

A Study on Women-Issues in the Novels of Shashi Deshpandey

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Abstract – The current article endeavors to investigate the multifaceted idea of conjugal connections in Deshpande's tale, Strangers to Ourselves. Shashi Deshpande, the writer of ten books, two novellas, four books for kids and an enormous number of short stories, has been expounding on issues and issues of white collar class Indian ladies trapped in the snare of Indian male controlled society. She has a far reaching comprehension of the grass-root reality and ladies' place and position, distresses and sufferings, situation and issue, torment and misery in a male-driven Indian culture.

Her ladies heroes, all around, wind up to be the casualties of uncalled for customs, shows and conventions which are supportive of men.

Unfit to hold up under limitations and impulses forced on them for the sake of sexual orientation segregation in their parental homes, they use marriage as a getaway course, yet shockingly, by and large, marriage turns into a snare for them. They are embarrassed, tormented and misused in one way or the other. They face physical viciousness as undesirable conjugal sex, right around an assault and mental torment. Her books move around conjugal connections which are defaced by the shades of malice, for example, male pride, personality and control, man centric mentality to ladies, absence of comprehension and correspondence.

Keywords: Women, Society, Violence

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INTRODUCTION

Shashi Deshpande, a Sahitya Foundation Grant winning Indian lady author, portrays the situation and issue, agony and anguish, concealment and misuse of taught and vocation arranged white collar class Indian ladies trapped in the snare Indian male controlled society. Her books move around the lady and her reality. Unpredictable trap of human connections has been one of her significant worries since she began composing.

The lady, she accepts, possesses a significant situation as a spouse, a mother, a little girl, a sister, and above all, as an individual in every single human relationship. She battles to fine and protect her personality in every one of these connections. Be that as it may, the relationship wherein she is most intrigued is a man-lady relationship in which the lady is relied upon to play an auxiliary and substandard job. In a meeting given to VanamalaViswanatha, she stated: "It is essential for ladies to live inside connections. However, on the off chance that the standards are inflexibly laid that as a spouse or mother you do this and no further, at that point one gets despondent. This is the thing that I have attempted to pass on in my works".

Her books manage the subject of marriage and conjugal connections. To be valid, preferably, marriage is a wonderful thing. It is a unique sort of companionship, an exceptional sort of organization between two individuals from the other gender, individuals with various tastes, interests, perspectives, different preferences. It assumes an indispensable job in the life of people. It is a defining moment particularly in the life of the lady.

It, as indicated by Madhav-kaka, in Roots and Shadows, is a troublesome business for the two individuals to converge into one personality, yet certain things in like manner, for example, foundation, language, customs, ceremonies, culture make it simpler and endurable somewhat.

For GajananDandekar, in Strangers to Ourselves, it requests the unthinkable; it requests something which is past accomplishment. It is a trial particularly for the lady as she is required to modify herself totally to another condition, customs and shows of her conjugal home. It permits all her social poise flawless and to discover sexual satisfaction as adored one and mother. It

accommodates her requirement for sex, love, security, strength and kids.

Taimavshi, in *Strangers to Ourselves*, says: "Apu, marriage gives you security; it leaves you allowed to carry on with an amazing remainder without stressing over dejection or sex. Furthermore, the best help – you can have youngsters. Life is changed when you have youngsters".

Cheerful and fruitful marriage isn't everyone's cup of tea. Relationships, love just as masterminded, in Deshpande's books, with certain special cases, are troubled disappointments. They are laden with either sort of sickness or disease.

The interest of the lifetime love and duty it makes isn't feasible for everybody. They bomb by virtue of different factors, for example, sexual wantonness, male-self-image, male-mastery, women's developing financial autonomy and mindfulness, the male centric disposition to ladies, men's regarding ladies as the objects of sex, absence of comprehension, etc. Conditions, too, appear to possibly be liable for the disappointment of relationships. The conviction that a spouse and a wife are to fulfill each other for the duration of their lives is immensity which offers ascend to lip service, lying, antagonistic vibe and despondency which at last are liable for the disappointments of relationships.

Apparently, the conjugal relationship has all the earmarks of being founded on balance, shared love and trust, however deep down it is defaced by the disasters as male pride, male-personality, male-mastery and barbaric conjugal sex which look to minimize the job of the lady in Indian man centric society. Marriage makes the lady penance her name, individual, self, personality, opportunity, virginity, her fantasies and desires. Simone de Beauvoir expresses: "In wedding . . . she takes his name; she has a place with his religion, his class; she joins his family, she turns into his „half“. . . She gives him her individual, virginity and a thorough devotion being required . . .

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Most likely marriage can bear the cost of certain material and sexual accommodations: it liberates the person from forlornness, it sets up him security in reality by giving him a home and kids; it is a distinct satisfaction of his reality".

It is something that oppresses the lady to a man in one structure or the other. Indu, the hero of the novel, *Roots and Shadows*, considers it a pen with two caught creatures, a couple, glaring disdain at one another. She additionally says: "Marriage implies living with a man. You need to hear him out, bear his

propensities, his smell, his touch, his preferences. You need to lay down with him, bear him kids".

It anticipates that the lady should submit latently to the requests and wants of her better half and to acknowledge her significant other who, according to shows and conventions, is over her in every single regard. She is frequently characterized as an article used to fulfill the male sexual want. Marriage doles out her the elements of fulfilling her husband's sexual requirements, giving youngsters to her family and dealing with her significant other, kids and family unit.

Deshpande is basically worried about the issues and issues identified with conjugal connections. The current article expects to investigate complex and peculiar conjugal connections in her novel, *Strangers to Ourselves*. Deshpande's most recent novel, *Strangers to Ourselves*, is an account of affection between two people from various fields - Aparna, an oncologist and Hari, a rising vocalist. It brings us profound into the delights, distresses, inconsistencies and clashes of experiencing passionate feelings for and wedding. It moves around the topic of sex, love and marriage.

Aparna's first marriage is a heartbreaking disappointment. Aparna recounts to a sad story of her marriage. She says: "I was crude and sore from my mother's demise, from my partition from my dad, I hadn't addressed him after my mother's passing . . . At the point when I got to the States, I was desolate and yearning to go home. At that point I saw this man on my first day in the emergency clinic . . . He had been in my school . . . We started to see one another, we went out on our off days . . . Also, obviously we started dozing together . . .

We got hitched a month or two later. In seven days I knew I'd committed an error . . . He was shallow . . . The two of us realized it was nothing but bad, the two of us realized we weren't right for one another . . . Be that as it may, we gave ourselves a last possibility. We visited Paris for a vacation together. I was there when I got the updates on my father's coronary episode. I returned home, Baba kicked the bucket. Furthermore, I never returned".

Life of their marriage is short. For her better half, marriage is close to sex; it has nothing to do with a respectable sentiment of adoration which is the base of conjugal connections. She, as well, concedes that she lays down with him not for adoration, not in any event, for desire, or for her real need, however simply out of franticness and dejection. After she chooses to end her marriage, she needs to dispose of everything related with it, with the man she has hitched. She disposes of all that she has, including her mangalsutra and her ring. She loses her trust in marriage and chooses not to wed once more. She meets Shree Hari

Pandit and falls in his adoration. Their incessant visits bring them genuinely and truly together. Hari is anxious to wed her however she isn't set up to wed him.

Fearing marriage, she is resolved not to wed once more. In a reaction to his inquiry, „will you wed me, Aparna?“, she reacts: "Hari, I love you and I need us to live respectively. I am as certain about that as I am of whatever else in this life. Be that as it may, I don't know about marriage" . . . Marriage makes a tight bunch, marriage implies desires. We'll fight about cash, you won't take my cash, we'll squabble about little things. No, I don't need to experience all that once more. I've lived alone for a really long time, Hari, I don't know I can carry on with my life as per someone else's thoughts".

She offers herself genuinely to him and needs to a piece of his existence without wedding him. She leans towards a live-in relationship to a conjugal relationship. Hari has been truly awkward with himself since the day of his physical relationship with Aparna. He states: "I am awkward with myself . . . It was my extraordinary love for you that drove me into adoring you through your body. I don't need you ever to feel that I came to you just for sex, for your body. I came to you due to my affection, due to my longing to communicate my adoration for you through our bodies. Your body is hallowed to me".

Hari is persuaded that she is negative about marriage since her first marriage didn't work, since her parents' marriage didn't work. He demands her to consider relationships that worked, yet futile. She is prepared to live with him in one home without marriage for which she isn't prepared. He chooses to maintain a strategic distance from a physical relationship until she chooses about marriage. Jyoti, who needs her to wed him, says: "You need an ideal marriage and you are apprehensive it won't occur. You're a stickler, you're crying even before the milk has bubbled over. Please, doc, nothing on the planet can be impeccable . . . We are brought into the world imperfect, we should acknowledge that. Also, you can't penance your today for a future you think might be awful . . . This entire thought of seeing each other appears to be profoundly overstated to me. It can never happen to any two individuals, in particular to a man and a lady . . . Whatever time you have, doc, live it with the man you love".

DISCUSSION

Taimavshi, Madhu's mother, as well, needs her to wed him. She needs her not to trouble herself with the disappointment of her parents' marriage. She is correct when she says: "Every relationship is unique, every marriage is extraordinary".

Aparna respects the boldness of individuals who, having had one terrible marriage, get into another.

She considers how Mel can be so idealistic about her second union with another man. She thinks about her own concept of living with Hari - not tied in the tight obligation of marriage, however integrated distinctly by adoration. She thinks a great deal and at last sets herself up to be trapped in the snare of marriage.

Aparna's guardians, Gajanan and Sulabha, at first a glad couple adoring each other seriously, meet a troubled end when her mom ventures out from home never to return. She is resolved not to excuse her better half who engages in an extra-conjugal relationship with a vocalist and entertainer. Their marriage separates out of the blue instantly. Aparna ponders: "Why, at that point, did she will not pardon him at long last? For what reason did each one of those long periods of being together, of adoring and being cherished, not make any difference by any stretch of the imagination? . . .

Does marriage mean tying two individuals in so close a bunch that to live respectively is troublesome, and to isolate is passing?". She thinks of how her mom, a run of the mill Indian lady, had molded her life to her husband's needs and prerequisites. She closes her marriage instantly. Hari is stunned to know the narrative of Aparna's parents' separation. He thinks about his grandparents, of their cheerful and quiet conjugal coexistence, of its effortless and how they cherished, collaborated and supplemented one another, how they shaped a total unit that made their lives so a lot simpler and progressively important. They had been a cheerful couple since the day of their marriage.

Marriage of Jyoti's guardians is distraught one. It is profoundly established in conjugal sex. About their marriage, Jyoti says: "My dad was a loathsome man . . . I accept my dad laid down with her each night of their wedded life, each and every night, aside from maybe when she had her periods".

Prabha, her mom, even didn't realize that she could disapprove of her significant other in bed; she believed that it was her obligation to do what he needed. She even idea of scratching her face and ruining her looks with the goal that she would spare herself from sex. Jyoti, a disliked kid, resists her dad whose center was Deepak, the child of the family and the beneficiary, and weds Akash and gets an endowment of marriage as kids. For her, sex is a method for compromise among a couple; it is a method for spanning a developing hole between them.

About her stressed relationship with Akash, she says: "We battled, goodness god, how savagely we battled. The two of us had terrible tempers. It was just sex that spared us; sex is the one medication

that realizes total neglect, amnesia nearly, regardless of whether it's for a couple of seconds.

After her husband's demise, it is hard for her to control her craving. She says: "I got myself so urgent with want; I let myself get into a relationship with an old companion. It was uniquely for loosen my real wants, that's it, however it before long changed and I needed a man in my life, doc, I needed a man to live with. We figured we would consider marriage sooner or later".

Be that as it may, they couldn't wed due to Tejas, her child. Deepak, Jyoti's sibling ventures out from home since he can not tolerate the manner in which his dad threatened Prabha, his mom. He weds Mel however they can not proceed onward with their conjugal life notwithstanding their adoration for one another and their affection for their child. As per Mel, her union with Deepak was additionally overwhelming because of their various races, societies and religions. She is wedding a partner of hers educating in a similar school for quite a long time.

Madhu, an insubordinate young lady, weds and acclimates to living with Abbas, a Muslim, who had a spouse and two youngsters, yet who lived amidst an enormous group of a mother, two sisters and their families. She cheerfully adapts and turns into a piece of her conjugal family. She is agreeable even with Nilu, Abbas's first spouse and the kids too. It is the lady like Madhu who establishes the pace for the manner in which two or three lives. She accepts that sex assumes an indispensable job in keeping conjugal relationship unblemished. She says: "You can't guarantee your marriage against every single imaginable issue . . . When you rest together, everything becomes all-good and your relationship gets pukka".

CONCLUSION

Rohit and Arundhati is a happy couple with their adopted two children, a boy and a girl. Aparna learns a lot about Arundhati's family life. Her mother died in an accident. After her death, her father got into a relationship with Kasturi. Arundhati says: "I hated him and I hated her . . . We had been estranged even earlier, but after this I thought I'd lost my father. Luckily we were able to reconcile and the woman, Kasturi, became my friend, she is my friend . . . My father and Kasturi are still together, they didn't get married. But they've had their lives, they have children". It is true that marital happiness and success are abstract concepts. Their meanings change from couple to couple, person to person.

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