

DISSERTATION

SHASHI DESHPANDE AS A FEMINIST WRITER

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DECLARATION

I hereby declare that I, Afruja Begum bearing Roll No. PGENG408A20002 a regular PG student of the Department of English, Bodoland University. The Dissertation, submitted by me, is to fulfil the degree of Master of Arts in English at Bodoland University. I had been working for my M.A. Dissertation titled "*Sashi Desh Pande as a Feminist Writer*". I also state that the work report in this project will not be available in any other university or academy for granting of degree or diploma

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This is certify that the dissertation titled "*Sashi Desh Pande as a Feminist Writer* " is the outcome of an investigation carried by Afruja Begum, Roll No- PGENG408A20002, for the partial fulfillment for the award of the degree of Masters of Arts in English offered by Dept. of English, Bodoland University, Kokrajhar, Assam during 4th semester M.A. course 2020-2022. It has been done under my supervision and guidance, and this work has not been submitted anywhere for the award of any degree or diploma.

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PREFACE

My Dissertation is based on the topic “Shashi Deshpande as a Feminist Writer” in which I have discussed "Feminism" in the beginning and then Shashi Deshpande women protagonist as Portrayed in her writing.

The word feminism comes from the latin word femina. Feminism is an interdisciplinary approach to matter or subject of equality and the equity based on gender, gender presentation, gender discrimination as recognised by social theories and the political boycotting.

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Chapter 1: Introduction

Feminism is a big idea. It covers how society treats women. Often, it means women are seen as less important than men in many parts of life like family, religion, social events, laws, politics, money, and art. This comes from a belief called "patriarchy," which says men should be in charge.

In many religions, women are seen as dependent on men and unable to do things on their own. This happens in Hinduism, Christianity, and Islam too. Sometimes, women are treated as objects for men's pleasure.

Women are often seen as warm, dependent, and gentle, according to society. This idea is taught to women as they grow up, making them believe it's true.

Many religions also teach that women should be subordinate to men. Hindus, Christians, and Muslims have views about women's roles. Women are sometimes treated as objects for men's pleasure, like toys.

Overall, feminism challenges these beliefs and aims to create equality between men and women in all areas of life.

Through her novels, ShashiDeshpande emerges as a champion for oppressed women. She believes that women, not just in our country but globally, face unequal treatment compared to men in all sides of life. Since ancient times, women have been marginalized and denied equal opportunities for fulfillment.

Deshpande's writing is significant in women's fiction, reflecting her positive stance on feminism. While her short stories express lyrical awareness, her novels delve into deeper explorations. Themes like frustration, guilt, loss, and loneliness are magnified in her works, making them powerful feminist narratives,

Her novels, especially "The Dark Holds No Terrors" (1980), focus on male characters grappling with the challenges of adapting to modern society. Deshpande sheds light on the injustices faced by middle-class educated women in Indian society through detailed analysis and exploration in her writings.

"The Dark Holds No Terror" is a significant novel by ShashiDeshpande, focusing on the struggles of a middle-class working woman trapped and dominated by men in society.

Deshpande portrays both men and women as victims of modern societal pressures with authenticity and mastery.

The story is narrated by Sarita, the female protagonist, who provides insights into her family dynamics involving her parents, deceased brother Dhruva, husband Manohar, and old teacher Booze. Despite facing trauma and dilemmas, Sarita remains resilient, choosing not to openly protest against oppression by violation of her familial ties.

The novel starts with Sarita's went back to her maternal home after fifteen years, ending with her reunion with her husband Manu. It highlights the typical expectations of Indian society regarding gender roles, where men are expected to be the primary earners and controllers of the family. Sarita feels pressured to stay behind her husband for a peaceful life.

Deshpande portrays male characters as lacking strength compared to their female counterparts. The changing roles of women, especially as educated professionals, challenge the traditional dynamics of family and society, making it difficult for men to adjust.

Manohar, Sarita's husband, initially struggles with feelings of inadequacy when Sarita becomes a respected doctor. His wounded pride manifests in unconscious acts of sexual sadism and attempts to control Sarita, influenced by societal expectations of male superiority.

Despite societal pressures and personal struggles, Deshpande's characters navigate their toles with complexity and authenticity, reflecting the challenges faced in modern Indian society.

Manu's co-worker and his spouse were once met by him and Saru when they were out shopping in Ooty. His colleague expressed that he couldn't afford such things when Manu explained their plan, to which his wife retorted that he could have too if he had got a doctor as wife. He feels humiliated at this time. Manu became so angry as a result of these episodes, at night, in their private chamber, he acts more like a rapist than a spouse. The female characters in this book outnumber the male characters. Saru has authority over Manu, Booze, and her mother has power over her Baba. However, female characters are more powerful and dominant than male characters. Saru discovers her father's strength after her mother passes away.

Sarita's job and income make her husband Manohar feel sorry for her. She made Boozie her teacher to help her finish her degree and turn pro. She travels and flirts with Saru to hide her sexuality. Therefore, these characters emerge from the victims of the guards who have difficulty in resolving their responsibilities. The four of them learned a lot from Boozie, as well as child therapy, teaching him to communicate in English, encouraging his voice, teaching him real food, how to learn, how to read. From his man, his smile etc. he likes it. He doesn't care what people say about his relationships. He used Boozie to support his work. To achieve the goal of financial freedom. Chapter After reaching his goal, he never ignored it. While thinking, he felt that his dirty room was with heaven.

But when he had a beautiful life, a peaceful life and fame in society, he was no longer happy. Although Manu works with Saru to improve his situation, he later develops a negative image of himself and his man is hurt when he realizes that he earns more than he and his wife do. This feeling of inferiority develops in him and eliminates sadism. In Sex Butch, a male character is exploited to achieve his happiness with the help of the protagonist, Saru. Saru treats and controls them in such a way that their existence and enterprise suit his needs. When you give your wishes, they usually give them back. Boozie is a good example, he needs money, he wants to be a famous doctor, so he approves of Boozie. He tried to please her, to let her touch him and hold him. He didn't consider how differently people would view his relationships and ignored it after achieving his goal. Both Saru and Manu are victims of patriarchy.

Deshpande strengthened the female characters to strengthen the male characters and created a strong and supportive husband and family. But in the mechanical world, they talk about each other's problems in terms of what's going on. Therefore, Deshpande tries to do justice to the male characters by portraying girls. Male characters are victims of society, suffering without help like women. While female characters often talk about pain, internal injuries, and being abused in marriage, the silence of male characters reveals their situation and pain. Inferiority and deficiency.

Therefore, Deshpande not only sees girls as victims, but also shows that male actors also face social pressure and suffer. But eventually the male and female characters interact and accept themselves as they are.

Deshpande describes the position of men and women in a central family; The heroine is very brave and strong. Even though the female characters are against patriarchy and struggle with the dominant Deshpande tradition, Deshpande creates a positive impact because it supports the family. he attacks women but not men, refuses to be separatist, and knows that severing family ties will eventually lead to loneliness and family discord.

Deshpande's male and female characters are caught between the developmental model and the desire for freedom of modern life. Although male characters play a minor role in the narrative, novelists refer to them as supporting female characters. one The father's role is that of son, husband, father and head of the family. These roles specifically require men to respond to honor, shame, justice, injustice, status and hegemony, and to find the ideal man in the context of patriarchy. Therefore, the male character has to play the role of manager, control his family and make him happy. He will also be hurt or feared by society when he does not complete his work. Since he is a man and earns more money than his wife, he should stand by his wife because he is a man. one Sarita remains silent against the harassment, but due to the Indian mentality, she is not ready to take a step like divorce right now. Thus, she mended her relationship with Manu. Saru is able to manipulate male characters to meet his needs, and those needs are met.

Therefore, Deshpande believes that even male characters are victims of society. In general, these men have self-directed behavior and face recovery issues. The novel has a strange character: Sarita is ready to break the age rules and marry a man of a different race from her. one Sarita, known as Saru, the protagonist of the novel, is a wise and intelligent woman. But she still wants her own identity, which the male ego denies her and makes her suffer for her best job and money. He has been struggling against ordinary standards since childhood. After her brother died, she betrayed her mother and went to the city to study as a doctor and married a man of her choice. With two children, Saroo became a well-known doctor, but later the marriage was no longer fruitful as her husband's behavior changed. Although he is a loving and caring father, at one point he turns into a monster who tortures and beats her in bed. He treated her like a slave every night.

Saru is unable to protest in opposition to the struggling inflicted on her compels her to return her parental domestic after her mother's death. An evaluation of Saru's Relationship with her parents, her husband and her brother as properly as quest for an identification awakens her dormant power in her. Several different activities of her lifestyles supply to the shaping of her personality. From her childhood her upbringing was once primarily based on gender discrimination proven by using her

mom in his brother's favour, Dhruva. In each and every feature - birthday's and different applications - Dhruva used to be given preference.

The use of giving precedence to a male baby has been a super function of Indian family. Deshpande as a result refers to the significance of male.

Deshpande additionally highlights the social evil of people's hankering to have a male infant to inherit ancestral property, hold the continuity of the household and to mild the funeral pyre of his mother and father and grandparents. So the start of a son is celebrated with singing and merry-making. It leads to a feel of joy and contentment and a feeling of being blessed. Recalling her mother and father in distinction and lack of pastime in her in particular after Dhruva's death.

The distinction of therapy toward a man and female is perceptible in the mother-daughter conversation.

Giving her view between the mom daughter relationship as portrayed by means of Deshpande's. Rani Dharka remarks:

"The mom in the Dark Holds No Terrors is malignant and unforgiving, cursing her biological daughter. Forgiving her even on her deathbed?"³

In the match of Dhruva's dying the mom accuses Saru of killing Dhruva. She speaks out Saru's intentions and no longer the deed. We witness an intense occasion of the sibling jealousy provokes definitely with the aid of the mother's favouritism. Dhruva's dying completely disappoints Saru's mother. She loses all pursuits in life. Saru's dream is frequently the illustration of her feeling of guilt.

Disgusted with the mother's biting remarks Saru comes to Bombay for greater research and her impressionable idea is attracted to the Manohar a famous fellow a scholar of the college. who is senior to her by way of a few years. His skills as a budding writer, a poet, an orator and an lively member of the university Dramatic Society, appeal Saru to improve love affair with him, and to marry him.

Deshpande makes her protagonist assert her persona thru her selection to undertake clinical occupation and to marry at her very own choice. Now she feels blissful and liberated. She experiences a malicious pleasure in for this reason defying her mother's strict conservatism however years later when her marriage results a failure and is on the line of a breakdown, she regrets her choice to have married Manu.

Deshpande attaches significance to cloth prosperity which can be prolonged by way of a expert spouse like Saru. After giving up her job, she is no longer cosy with her mediocre preferred of living. She now starts to pass over the small matters that money can buy. She laments her center classification living.

Saru goals of rising excessive in her expert carrier, and of incomes cash to set up a new existence. Now she comes in contact with Boozie who is making an open display of his relationship with her with a view to hiding his homosexuality. But due to the fact of her feeling of contempt and loathing in the direction of Manu, she makes no effort to clear any false impression in Manu's thought involving the nature of her relationship with boozie. Her social and monetary fame grows a long way that of her husband. She turns into a busy, a profitable health practitioner whilst Manu lags in the back of as an underpaid lecturer. Saru's professional success satisfies her ego and full fills her goals of organising herself as provider female however ruins her married life. The threadbare description of the scenario exhibits Deshpande's deep appreciation of clinical field.

Unable to endure Manu's sadistic on slaughts. Saru decides to are seeking refuse in her parental domestic after a lengthy hole of fifteen years. Externally she makes a exhibit of her intension for the care of father, however definitely she wishes to get away the tortures inflicted on her every night time through her husband. At her father's residence she thinks over her familial trouble critically and tries to objectively analyze the motive for the failure of her marriage. She comes to the conclusion that Manu's male ego is accountable for the wreck of the family. She additionally blames herself that her ambition for strength and growth definitely unnoticed Manu's existence. A feel of guilt and disgrace prevails upon her. Then she feels guilty of having achieved injustice to her mother, brother, husband and children. Saru's experience of guilt reaches its climax when she advises the university female college students to be submissive and obedient to their in-laws after marriage. The thinking can be very rarely replaced and unproved as in Saru's case it is projected. She seeks happiness and pleasure in more marital relationship with Pacmakar Rao and Boozie however she suddenly with attracts from them and ends the relationship.

Because he is not comfortable around them. It is suitable to be human. At the end of the novel, Saru receives a call and plans to meet her husband Manohar. He knows that nothing can be accepted as different from himself. Thus he freed himself from fear and pain. It benefits from accepting yourself and learning to trust yourself. So,

instead of facing failure or destruction, Saru is now brave enough to uncover the lessons of his life and is determined to survive against all odds to tell the tale. He decided to stand his ground.

ShashiDeshpande tried to explain the feelings of women through her stories, in the forest process women choose to put themselves in all the ideas and tools like a man's closet. subtract. They have always fought politically for equal rights for girls. They talk about the value of girls in society. In her novel, ShashiDeshpande describes the decision of women in India to explore the meaning of self, community, and relationships that are important to women. ShashiDeshpande's stories on finding a partner. The complexity of male-female relationships: Relationships often within the context of marriage, the trauma of restless youth. This Indian woman was a quiet person for years. Despite her extraordinary role as wife, mother, sister and daughter, she never gave up the idea fighting for girls.

They emphasize the value of women in society. In her novel, ShashiDeshpande portrays contemporary Indian women who explore the meaning of self, humanity, and the relationships that are important to women. ShashiDeshpande's novels revolve around the search for girlhood. The complexity of Madame's relationship is often seen in the context of marriage and the trauma of teenage disturbances. This Indian woman was a quiet person for years. Although she played a special role as wife, mother, sister and daughter, she could not express herself.

ShashiDeshpande's novels portray middle-class Indian girls. In her stories, she reveals the inner world of Indian women. She portrays her heroes in a practical way. In colonial law, the image of the state or the way of life of women: often evoked by the image of the mad girl goddess, who is an important life-giver or manifestation of power, trying to awaken the power of all women and the help of women. A mother's kingdom includes her sons who cannot help being independent. But at the same time, he was also suffering from the ravages of colonialism and needed the safety of his son. I know that the Indian nationalist Sri Aurobindo wrote that America is my mother. I gave my devotion and worshiped him. If the ghost is sitting Chapter Her breasts, ready to suck your blood, are the symbol of the Mother Nation, which weakens all leaders and women. Anti-colonial or ethnic movements used the image of royalty to establish their own lines and to limit and control the activities of girls in the imagined society.

The establishment of many women's research centers and the growth of women's health groups show that women's voices need to be heard more everywhere. This is due to the growth of women and the likes of Ram Mohan Roy, BalGangadharTilak, Mahatma Gandhi, Rabindranath Tagore etc. Despite the sustained efforts of social reformers such as Declarations and laws created women first, which gave rise to the first wave.and the second wave. The role of the business. Socio-Political and

Cultural - There is still a long way to go before recognition is achieved across almost all sections of Indian society. NeerjaChowdhary, in her article "Women and Politics", argues that in the past it was all about women's participation in politics, but although women's agency, power and sexuality remain, women's work is no longer a challenge to speak out on a national level. In the air seems to be missing from discussions about them.

We rarely learn of these actions or resistances from the history of colonialism and nationalism, and until recently there were few efforts to make them suffer in the struggle. Or, for example, Lata Mani believes that the entire colloidal Bate Onsati contributes to the re-preservation of the once subculture and modernity. That's why he believed that Satie himself is not the subject of discussion, and his subject is not everywhere represented. This is true for all historical periods and all regions. The concept of postcolonialism can be used to describe this. While it originally referred to practices resulting from the past colonization of a part of the world, it has now become an abstract concept that can be used as a symbol to describe marginality. This interpretation is based on HomiBhabha's argument that there is sometimes a competition between the traditions of the past and the traditions of the present, as well as between views of history. Most importantly, some of the most challenging and ideological work in postcolonialism has emerged from discussions of gender representation in postcolonial contexts.

Both feminism and postcolonialism aim to fight against all forms of oppression and are concerned with politics of marginalization and the colonial and patriarchal construction of subordinate subjectivities. Postcolonial theory, like feminism, examines the problems of self-creation and the construction of the female subject, raises the problem of the other, uses negativity to deny the non-positive subject of the negative and less spoken words. "Can the subaltern speak?" Some of the country's most important scientists, including Spivak, who asked the question, have tried to support the Third World by talking to them rather than speaking on behalf of it. ShashiDeshpande reflects on the influences in her life and highlights three important aspects of her early years that helped shape her identity as a writer.

These include his father as a writer, his private English education, and his upbringing. Deshpande's first short story, *Inheritance and Other Stories*, was published in 1978. *Miracles; Nightingales and Invasions* and other stories explore a variety of themes and concerns. Many of Deshpande's short stories have been made into novels about the struggles of 1010 women in modern Indian society to establish and maintain their identities as wives, mothers and commoners. G.S. In the foreword to *Heritage and Other Stories*, Amur points out that Deshpande's main concern as a creative writer is to portray women's efforts based on social expectations and

preserve their humanity. Deshpande wrote nine novels in total, including *Darkness Is Scary* (1980). The author has written many novels throughout his career, such as *If I Die Today* (1982), "Come and Die" (1983), "Roots and Shadows" (1983), "Long Silence" (1988), "The Binding Vine" (1992), "Once" (1996), "Little Treat Me" (2000) and "Carry On" (2004).

In addition to novels, he was also interested in children's literature and published four books. While these children's books, which draw inspiration from many sources, are not original, titles like *The Walking Dead*, *The Only Witness*, and *Hidden Treasures* clearly follow the pattern set by the brilliant Enid Blyton *Storytelling Principles in Western Children's Fiction*. Her fourth children's book, *The Nayanpur Affair*, tells the background of the Exodus and children's participation in this historical event. The conventional understanding of the subject aligns closely with the concept of the self or ego as an independent and self-acting entity capable of genuine self-awareness.

Liberal humanism perceives the subject as possessing rational faculties, thereby constituting a conscious and cohesive self with a distinct core identity. Feminist scholars have critiqued the idea of alienated female subjectivity, emphasizing how women are socially, linguistically, and biologically defined by patriarchal norms. The self, therefore, emerges as the subject, the "I" seeking acknowledgment and individuality, while the term "Other" revolves around the notion of difference. Broadly speaking, it involves defining oneself by categorizing others as different, positioning them outside or in opposition to a perceived norm. Simone de Beauvoir highlighted how women have historically been objectified by men, constructed as the Other in relation to the male subject. This negative or abnormal portrayal underscores the significance of her famous assertion in "The Second Sex" that the Other is fundamental in shaping all human subjectivity.

Our sense of self is constructed in opposition to what is not self. Those who have claimed the category of self or subject exclusively for themselves have relegated women to the status of the other. To be the other is to be the non-subject, the non-person, in short, the mere body.

Women's selfhood has been systematically subordinated, diminished, and belittled in law, customary practice, and cultural stereotypes, often outright denied. The category of woman is seen as having no substance, merely a projection of male fantasies and fears. Women must strive for complete canonical and social equality to achieve inner metamorphosis. When this is accomplished, women will exist for themselves, as subjects just as men are subjects, an other only in relation to each other. This thesis aims to explore the protagonists' passionate pursuit of self and to reveal Deshpande's priorities through her characters' psyche, which are intertwined.

Deshpande's strength lies in her portrayal of the woman's inner world, as she herself acknowledged in an interview with GeethaGangadharan.

We possess a vast amount of knowledge regarding the physical, organic world, and the Universe at large. However, our understanding of human relationships remains limited, presenting itself as a profound mystery. This enigma continues to captivate my curiosity, prompting me to ponder, analyze, and document my thoughts on the subject. I find it endlessly captivating and intriguing. Deshpande, known for providing an intimate portrayal of women's experiences, delves into the struggles faced by these women as they navigate the societal expectations imposed upon them and the desires they hold for themselves. This forms the central theme of the chapter "Woman: Herself," exploring the internal conflict experienced by Deshpande's characters. The chapter "Woman:

The Other" delves into the challenges of balancing societal roles, while "Conflict and Resolution" examines how these women strive to achieve harmony between their various roles. Through these chapters, readers are granted a deeper understanding of the characters' inner turmoil, shedding light on the external factors that contribute to their conflicts. Deshpande's protagonists are depicted as embarking on a journey towards self-liberation, seeking enlightenment and a greater understanding of human nature. The analysis further delves into the societal expectations placed upon women, portraying them as the "Other" in relation to their male counterparts. In the Indian context, women are often defined by their relationships with others, such as their husbands and children.

The resolution of this conflict is ultimately achieved through the theme of reconciliation, which is the focal point of the fourth chapter titled Conflict and Resolution. The British influence on Indian society, even after their departure following Independence, has led to a clash between Eastern and Western cultures. Western culture emphasizes intellectualism, individualism, and freedom, while Indian culture is rooted in spirituality and restraint.

This clash has caused confusion and turmoil within Indian society, necessitating a redefinition of values and human relationships, particularly within the family structure. The educated middle class, in particular, finds itself in a dilemma as it navigates between traditional and modern values. Women, in particular, are caught in a transitional phase, torn between conflicting societal expectations. This external conflict with society often leads to internal conflicts within themselves. Characters in Deshpande's works, such as Indu in *Roots and Shadows*, Saru in *The Dark Holds No Terrors*, and Jaya in *Long Silence*, each experience their own unique conflicts, stemming from their interactions with family members and societal norms.

In Madhu of *Small Remedies*, the conflict arises from her traumatic sexual experience during her childhood and the subsequent loss of her son, Adit. The short stories in *The Intrusion and Other Stories* depict characters who find themselves at a crossroads between traditional and modern values. Additionally, the heroines in these stories face internal conflicts as they navigate their roles as career women. This chapter aims to analyze these various conflicts and explore how these women eventually find a pragmatic resolution and achieve a sense of balance in their lives by accepting their circumstances.

On one hand, this analysis acknowledges that the legacies of colonization, including material realities and modes of representation, still persist in our world today, despite the political changes brought about by decolonization. On the other hand, it also emphasizes the potential for change and the ongoing need for it. It recognizes the significant progress that has already been made, while also highlighting the important challenges that remain.

In fact, the historical and political events that led to the downfall of traditional centers of power have paved the way for a rebellion by post-war artists, who strive to bring the marginalized closer to the center. Throughout the struggle for decolonization and independence from European control, literature has played a vital role in re-establishing a national cultural heritage, reviving native idioms, and reimagining local histories, geographies, and communities.

In addition to the encounter and clash of different cultures resulting from European imperialism, there have been significant disruptions and shifts caused by rapid advancements in social and cultural aspects. These changes have been brought about by the emergence of efficient communication systems, international transportation, information networks, and the establishment of multinational organizations. Critics have observed that while the reform of women's position appears to be a central concern within nationalist discourses, the discussions surrounding female power, energy, and sexuality often neglect the actual presence and experiences of women themselves. Both colonial and nationalist records provide limited insights into their emotions and responses, and until recently, little effort was made to recognize them as active participants in the colonial struggle. For instance, Lata Mani argues that the debate on sati during colonization primarily focused on defending tradition and modernity, rather than addressing the women involved. Women became mere platforms for the elaboration and contestation of various interpretations of traditional laws and scriptures. Consequently, the subject of sati and the agency of the women involved were largely overlooked. As a result, we have little knowledge about the widows themselves, their inner lives, or even the extent of their suffering. Post-colonial studies serve as a reminder that women are not merely tools for colonial and

colonized men to negotiate their relationships. but rather constitute at least half of the population in any nation and contemporary society. These studies also raise fundamental questions about the status of women in India. Deshpande emerged as a prominent figure in Indian fiction during the 1970s, gaining recognition for her short stories published in widely read journals such as Femina and Eve's Weekly. Her novels do not focus on grand historical movements but instead delve into the intricacies of human experiences, *The Legacy and Other Stories*, her first collection of short stories, was published in 1978, followed by her debut novel *The Dark Holds No Terrors* in 1980. Since then, she has been a prolific writer, producing numerous works.

She received the esteemed Sahitya Academy Award in 1970 for her novel "That Long Silence" and was honored with the Padmashree in 2009, Deshpande's feminist perspective revolves around the marginalization of women within the patriarchal social structure. She skillfully portrays the realistic lives of educated middle-class women, highlighting their struggles. Regardless of their education, literacy, wealth, or poverty, women are all ensnared in the confines of patriarchy.

In addition to this, Deshpande's thematic concerns encompass marital disharmony, motherhood, and sibling relationships. Many of her characters are victims of both the patriarchal society and their own internal struggles. These women characters often experience loneliness and seem to be under some sort of spell. Deshpande delves into the various forms of marginalization experienced by her characters, offering a profound feminist perspective that delves into the inner thoughts of Indian women.

Her works aim to redefine the status of women within Indian middle-class families. She successfully explores both the individual and universal aspects of female psychology.

Deshpande's novels are deeply rooted in Indian culture, with the characters, settings, and conflicts all reflecting the essence of India. Today, Deshpande is recognized as one of the prominent women writers in the mainstream literary scene, contributing to the feminist discourse.

CHAPTER-II

SHASHI DESHPANDE VIEW ON "FEMINISM" IN HER WORK.

Well-known feminist writer Shashi Deshpande has explored feminist themes in depth in her writings. She accurately portrays the modern middle class through her stories and shows urban Indian women in the 1970s and 1980s. Deshpande's narrative highlights the difficulties faced by women in a male-dominated society and emphasizes that their status did not change significantly even in the 20th century.

She bravely reveals the struggles and injustices that women face, even if they deny that they are feminists. A closer look at her novels reveals the struggles of the main female characters and highlights the interplay of themes with women's issues. In her first novel, *Roots and Shadows*, Deshpande presents gender inequality in society through the character of Indu, who struggles against the restrictions imposed by patriarchy. *The Long Silence*, with protagonist Saru coming to an end, explores the story of Jaya, who feels lonely despite fitting into the role of wife and mother. The competition offers a unique twist and provides a platform to reflect on the importance of gender and culture. The poem was later translated and published by Urmi, who also told the story of Shitai, whom she knew. Shakutai, neglected by her husband for another woman, faces tragedy when her eldest daughter Kalpana's sister Sulu is abused by her husband Prabhakar. Have the courage to do it. Urmi takes up Kalpana's case and ensures that the culprits are punished. In his fifth novel, *A Matter of Time*, Shashi Deshpande delves into the metaphysical world of the original concept. The novel revolves around us one It investigates how 4,444 women from different generations of the same family cope with the pain in their lives. Sumi, who is treated unfairly by her husband Gopal, is very sad, but at the same time, she bravely faces her daughters' shame. Sumi's mother Kalyani is married to her uncle Shripati. When their four-year-old son goes missing at a railway station, Shripati returns Kalyani and her two daughters to their inheritance. In response to his mother-in-law Manorama's prayers, Shripati returned, but sank into cold silence for the rest of his life. Kalyani's mother Manorama fears that her husband will marry another woman if she cannot produce a male heir. Prevent property from passing to another family. Kalyani refused to marry her brother Shripati. In his latest novel, *Little Healing*, Deshpande focuses on Savitribalal Indorekar, the elderly doyen of Hindustani music who rejected marriage and a traditional family following his musical talents. Savitribai's life is far from ordinary and she suffers a huge amount of psychological distress due to the two systems of social control over men and women. He was a victim as a child. Deshpande's admiration for female characters also affects women. She wanted to understand the thoughts of women and the entire mind of India. Clearly, the main themes in her stories revolve around women who find themselves in a social transition from the ordinary to the extraordinary. These women are struggling in the changing world where they have financial independence but are dominated by their husbands' opinions. Deshpande's novels show actors coming of age to accept responsibility for their own alleged situations; this is a process evident in his early and later works. The heroes' self-discovery stems from their disillusionment with India's working-class society. In these stories, various types of men (fathers, lovers, fathers, and other relatives) describe various aspects of freedom and oppression. Although many fathers behave in a patriarchal manner, older men, especially husbands, are seen as more independent. This change

in society does not mean a direct struggle, but a gradual change that requires cooperation to bridge the gap between the old and new generation.

ROOTS AND SHADOWS:

ShashiDeshpande's second novel, which won the ThirumathiRangamal Award, was written before *Darkness is Scary* but was published in 1983. The story of Indu, a middle school girl. Indu is a journalist and writer who embarks on a journey of freedom, freedom and self-confidence, away from oppression and dealing with the oppression of women. The story is told from Indu's point of view, and using flashbacks as a technique, Deshpande masterfully examines the mental complexity of women, showing Indu's thoughts about the past. The novel showcases Deshpande's masterful storytelling skills with rich, natural diction that adds depth to every word. Indu marries Jayant by her own choice to escape Akka's pressure. Her relationship with Jayant marked a new sense of identity and security despite opposition from racism and cultural norms.

Indu's unwavering determination to follow her heart guides her journey of personal fulfillment. Perhaps her decision was strengthened because Akka did not approve of her decision to marry Jayant. She can really live her life with him. Their first meeting made him realize that he had found someone who not only loved him, but also understood him completely. He wants, he needs, he loves, he wants and he admires. With him, she felt that she had entered a new chapter in her life in which she could affirm herself, without trials and restrictions, full of elements of freedom and equality.

Before she met Jayant, she had never experienced such a feeling, of not being able to be alone. Unfortunately, his initial beliefs were shattered and he realized that perfect communication was an illusion. Indu gradually realizes that true understanding is not about avoiding criticism or conflict, but about making everyone feel good and strong. She found herself suited to the role of a woman whom she had once despised for her modesty and kindness, but never thought she should be considered. Indu, the protagonist of "Roots and Shadows", is a modern woman who is dissatisfied with her marriage. She feels stifled by something that hinders their relationship and suggests that the marriage is over.

Despite her marriage, she refused to be a poor housewife and continued her career in journalism. Tries to be independent and not dependent on others. However, he was

forced to write articles that contradicted his beliefs. Manage household debt and impact benefits. He found himself pandering to the market and writing content he thought was untrue. While interviewing a woman who was Chapter : He actually works hard to reveal the truth. She argues with her editor and feels betrayed when her soulmate Jayant betrays her. She begins to feel like a burden to her husband, conforming to the gender roles she once rejected. Indu's journey shows the conflict between her desire for freedom and society's expectations of women after marriage. Gramsci defines "hegemony" as a form of domination that is controlled secretly, without the knowledge of any control. Indu, on the other hand, experiences a loss of identity in the process of changing her name and destroys it. This made him forget his original name.

Feeling anonymous about yourself can be uncomfortable. Interestingly, some women are happy when their husbands change their names on their wedding day. Perhaps they voluntarily give up their names because they do not understand their impact on male society. For example, a woman who worked in the kitchen at home said: "I not only have a good name, I also have two beautiful names. My father gave me one when I was born, and my wife gave me one when I got married." Sunanda Atya recruits Indu, arguing that this orthodox environment exists in developing countries like India, where progress is celebrated on the one hand, while on the other hand, regressive behavior oppresses women and instills in them the idea of "them".

oppressed and outcast people whose security lies entirely in their husbands"; Without their husbands, they have no identity and no essence; Therefore, their main achievement is to maintain their marriage, and this can only be achieved by prolonging the life of the husband. The organization instilled in them a deep belief that their first duty was to ensure the survival of their husbands. The importance of various social practices in this context is clear. Because many rituals are aimed at benefiting the woman's husband.

While women often performed rituals to commemorate the lives of their husbands, other rituals and fasts of different groups were also designed to maintain women's control. Indu, an educated, middle-class woman who wants to become a writer, finds these practices ineffective and ineffective. She accepts that these traditions lack logic, reason and scientific truth. Paradoxically, women do not directly cause patriarchy to dominate women (for their own benefit) by making an effort in practice, even if they are under oppression.

THE DARK HOLDS NO TERRORS

Sarita, the main character in "I Am Not Afraid of the Dark," has a similar reaction to Indu in "Roots and Shadows." She faces the truth and finally

realizes that the darkness she once feared is no longer scary. Sarita plays a dual role; He works as a doctor during the day and gets stuck like an animal at night. She wants freedom and someone special to escape the strict rules that restrict her. Despite her disdain for her ancestral home, Sarita began walking fifteen miles away to visit her father. Sarita, who learns from a friend that her mother has recently died, decides to return to her childhood home. Sarita, now a successful doctor and mother of two, returns to escape her current life.

He struggles with confusion, despair, and curiosity, haunted by memories of his mother's harsh words and his failure to protect his brother. After her mother's death, Sarita returns to her father's house, ostensibly to care for her, but in reality to escape her husband's abuse. In the lonely company of her father, Sarita reflects on the events of her life, from her troubled childhood to her marriage to Manohar. As Sarita manages her emotions and disappointments, she becomes aware of the limits of marriage, family, and social expectations. Based on her new understanding, she decided to forge a new path and create a better life for herself. "Not Afraid of the Dark" is an important story of women struggling to survive in a harsh world. Our hero, Saul, bears the traces of his childhood experiences.

His hatred for his mother was so intense that he said, "If you are a woman. I never wanted to be one of them. The guilt he believes is responsible for his death is revealed in his mother's heartbreaking words: "You killed your brother, why didn't you die?" These words reinforce Saru's feelings for his mother, Sara is against her mother. People are in denial. Here he can discuss his experiences. Saru once challenged his mother's authority when he fell in love with Manohar, a lower-caste boy. Eventually Saru decided to get married because he wanted to escape his mother's control. However, marriage has always been seen as a religious practice. it becomes yet another obstacle to the journey of freedom and self-discovery.

The closing theme reappears in "Roots and Shadows" and "Darkness Fearless". While Indu often talks about the dark room where many women give birth, Saru remembers the closed room whenever he sees his daughter Rena. Even when Saru returns home, he feels trapped and restricted. After entering the room, she saw the man's clothes hanging on the wall. Moreover, he has no personal space. The feeling of imprisonment is associated with the protagonist's parental home and her desire to escape this imprisonment, as described in Indu's dream. In the picture on the wall, it is seen that these women are breathing not only in their mother and father's house, but also in their father's house.

The novel is divided into four parts. The first episode focuses on the mother's illness, Manu's insecurities, Saru's relationship with Manu and his children, and Dhruva's death. The third part deals with Saru's thoughts and his attitude towards many of the issues discussed in the first part. ShashiDeshpandes Kill explores a

world where the lines between reality and fantasy are blurred; the subtext emphasizes this uncertainty during Saru's unimaginable struggles knowing that her husband is a butcher. It eliminates surprises and prevents the reader from anticipating this dangerous plot. The second begins with dreams that indicate uncertainty about the future and the inability to predict what will happen in the future.

In this way, other dreams are said to portray images of something or someone being dangerous. But Saru had no choice but to act. This dream indicates the need to finally face what awaits him. Even though the novel is about a mysterious situation, ShashiDeshpande has used beautiful images to describe the actor's experience.

THAT LONG SILENCE

Jaya, Mohan's wife and Rahul and Rati's mother, is a woman who chooses not to ask questions. She had learned at an early age that women, especially when they refused to be asked questions about infidelity, left themselves hanging and others' eyebrows raised in disbelief. Jaya contacts Kusum, who commits suicide by jumping into the well. Kusum died not from drowning, but from breaking her neck because there was no water in the well. As long as Kusum is alive, Jaya finds solace in her heart, believing that if Kusum is considered crazy, she must be "sane". But. After Kusum committed suicide, Jaya lost her temper. He asks if she is Mohan's wife, she has sacrificed a part of herself to fulfill this role. It reminded him of a bedtime story from his childhood about a wise bird and a foolish crow. In the story, it is told that the sparrow built his house from wax and protected it from the rain, but the pigeon's house made from dung was flooded. The foolish nurse sought refuge with the bird, which refused to let her in and burned her to death. Mohan changes Jaya's name to "Suhasini" in an attempt to make Jaya forget her past identity as "Jaya". As an assistant engineer in the factory.

So he found a different job with better pay in Bombay. He agrees to use bad things to achieve his goal of living a good life, which eventually leads to problems. He was worried about facing government intervention and the stigma it would bring. Therefore, he was advised to leave the place for a while. Instead of being a free woman of her own choosing, Jaya should be with Mohan like Seeta or old Draupadi. They moved from the church gate to Dadar, where Jaya had less money than her previous home. The new space requires minimal maintenance and construction, as it rarely has furniture. They moved there and spent some time in an anonymous protest. In front of the church, Jaya has many tools to manage, glassware to prepare, and furniture and antiques to clean and polish. Mohan collected these to build the house he wanted. Mohan has a clear vision of the life he wants to live and the house

he wants to live in. He enjoys a simple life without unnecessary things. Jaya is happy with her Dadar houses, which have less stuff. When he returned home, he had a strange feeling when Mohan looked uncomfortable like a trapped animal. He is at peace with himself and his environment as if he were a child again. ShashiDeshpande's novel *The Long Silence* takes its name from a mystery by Elizabeth Robins. The main character, Jaya, is intelligent and has a deep understanding of literature based on her role in the story, which gives the novel credibility. Often, despite the author's best efforts, the narrator cannot create a clear vision and conclusion for the author. Creating female characters is a difficult task because they are like a culture of silence. However, the author has managed to overcome this difficulty by giving the actor a very useful role.

The narrator, who is also a writer, skillfully describes the pressures in society in his story. Although it is described as the story of a special couple, it deals with the power of patriarchy, gender inequality and women's struggle to define their Self, and the position of Indian women in society in general. "Long Time" shows the contradiction between the narrator's identity as a writer and her role as a housewife. For seventeen years, Jaya suppressed her desire and believed that being a good wife was more important than writing well. If the family crisis had not disturbed her, she would have lived the rest of her life in the shadow of her husband Mohan. Mohan is involved in dishonest activities that lead to wealth and the possibility of discovery. He hides Jaya, thinking that his wife will support him. Jaya desperately follows her husband into exile, demonstrating her commitment to her marriage, reminiscent of the legendary character Sita. While searching for herself, Jaya tries to understand why her story has been rejected so many times. His neighbor Kamath gave his opinion after reading his rejected works, saying that these were not intentional.

He claimed that women could never become angry, only neurosis, hysteria or depression. Instead of feeling sorry for himself, Kamath scolded him. The law forces him to be patient. In a male-dominated society, Jaya had to follow her mother's behavior. She often told him that her mother had never openly opposed her father and had always avoided her anger. Mohan says he gave complete freedom to Jaya but it was just a lie. Jaya sacrifices her own needs to take care of her son at night so Mohan can sleep. Jaya grew up in a traditional Indian environment, worshipping Savitri, who fought to the death for her husband. She follows Mohan faithfully and expects nothing less from him. Her femininity taught her to persevere and be the best woman.

Even though she is a good mother. Jaya dreams of providing better education to children in Mumbai. Jaya was arrogant in her youth, but marriage made her a patient and supportive woman. Although She was a talented writer, she sacrificed her job for her family. Jaya's greatest strength is her ability to resist and support

Mohan in difficult times. ShashiDeshpande describes a group of modern, well-educated, career-oriented women. These women are aware of the traditions and customs imposed on them by the male-dominated society. They challenge the restrictions imposed on them by seeking freedom and individuality, but they soon encounter social inertia. It is known that in this chauvinist society, women face problems especially when they do not have financial independence. They find themselves torn between family and work, needing to balance personal desires and social expectations. These women find themselves at a crossroads when dealing with cultural issues. They want change, but within the boundaries of tradition. They don't try to redefine these rules, but they bring them to life with respect and self-respect. Marriage becomes a form of transportation for these women; It becomes an alternative to the parental restrictions in Indian stories; this often follows a recurring pattern of conflict and ethics.

ShashiDeshpandes Kill integrated these well-known stories into the self-awareness of its characters, giving them a sense of universal truth. It presents an archetype in a mysterious way. one From the Article . ShashiDeshpande draws the reader's attention to troubled women and the choices they make in male-female relationships. Despite being subjected to constant pressure in competition and social relations, her heroines refused to become slaves to orthodox beliefs, rigid traditions and bad habits. Mohan's character represents the patriarchal ideals that these women fight against. The long silence between the hero and Mohan marks the emergence of his wife's voice, breaking the boundaries of silence and expressing her thoughts and desires.

CHAPTER-III CONCLUSION

ShashiDeshpande is an accomplished Indian feminist writer whose award-winning works have won international acclaim. Their stories fascinate readers, capture their imaginations, and leave them stunned.

Jaya, Indu, Sarita, Urmila, Sumi etc. the characters are brought to life and even the reader can relate to them. Not only the female characters, but also the male characters (grandfathers, fathers, husbands) are described in such a realistic way that they resemble people they would encounter in the real world, not in a new world. This clear definition is the essence of ShashiDeshpande's writings and makes all his literary works truly valuable. His stories are not only beautiful to read, but also require serious thought. They don't focus on the clichéd theme of a heroine marrying a hero and encountering obstacles along the way; this is a superficial theme that does not suit the serious nature of ShashiDeshpande's writings. He saw it as a craft. Her novels realistically portray the many challenges faced by middle-class women in India.

Although ShashiDeshpande's works mostly focus on middle-class women, she also focuses on the struggles of lower-class women. ShashiDeshpande began a challenging journey by making women the main characters of her stories. 's journey is both adventurous and heartbreaking as she portrays women's problems without sentimentality, creating stories about women's trials and tribulations. He clearly shows modern Indian life in his works. ShashiDeshpande effectively demonstrated the struggles faced by women in India through her unwavering commitment to her faith. Although She initially denied that she was a feminist, she.

ShashiDeshpande says her work does not change gender dynamics. She refuses to classify her works by sex or gender, saying that male writers often focus on male protagonists. 1. She gradually accepts herself as a feminist, but her feminism is not the same as the goal of Western women writers. Instead, she advocated equality between men and women rather than the supremacy of women for which many women strive. He added that even those who oppose feminism agree on the importance of individual freedom of thought and action. Therefore, even anti-feminists indirectly support the idea of equality between men and women. appears to be married, has no specific job, has two children, and feels uncomfortable just being a housewife and mother. I'm looking for a job.

Despite the importance of women's freedom and empowerment since India's independence in 1947, the reality remains elusive. Writings by Indian women probe the surface of external equality to reveal a deeper connection. ShashiDeshpande stands out by realistically depicting the oppression of women in her stories that reflect the struggle of women. Female subordination includes various methods of subordinating women to men, taking into account the influence of freedom in society. Introspection can develop understanding and help them work towards change. Heroines like Jaya, Indu and Sarita reflect on their past and search for answers. They begin their journey to freedom by accepting their own responsibility for their suffering.

ShashiDeshpandes' *The Killing* explored the identity search of actors like Sarita, Jaya, Indu, Sumi and Urmila. These characters confront the truth, find answers, and ultimately achieve victory and freedom. Although the novel does not have an ending, Deshpande portrays the female characters as individuals with a strong desire for independence and identity. Through her work, Deshpande explores women's oppression and opportunities for liberation, focusing on women's creativity. In "Long Time," Jaya struggles to express her creativity in a society that limits her; A good example of this theme. This is an important point raised by ShashiDeshpande. And because of their shared gender, the mother-daughter relationship is generally thought to be harmonious. Deshpande gives a real

performance. By showing the conflicts and tensions that occur in relationships, it challenges the notion that this relationship is a real relationship.

Deshpande acknowledged that the humanist perspective on mother-daughter relationships cannot be used to understand the oppression of women. The influence of patriarchal mothers can cause women to be under pressure in all areas of life. This includes social, economic, religious and political restrictions under which women are often restricted and face many challenges even as they struggle for freedom. A mother understands the importance of modesty and kindness in a woman's life. Society places limits on women, and a mother who embodies patriarchal values instills these limits in her daughter. Shashi Deshpande doesn't delve into sex much. It also includes the social processes that create gender roles. Gender is not a biological characteristic, but a product of sexism that creates a clear distinction between men and women; one is important, the other is subservient.

The main source of violence against women is gender relations. Older women, such as mothers, aunts and grandmothers, who make women virtuous, play a role in enforcing gender norms. When a girl is born, she doesn't know that she is expected to be kind, gentle and flexible. This theme is present in many stories, including *The Darkness*, where Sarita is reminded of her gender and the traditional roles she must follow. Likewise in *"The Long Silence"*. Jaya supports society's expectations of women by learning to cook.

Jaya and other female members are always assigned the household chores, while the division between male and female roles is clearly defined. Shashi Deshpande effectively portrays the treatment of women during their menstrual period in India. Society tends to overlook the fact that menstruation is a natural bodily function for women. It is crucial for women to experience menstruation as it prepares them for maturity and motherhood. However, the treatment women receive during this time is often harsh and unkind. In almost every one of Shashi Deshpande's novels, she explores the cruel behavior of parents. Whether it is Sarita in *The Dark Holds No Terrors* or Kalyani in *A Matter of Time*, the pent-up anguish is vividly expressed. Kalyani recounts to Seema how they were treated during those days. They were served food from a distance, as if they were suffering from a contagious disease. They felt as though they were in exile, completely alienated. For the duration of four days, they were forbidden from using any furniture or entering the kitchen. Another significant issue that arises in Deshpande's novels is the practice of changing names, or rather, renaming, after marriage.

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