PORTRAYAL OF WOMEN IN THE NOVELS OF SHASHI DESHPANDE

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Shashi Deshpande, one of the noticeable Indian female writers, “deals with the inner world of Indian women in almost all her fictional writings”(Arvind 137). The point of convergence of her fiction is on an overall perception that ladies generally endure bad form or social front with propelling innovation and development in training levels, the treachery are expanded and not drained. Shashi Deshpande her methodology lays centre around investigating how ladies chrome in any case the issues they are constrained to confront. Ages of the ages pass, circumstances and situations change however position of a ladies isn’t that fortified true to form. Through her productivity and expertise in depicting people, Deshpande holds a mirror to the general public. His non-existent characters appear to us as our nearby neighbour.

A close study of Shashi Deshpande’s books uncovers her profound understanding into the situation of Indian ladies, who feels covered and chained in our practice bound, male-overwhelmed society. She outlines her female characters in the light of their expectations, tears, desire and dissatisfactions, who know about their qualities and impediments yet wind up foiled by the resistance and pressing factor from a general public moulded predominantly by the male centric outlook. She features dear substandard position and the resulting debasement in a male ruled society. Deshpande’s ladies heroes are survivors of the common gross sex segregation, first as girls and later as spouses. They are aware of the extraordinary social imbalance and shamefulness towards them; and battle against the harsh and inconsistent nature of the accepted practices and decides that limit their capacity and presence as spouse. Genuine harsh part is reflected unequivocally in the entirety of her books.
In the event that every one of her books are taken together is clearly worried about women’s activist issues. In addition to the fact that all are the heroes’ ladies the story is described according to their perspective. It is only in one of the four novels, A Matter of Time, which she has shifted to the omniscient narration, but there too it is the women’s point of view that prevails. Jaya (That Long Silence), a housewife and a creative writer, Saru (Dark Holds No Terrors), a doctor, Urmi (The Binding Vines), a college teacher, Sumi (A Matter of Time), tough educated, takes up a job only later, Deshpande hence, appears to accept that the informed and the inventive lady will free herself first and add to ladies’ freedom both effectively just as through her conduct while the lower class working lady is crippled for need of schooling and monetary freedoms, the high society lady is a captive to material solaces for which she makes compromises. Deshpande’s pressure is on inventiveness as opposed to on whatever else.

Saru of The Dark Holds No Terror seeks freedom without impinging on her obligations and responsibilities and achieves harmony in life. It shows how she undergoes a trauma when her professional success has cast a shadow on her married life and how boldly she stands up to the situation and audaciously accepts the challenges of her own protégé.

Jaya of That Long Silence gradually emerges as a confident individual fully in control of herself and refuses to be led by nose. A stereotyped house initially nervous and needing male help and support all the time, she understands that she also has contributed to her victimization and that she has to fight her own battle and work out her own strategy. It also shows how with this new confidence Jaya becomes emancipated without rejecting outright the cultural and social background.

Urmila of The Binding Vine is depicted as an advanced version over the earlier women protagonists in Shashi Deshpande’s novels as she goes a step further and helps the poor and the downtrodden. She fights for another woman’s cause while the others have fought their own battles. It shows how she exhibits her interest and capacity to purge the society of its evils.

Sumi, a deserted wife in A Matter of Time is dauntless in her adversity--- she evolves herself from utter desolation and bitterness linked up with invisible chains of patriarchal pressure and other family responsibilities. It records how with courage, dignity, responsibility and independent spirit, even after desertion by her husband, she has reached a stage of self-sufficiency and self-fulfilment.
Madhu in Small Remedies, her latest novel, writes the biography of Savitribai Indorekar, the aging doyenne of Hindustani music, who avoids marriage and a home to pursue her genius. She has led the most unconventional of lives, and undergoes great mental trauma due to the opposition by a society that practices double standards— one for men and the other for women. Even as a child she was a victim of gross discrimination. Besides, Madhu narrates her own life story and also those of her aunt Leela and Savitribai’s daughter Munni.

Shashi Deshpande’s six books have been basically dissected so as to comprehend and like the effect of the clashing impact of custom and innovation and the reactions to the arising circumstances in life in the contemporary society. Various types of difficulties looked by her characters are concentrated exhaustively here. The books have been dissected separately and remarked upon exhaustively.

The contention between the custom and innovation, the different excruciating encounters that the lady goes through from guiltlessness to development; the impact of social and political occasions on a lady’s life, a man made of instructive and financial freedoms; lady’s extreme touchiness; her capability to conquer her awful circumstances through cognizant endeavours.

Shashi Deshpande’s books are a struggle of the advanced taught working class ladies. Gotten among man controlled society and custom from one viewpoint, and self-articulation singularity and autonomy on different, heroes feel themselves lost and confounded and investigate approaches to satisfy themselves as an individual. Deshpande’s concern and compassion are fundamental for the lady. She has given a genuine depiction of her feelings of dread, sufferings disillusionment and disappointments. Other than uncovering the ladies’ battle to get self-regard and self-personality the creator reveals the numerous degrees of mistreatment, including sexual persecution. Deshpande is essential worry for the ladies makes her a women’s activist essayist.

The mentality of woman authors has changed in late conditions. Their works depend on perceptions of outer conduct just as on the inward experience in the mental domain of the female sensibilities. They make straight outing into the psyche of their women characters that are unfamiliar by virtue of the strains created by the conflict between the individuals and the climate ladies authors writing in English endeavour to broaden ladies as the focal figure and they presented the quandary of lady. Their normal impression of and information into woman’s response and response issues and perplexities, the mind boggling working of...
their inside personalities, their enthusiastic commitments and aggravations assist them with depicting their women longings and yearnings and trusts and disappointments.

As a creator of this post-independence period Shashi Deshpande’s depicts Indian working class lady with a message. Her fiction isn’t spotless, conceptual or just a mirror. She has obviously delicate up from her schooling and up procuring a working class milieu of the occasions. Shashi Deshpande is seems to have taken of this issue of conflict between two social orders in the family as her theme. With slight changes in accentuation everywhere, every one of her books under assessment, are concerned over issues in this conflict.

Shashi Deshpande says that every one of her books continually being a snapshot of emergency. The vast majority of them go on irrefutably until they are shaken out of the root by something cataclysmic or deplorable. Unexpectedly all that you have underestimated becomes suspicious, everything self-destructs. You being then to address everything. Also, it is through this scrutinizing, through this reasoning that you continue on, get your life indeed. Be that as it may, you are rarely something very similar get-togethers. This is valid for all people, not simply ladies. Her heroes, being ladies, something they question in the reality of their being females, how it has dealt with them, yet, they are likewise examining the human condition, the human quandary. In this reasoning interaction, human do find their own potential.

Without testing profoundly into the writer’s conviction of what might fill in as the best panacea for the various types of difficulties, the investigation considers the issues of her characters which have needed to battle with given circumstances.

**THEMES IN SHASHI DESHPANDE’S NOVELS**

Deshpande's lady perceives her organic job yet instruction and preparing coupled with affection marriage, happens when in doubt, and places her into cumbersome circumstance of beginning a lifelong just to interrupt with the appearance of parenthood. The frame of mind for parenthood, wifehood, and marriage are the fundamental social organizations that make up the life of a woman in India. According to Swami Vivekananda in 'Women of India,' the ideal womanhood in India is motherhood, that wonderful, selfless, all-suffering, consistently sympathetic mother. The spouse strolls behind the shadow. “’T’ The Swami continues his message to the American women: “In the west, the lady is a wife.” The point of each lady is to become a mother of children to get respect from the family and from the general public also. “The mother in the Indian convention is the supplier of gifts, the provider and defender
of life. She is an innovative and defensive goddess, to be regarded and revered. “The goal of womanhood for a lady is to be a mother of a child.”

Deshpande continues her dedication to the endurance of the ladies in her writing. She claims to be part of a group of people. “Shashi Deshpande's novels delineate the anguish, misery, and strife of the advanced, teaching Indian women to get into man-centered society and conventions from one perspective and self-articulation, distinction, and autonomy from the other,” Suman Bala writes. Shashi Deshpande highlights the optional position occupied by women and their debasement, which is unavoidable in a patriarchal society. The fundamental theme of her novels is 'human connections', the lady standing up for herself as a lady, spouse or mother as well as a person. The constant scan for self, and affirmation of it as a free, incorporated identity inside the circle that can be called one's own, has been a stubborn theme. Deshpande goes beyond a minor set of complaints; she attacks the man-centric request on a broader philosophical level. Her novels uncover the male overwhelming man-centric conventions and the enduring of the cutting-edge Indian lady, just like a piece of them. She utilizes this perspective to introduce the social reality experienced by women. In order to present the world of mothers, daughters, and spouses, she also shows, in a roundabout way, fathers, children, and husbands, as well as the relationship between people and women. Her “center's mission is to investigate a common example of human encounters that adhere to the rigid traditions of sexual orientation jobs. “Deshpande characterizes opportunities for Indian women within the socio-social esteem framework and establishment throughout her work. She introduced the Indian lady as confronting the predicament of picking between customs and advancement.

The procedure of scanning for identity involves an extreme struggle with custom, culture, innovation, expectations, and wants. All the ten novels of Shashi Deshpande are connected with intermittent themes, the major one being the mission of identity. Other minor supporting themes include: -Theme of human connections, i.e. irritated man and lady, stressed mother and little girl relationship, distance, depression, embarrassment, mental distress, and the social theme with respect to male supremacy, and the inconvenience of conventions, traditions, ceremonies causing turmoil, and assaults on the male culture in general. The idea of parenthood brought about by the male confines lady's mission for wholeness. Parenthood is compared with surrender, benefits and unendingly being destroyed. Deshpande's novels have a strong thematic and ideological coherence.
Shashi Despande’s female characters are “in-between women” who fight for their own female psyches. Deshpande perceives the characters from her own point of view. She places herself in their position to know and observe them minutely. Their protagonists are “sensitive, self–conscious, brilliant and creative. They revolt against the stereotyped roles given to them by society” (Chaudhuri, 28). Her themes, however, are universally applicable. All of these novels have a common theme: 'human relationships. 'Not identical or fictionalized things can be seen in her fiction, but perceived and felt human relationships, such as the link between a mother and a girl, a father and a girl, a husband and a wife, and so on. In all, the central stage is occupied by women and, significantly, the narration is shifted through her feminine consciousness. This is more noticeable in the novels The Dark Has No Terrors, Roots and Shadows, and That Long Silence. Deshpande’s strength lies in portraying the uncertainties and doubts of women who cannot see themselves as heroic, but who want to make life possible. She provides her own definition of a human being's predicament, as follows:

“You keep going despite the pain, suffering, and humiliations.”

(Getting involved in the human situation"

(Origins and Shadows 120)

CONCLUSIONS

Through her novels, Shashi Deshpande attempts to portray feminine reasonableness. Women, like male counters, require freedom in all aspects of their methodology and acknowledgment in life. They fight for equality in women's rights on a broad and political scale. They emphasize the importance of the general public's perception of women. Shashi Deshpande's novels depict the current Indian women's search for these definitions of themselves and society, as well as the fundamental relationships that women have. Shashi Deshpande's novel arrangements are based on the theme of a female identity's journey. The Indian lady has, for a considerable length of time, been a quiet sufferer. While she has assumed diverse jobs as a spouse, mother, sister and little girl, she has never possessed the capacity to guarantee her very own independence. Shashi Deshpande's novels deal with women from the Indian working class. She manages the internal universe of the Indian women in her novels. She depicts her heroines in a practical way.

The above selection from one of the expositions by the creator herself really depicts Shashi Deshpande, a name understood in literary circles for portraying the quotidian life of a
normal Indian woman. Deshpande is very certain that for her discovering her own voice implied not a women's voice but rather her very own literary voice. No enchantment of authenticity, no concessions to “Attractiveness,” no themes or circumstances that cater to a presumed western audience, no adjusting her style to what an objective readership may prefer, without the demeanor of intriguing components fermented in her style that are distinguished by the absence of flashiness or literary completion. She'd spent the previous three decades quietly writing about human pickles. She has achieved the synthesis between tradition and modernity, bringing home the point that “Modernism is not a negation of tradition; true modernism is only an enrichment of tradition, and an extension of its frontiers” (Chand 99). In a word, Shashi Deshpande thus stands at the crossing of the roads, caught between tradition and modernity.

REFERENCES

- Chand, Mohan. Ancient India: Culture and Literature