

Critical Studies of Shashi Deshpande as an Indian Novelist

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Abstract – Sashi Deshpande (born 1938) is an Indian novelist. Born in Dharwad, Karnataka, the second daughter of actress and writer from Kannada Adya Rangacharya and Sharada Adya. He studied in Bombay (now Mumbai) and Bangalore. Deshpande holds degrees in Economics and Law. In Mumbai, he studied journalism at Vidya Bhavan and worked for a few months as a journalist for Onlooker magazine. He published his first collection of short stories in 1978, and his first novel, 'The Dark Holds No Terror', in 1980. He won the Sahitya Akademi Award for the novel Long Silence in 1990 and the Padma Shri Award in 2009. His novel Shadow Play was nominated for The Hindu Literary Prize in 2014. Deshpande has written four children's books, many short stories, and nine novels, with the exception of several sharp essays, published in a volume entitled Writing from the Margin and Other Essays. On October 9, 2015, he resigned from the Sahitya Akademi General Assembly and returned his Sahitya Akademi award. In doing so, he joined a widespread protest by some writers against the work of the Academy and his silence on M's assassination. M. Kalburgi. On December 6, 2018, in his inaugural address to the ninth edition of the Goa Arts and Literature Festival (GALF), Deshpande urged Indians to consider the consequences of seeking the Hindu nation, and reminded those present of the violence and genocide that had resulted from India and Pakistan's divisions.

Keywords :- Novels, Short Stories, Play, Critical Studies etc.

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ACADEMIC

Nationality: India. Birth: Dharwad, 1938. Education: University of Bombay, B.A. (honors) economics 1956, diploma in journalism 1970, M.A. in English 1970; University of Mysore, Karnataka, B.L. 1959. Awards: Raugammal Award, 1984; Nanjangud Tirumalamba Prize, The Dark Holds No Terror, 1989; Sahitya Academy Award, 1990.

OBJECTIVES

1. The current paper aims to create interest in Shashi Deshpande's Nobles.
2. This paper aims to Critical Studies of Shashi Deshpande as an Indian novelist

HYPOTHESIS

The Role of Shashi Deshpande most famous work on historical Nobles, Social Justice, Popular Culture in India.

PUBLICATIONS

Novels

- The Dark Holds No Terrors. New Delhi, Vikas, 1980.
- If I Die Today. New Delhi, Vikas, 1982.
- Roots and Shadows. Bombay, Sangam, 1983.
- Come Up and Be Dead. New Delhi, Vikas, 1985.
- That Long Silence. London, Virago Press, 1988.
- The Binding Vine. London, Virago Press, 1994.
- A Matter of Time. New Delhi, Penguin Books, 1996; afterword by Ritu Menon, New York, Feminist Press, 1999.
- Small Remedies. New York, Viking, 2000.

Short Stories :-

- The Legacy and Other Stories. Calcutta, Writers Workshop, 1978.

It Was Dark. Calcutta, Writers Workshop, 1986.

The Miracle and Other Stories. Calcutta, Writers Workshop, 1986.

It Was the Nightingale. Calcutta, Writers Workshop, 1986.

The Intrusion and Other Stories. New Delhi, Penguin India, 1994.

Play:-

Drishte, 1990.

Other (for children)

A Summer Adventure. Bombay, IBH, 1978.

The Hidden Treasure. Bombay, IBH, 1980.

The Only Witness. Bombay, IBH, 1980.

The Narayanpur Incident. Bombay, IBH, 1982.

Critical Studies: -

Indian Women Novels, Vol. 5, Delhi, Prestige Books, 1991; Shashi Deshpande's novels by Sarabjit Sandhu, Delhi, Prestige Books, 1991; The Woman's Relationship in Indian Fiction, with a focus on Shashi Deshpande, Rajendra Awasthy, and Syed Abdul Malik by Seema Suneel. New Delhi, Prestige Books, 1995; Sashi Deshpande: A Women's Survey on Her Story by Mukta Atrey and Viney Kripal. New Delhi, D. K. Publishers, 1998; The Fiction of Shashi Deshpande, edited by R. S. Pathak. New Delhi, Creative Books, 1998.

While no author in India can move away from the idea of social commitment or social commitment, writing commitment has always seemed to me beyond questionable literary standards. However, after 25 years of writing, I can't close my eyes to the fact that my writing comes from deep involvement with the community in which I live, especially with women. My novels are about women trying to understand themselves, their history, their roles and their place in society, and above all their relationships with others. For me, my novels are a constant test; each time it is written, I find myself confronted with findings that make me rethink the ideas I started with. In all my novels, from *Roots and Shadows* to *The Binding Vine*, I have rejected the opposite view and asked for myths to create a picture of women, even a picture of women, in this country. Somehow, in my writing, I have tried to end the peace of women in our country.

Sashi Deshpande's first book was *The Legacy*, a collection of short stories, and has since published a number of articles. India's real hobby, an outstanding feature of his stories, is an outstanding feature of his

novels as well. There is nothing exciting or unusual about her India - no Maharajah or snake witches. He does not write about the extreme poverty of the Indian people; describes another type of deprivation - emotional. A woman deprived of love, understanding and relationships is the center of her work. He shows how traditional Indian society discriminates against women, but recognizes that women often oppress their sisters, even though their values are the result of centuries of education.

The first short story, "The Free Woman," is about a young woman who falls in love with a man of a different race, and marries him despite opposition from her parents. She is smart and hardworking, and she becomes a successful doctor, but her marriage is falling apart because of her success. *The Dark Holds No Terror*, Deshpande's first novel, seems to be out of the story. Sarita, a heroine, despises her mother for being a doctor, and despises the limits of the elect by marrying the man she loves. Her husband Manu is a failure, and she resents the fact that his wife is the main breadwinner. He uses Boozie to further his career, and this continues to renew his relationship with Manu. Sarita goes to her parents' house, but she can't easily run away from the past.

She realizes that her children and her patients need her, and she finally comes to a clearer picture: "Okay, so I'm alone. But so is everyone."

The next novel, *When I Die Today*, contains the myths of detectives. The lecturer, who is a junior college lecturer, is married to a doctor, and they live in a large medical college and hospital. The arrival of Gugu, a terminally ill patient, disrupts the health of doctors and their families. Old secrets are revealed, two people are killed, but family differences are resolved after the perpetrator has been exposed. One of the most memorable characters is Mriga, a 14-year-old girl. His father, Dr. Kulkarni, he seems to be modern and western, yet he is gripped by the Hindu desire to have a son and heir, and he never forgives Mriga for not being a son; The mother, too, is a sad, oppressed, very weak creature to give Mr Moriga the support and love a child needs to grow into a balanced adult.

Roots and Shadows describes the disintegration of a close-knit family, united by the money and authority of an older aunt, a childless widow. When he dies, he leaves his money behind with the rebel hero, Indu. Indu left home as a teenager to study in the big city, and is now a journalist; she is married to the man she loves. But he realizes that his freedom is a deception; change the cultural beliefs of the village community through the "young youth set" meetings of the city, where material well-being must be guaranteed by the principles of sacrifice, if necessary. Indu returns to the house where his aunt died after more than 12 years of absence. As she tries to manage her inheritance, she realizes

the strength and resilience of the village women who used to treat them as weak.

Perhaps Deshpande's best work is his fifth novel, *Long Peace*. Narrator Jaya, a middle-aged housewife with two young children, is forced to examine her health when her husband is accused of fraud. They moved into a small apartment in Bombay, a poor neighborhood, and gave up their comfortable home. The novel reveals the unpredictability of modern life in India, where success is seen as a simple arranged marriage for a high-ranking husband who accompanies the children attending "good" schools. The repetition and durability of the material life of a materially comfortable woman must clearly, "glassware that was supposed to be shiny, furniture and swimwear that had to be kept spotless and dustless, and those garments, God, all those piles of clothes that had to be washed and ironed, to be worn and washed again. they are re-signed. "Despite being a writer, Jaya could not speak for himself. There is something about the shortness of the narrator's life. The novel contains nothing but the subtleties of the narrator. Indian culture and philosophy (which plays an important role in literary works such as Raja Rao) have no place here. We get a glimpse of Hinduism by fasting a lot of food that women watch for the well-being of men, sons or brothers. Jaya's outrage at such sexual harassment is evident - she obviously feels strong over the mistreatment of a girl in India. The only reference to India's "glorious" past is Jaya's observation that in the Sanskrit game, women did not speak Sanskrit - they were confined to Prakrit, a less polished language, which silenced them. Despite her English education, Jaya is similar to other women in the novel, such as Kusum, a distant relative, or Jeeja, their poor maid. They are all trapped in the peace they created for themselves, and they cannot escape the support but the family. A slight focus on the novel creates an almost painful momentum. All the characters, including Mohan, Jaya's husband, are well-known, though none of them, including the beloved narrator Jaya.

Deshpande usually has a heroine as a narrator, and uses a kind of broadcast-awareness method. The narrative goes back and forth in time, so the narrator can explain the events with the benefit of looking back. It would be wrong to call her a woman, for there is no teaching about her myth; simply expresses, in essence, what it means to be a woman in modern India. An example of her worldview is *A Matter of Time*, her first novel published in the United States: the story of a woman abandoned by a man. The woman is Sumi, who has three daughters; the man is her husband, a professor named Gopal; and his departure compels him to return to his family home in Bangalore. Sumi's problems are not Indian problems; they are all human beings - not just the hardships in her marriage, but the conflicts in her family.

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