

little by little, especially from my own thoughts and experiences and feelings" (25) The female protagonist is actually Deshpande feminist brand trying to come to terms with themselves he lives, cleans his mind and destroys the knots created by society. He believes it in women, in motherhood, these roles are not imposed on women, they come naturally to them, but whatever Acknowledging this role is not only one-sided for women. This is the role of women Play is part of human relationships and should be viewed with respect and participation.

Indeed, this relationship is not one-sided, and there is no precise definition of who and how relationship should be implemented. As satisfying as it is fun, it's challenging very amazing. When they are tangled, there is no way to release the ends. Shashi Deshpande gave describing one of the types of connections that can happen in human relationships and in each of his novels way to solve the crisis. Each novel is an integral part of living together. So, more humanist than feminist in dealing with life's problems. Also, no the patented solution that comes because every relationship is new and the person who gets it is wrong a unique solution.

Each story is a different mirror, each reflecting a different story if there are many colors. Shashi Deshpande, it seems, put her philosophy of femininity into Indu's mouth in *Roots and Shadows* (1983). "It's a true sadness that I can never be alone" (34).

Her husband, Jayant, her partner, her other half, work together. But when while the other half does not accept this equation, the collapse is inevitable provide marriage. The relationship is beautiful and dreamy. Like *Manju Die Today* (1982) concluded: "You begin to expect too much in marriage dead leaves, hope falls... "after that" two people are closed "shot together" in two glass containers that can see each other but cannot see each other communication" (24). There is a long silence when communication ceases like eternity without hope or freedom. Sarah feels trapped in *The Dark Holds No Terror* (1980). Not his mother, who never complained, nor his adoptive mother It is a problem as "happiness" because it is not for the generation that is left with the question of the room. silence has become a habit. But for Saru, he has to find a way out of the labyrinth and authenticates. In the words of Sakutai of binding wine, why get a golden mangalsutra?

It is made when "man himself becomes useless" (110). Marriage ceases to be the last event no sanctity of life and harmony.

**Conclusion** - Thus, we see that the women in Shashi Deshpande's novel are not victims of the situation family, society. They entered as self-confident, self-empowering articulate colleagues overcome their limitations. In the process, they are psychologically scarred, but not scarred he has a desire to overcome obstacles and leave traditional norms. Development Freedom can be seen in the chronology of the titles of his novel, *A Matter of Time* (1996).

*Remedies* (2000) to move to *strangers* (2004) (2004) continues to open.

In *The Country of Your Own Deception* (2008), the protagonist even entered into a relationship with married man This progress is "the culmination of a journey that began within me and where women in the world have gone to the ocean," writes Shashi Deshpande *Margins* (2003, 83) goes on to reveal the agenda: "I have no doubt that this is true. the women's movement allowed women to multiply breathe. (post 83)

## References-

- Deshpande, Shashi. *Roots and Shadows*, New Delhi: Orient Longman, 1983.
- Deshpande, Shashi. *The Binding Vine*, New Delhi: Penguin India, 1993.
- Deshpande, Shashi. *No Dark Terror*, Cirebon: Vikas Publishing House, 1980.
- Amur, G.S. "Shashi Deshpande's Foreword, Heritage and Other Stories". Calcutta: Author Workshop 1978.
- Deshpande, Shashi. *If I Die Today*, New Delhi: Vikas Publishing House, 1982.
- Deshpande, Shashi. Interview: Shashi Deshpande talks to Lakshmi Holmstrom, Wasafiri, 17 Spring 1993. Vol. 8 no. 17.
- Gangadharan, Geetha. "Rejection of the Other" (Conversation), *The Indian Communicator*, 20 November 1994, p. ii.
- Reddy, Sunita YS: *Feminist Perspectives in Shashi Deshpande's Novels*, Honor Book, 2001.
- Viswanatha, Vanamala. "Women's World... Every Day!" (Inter-View). *Living Literature*, Volume I. 1, No. December 3, 1987.

### Copyright & License:

© Authors retain the copyright of this article. This work is published under the Creative Commons Attribution 4.0 International License (CC BY 4.0), permitting unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.