

# A Study on the Works of Shashi Deshpande and the Progress of Women in Literature

Anu Nagar<sup>1\*</sup> Dr. Meenu<sup>2</sup>

<sup>1</sup> Research Scholar, Sunrise University, Alwar, Rajasthan

<sup>2</sup> Associate Professor, Sunrise University, Alwar, Rajasthan

**Abstract – Women comprise nearly half of the population in India. The status of women in India has witnessed many ups and downs. Beginning from the Sangam period till the present-day women writings have contributed much to the growth of literature and have presented issues in the spotlight highlighting a women s world. In this study, we have discussed the feminist writing and feminist writers in India, feminine writers and their composition, sense of women in Indian novels in English, progress, and involvement of women writers in the Indian English novel, the progress of women in literature, works of Shashi Deshpande which are concluded that the number of Indian female novelists is increasing at an astronomical rate and the study by Shashi Deshpande is about the search for a feminine identity. Man-woman relationships are complicated, especially when they are married, and the pain of a troubled childhood just adds to that complexity.**

**Keywords – Women, Shashi Deshpande, Progress, Literature, Work**

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## INTRODUCTION

The rise of the new Indian lady in the nineteen-eighties and nineteen nineties as slanted to scrutinize the customary and picture of ladies as far as female personalities and man-centric qualities, prompted a basic change in familial and conjugal connections and rethinks perspectives towards sex and social jobs.

This idea incites Indian lady authors to investigate female viewpoints. Shashi Deshpande, as a contemporary Indian author, presents the difficulty of Indian ladies fluctuating among customary and current jobs. She additionally exhibits the subordinate situation of ladies in the conventional Indian culture. She has taken up the issues of sex separation, spouse-wife relationships, and sexual misuse of stifled ladies inside and outside the conjugal system. Indian lady has acknowledged the conventional bound job which is in the controlling and moving hands of the men. The status of the Indian lady battling in her parental home, conjugal relationship, and sexual misuse befits close investigation. Writing is innovative workmanship that points fundamentally to depicting the social observations that win during a timeframe. It characterizes two kinds of connections, to be specific man-lady relationship and the person's relationship with the universe. These connections are inventively uncovered and reflected with genuineness in the

greater part of the books. Indian authors are mindful enough to bring these connections which remember the pictures of ladies for connection to man, into their compositions; Indian writing in English has made sure about a huge spot in the world writing in English.

## FEMINIST WRITING AND FEMINIST WRITERS IN INDIA

The most distinct part of contemporary Indian English fiction is the part of Feminist writing. 'Feminist' means article or work being composed by women writers who have offered a voice to the women having a place with the limited male ruled society. The women authors express their sufferings, yearning, and assurance of various women who are in the journey of self-personality. The pains of women are portrayed in many Indian Books like Small Remedies, a matter of Time, That Long Silence, Roots and Shadows and The Dark Holds No Terrors. These books motivate women to find their self-identity in the male-dominated society and also these books for the most part end with the women's understanding, reverential state of mind, and acknowledgment of torments by various eras of women in their wedded lives. Women's rights in Indian English books, as usually imagined, are an exceptionally wonderful masterpiece. It is most inconspicuously dealt with under limited conditions. Nonetheless, with the improvement of time,

women's rights have been built up in India, putting aside the patriarchal prevalence to a certain degree. Women's liberation is likewise expert through Indian English writing by leaving aside the crusaders and activists of the social and political situation. Before understanding a more critical investigation of women activist writings in India, it is fundamental to comprehend the pivotal idea of the expression "women's rights" concerning India, starting from its initiation. The historical backdrop of women's rights in India can be taken a gander at as chiefly a "useful exertion." Feminist authors in India today gladly maintain their reason for 'womanhood', through their reviews. Some of the well-known novelists named for the feminist viewpoint in breaking down the assurance of women in each phase of their lives are Shashi Deshpande, Anita Desai, Manju Kapur, Bharathi Mukhjee and Shobha De.

### FEMININE WRITERS AND THEIR COMPOSITION

Shashi Deshpande's novel *The Dark Holds No Terror* manages an uncommon character Sarita, who sets out to challenge the deep-rooted conventions to the wedding of a man outside of her caste. The present-day writer Shobha De is celebrated for depicting the sexual insanity of the business world. In the portrayal of occurrence, she is exceptionally explicit and straightforward. A careful investigation of Shobha De's books demonstrates the writer's insightful depiction of the mystery profundities of the human mind; her exact portrayal; her saucy suggestive and dazzling style summons striking pictures and propels the pursuer to distinguish himself or herself with the circumstances and characters. Arundhati Roy's Booker prize-winning novel, *The God of Small Things*, a novel enrolled a colossal deal around the world.

It all starts with Toru Dutt, a Romantic poet, and writer who died at the age of 21, just a few years older than John Keats. It is the author's autobiographical projections and the experiences she gathered in her brief life that she explores in both of her works, *Bianca* and *Le Journal de Mademoiselle le d'Arvers*. Another notable character in the world of literature is Parsi Christian Cornelia Sorabji. There are three key works that she is most effective in - *love, life, and sun-babies* in Indian child life (1904), and *between the twilight* (1908). She reveals in her writings the various guises and garbs that go on under the 'purdah,' including disaster, joy, satire, and a host of other things that even a feminist logician may miss. There was a shift in Indian women's authors' historical context after World War II. Ruth Praver and Kamala Markandaya are without a doubt the most notable authors in the field of social and speculative fiction at present.

*The Coffe Dams* (1969) is another feature in the collections of Kamala Markandaya. It is a fine mix of craftsmanship and truth, feeling and form. It

demonstrates a style completely original suffused with the vague and complicated statement, difficult grammar, and unpredictable sentence structure, a style which can't help without giving a yank and shock in the normal peruser.

Ruth Praver Jhabvala and Kamala Markandaya have likewise left a permanent engraving in the historical backdrop of women writers in English. R.P. Jhabvala's books explain the note of two things - an unexpected study of the encounter amongst occidental and oriental manners and middle level urban Indian life tinged with household issues of a normal joint family. Shyam. M. Asnani in his book, *Critical Response to Indian English Fiction* grasps the view: "R. P. Jhabvala writes about the furious social scuffling in present-day India. All her novels are full of local color and clamor, dealing with the young who are inert, romantic, and non-too-wise, and the old who are cool, calculating, and rigid. She describes the head-on collision between the traditional and the modern, the east and the west. And the confusion that follows in the wake of these collisions." (Asnani, 1985. p.80.)

It is to be noticed that R.P. Jhabvala concentrated on a large part of her thoughts on the high society in north India. The writer doesn't like to elucidate on just a few people. She is supportive of composing the corporate being of a few families. Her books commonly showcase mundane life to such an extent that they tend to be dull. However, her repetitions are steadily loaded with shading and perfection.

On the other side, Kamala Markandaya depicts the contemporary issues such as social, cultural, politics of the modern society in which the writers grow up. Anita Desai (1937) is fulfilled to jump profound into the internal working of the heroes and brings into the concealed authorities of the human mind. Her anecdotal world is much the same as an ice shelf while the most part is covered up and somewhat distinct it is cloudy by fog and haze, half uncovered and half-abandoned. Along with these lines, Anita Desai bargains with the psyche and the spirit of a character, her internal thoughts, and quiet contemplations as opposed to his external appearances. Her principal business as a novelist is to uncover the reality.

### SENSE OF WOMEN IN INDIAN NOVELS IN ENGLISH

French dramatist Alexander Dumas had first used the expression 'women's liberation in 1872 out of a handout 'L'- Homme-femme,' to assign and to develop women's rights. It evolved gradually to secure an entire uniformity of women with men in the happiness regarding every single human right good, religious, social, political, instructive, legitimate, financial rights, etc. The issue of the man-woman relationship evolved through hundreds

of years. Women obey and men rule; Women are considered to be the slave and man, the master; Men, are depicted as a god, and women, worship men devoutly. This customary practice mutely took after the relationship is presently challenged. Indian scholars in English particularly the women writers and artists, relatively of the more youthful era, viz. Shashi Deshpande, Anita Desai, Jai Nimbkar, Rama Mehta, and artists like Gauri Deshpande, Kamala Das, and others have focused on this concern to bring out the inner knack of every individual woman in the male-centric society. Customarily men have been viewed as an ace, a defender, a gatekeeper of women. The current literate women have however begun to dislike this opinion.

### **PROGRESS AND INVOLVEMENT OF WOMEN WRITERS IN THE INDIAN ENGLISH NOVEL**

In the world of Indian writers in English, Indian women authors excessively sparkle brilliantly alongside their male partners. The quantity of Indian writing in English by women is unquestionably less than the writing of women in their regional languages. The most recent couple of decades demonstrate exceptional advancement in women writers in India. Women writers constitute a noteworthy gathering. They like to expound on child marriage, dissent against the polygamy framework and widowhood in the prior days.

### **PROGRESS OF WOMEN IN LITERATURE**

A woman's right is a quickly evolving critical belief of great promise. It has developed into a philosophy enveloping differing fields of human activity in society. The ideology of women activists, its changed verbalizations, and its repercussions in an artistic setting constitute a noteworthy portion for the first attempt. The present anthology provides a broad spectrum of Feminist literature with an in-depth analysis of the works of Kamala Das, Githa Hariharan, Nina Sibal Uma Vasudevan, Mary Shelley, Virginia Woolf, Margaret Atwood Arundhati Roy, Jane Austen, Jean Rhys, Ellen Glasgow, F. Scott Fitzgerald, Kamala Markandaya, Anita Desai, Rama Mehta, Shashi Deshpande, and others. In Indian English fables, the emerging self of women and general appraisal of women novelists as regards their portrayal of women characters question and the volume also contains articles on Feminist Theory. Shashi Deshpande's women characters are truly enabled women or on the off chance that they are quite recently wearing a veil of quietness. The study means to see whether Shashi Deshpande's women truly attest themselves or someplace in their affirmation procedure fit in with a continuance. The examination wishes to see whether the trade-off is the watchword in Shashi Deshpande's champions' vocabulary.

The objective of the study includes the analysis of five of her novels such as *Small Remedies*, *That Long Silence*, *Matter of Time*, *Roots and Shadows*, and *The Dark Holds No Terrors*.

In reality, Shashi Deshpande's primary concern is for women's battle, in the setting of contemporary Indian culture, her attempt to discover and safeguard her way of life as a spouse, mother. Furthermore, in her books, the agent sensibility is mainly female and modern. Shashi Deshpande feels humiliated to be known as a female writer. She is not extremely energetic about the women activists. She sees herself as a feminist in individual life but not a women activist. She expressed her feministic view through the following words:

"There are three things in my early life that have shaped me as a writer. These are that my father was a writer that I was educated exclusively in English and I was born a female."(Deshpande,1996:107)

She mourns the separation between scholars as a gathering on the premise of the station, sex, and dialect, and this, she says, keeps scholars from assuming an important part in society and their powerlessness to go up against and compose on open issues. The free-lively Shashi Deshpande is just making her voice more unmistakable with each new production. Composing from the edge is likewise composed with felicity to summon feelings. However much she may preclude the impact of claiming women's liberation in her books, which is the theme of her books. Furthermore, it turns out to be very self-evident, that the women she has made are women's activists, regardless of the possibility that she is not one.

In the understanding of powerlessness, incapacity and burdened it in a post-modern paradigm or anti-paradigm is self-declaration which is grounded. Today, women activists have been guaranteeing separate characters on all fronts. So women's development over the world has moved from women liberation to women strengthening in human intrigue. Women's development in India encapsulates numerous divergences. The urban women are very well informed of their rights while rural women are practically untouched by the development of women activists. The idea of sexual orientation balance and liberation is merely a dream which will never be acknowledged in their lifetime. The nature of Indian women is usually linked with and identified by the societal and social standards of a possible familial structure. This character is defined inside the parameters of their social relationship with that of men. They are to wind up the noticeably original image of Indian custom and culture.

Shashi Deshpande an outstanding name in the field of Indian writing was born in 1938. In the

1970s Shashi Deshpande emerged on the Indian fictional scene. In the galaxy of Indian women writers in English, she has never made a position for herself. She has done swells in the society of male domination by her exemplary portrayal of women characters in her books. She gives an insight into the cognizance of her women characters to show their predicament, fears, difficulties, inconsistencies, and desire. Her books deal with the lives of women and their issues, especially in the Indian setting. Consequently, she has been marked as a Feminist. She raised her voice against torment on women and made mass mindfulness in the issue through her compositions. Her books are translated into a few Indian Languages and are profoundly established in India; the character and settings are naturally Indian. Her success lies in the depiction of events true to life. Regardless of whether she composes short stories or books, Deshpande concentrates primarily on the predicament that her characters face in day-to-day life. Her writings cover the real-time experience of an individual especially that of a woman. She says,

"I am different from other Indians who write in English, my background is very firmly here. I was never educated abroad. My novels don't have any westerners, for example. They are just about Indian people and the complexities of our lives, our inner lives and our outer lives and the reconciliation between them."

## WORKS OF SHASHI DESHPANDE

Dharwad, Karnataka, India's Shashi Deshpande was born to Sriranga, a prominent Kannada playwright and Sanskrit scholar, in 1938. Shashi Deshpande attended a Protestant mission school in Karnataka where he was taught English. Jane Austen was one of her favorite authors when she was a schoolgirl, and she devoured her classics in English. She graduated from Elphinstone College, Bombay, and the Government Law College, Bangalore, respectively, with a degree in economics and law. She went on to get a master's degree in English at Mysore University decades later. In 1962, she married neuropathologist Dr. Deshpande, who is currently a professor of pathology. For the first several years of her marriage, she concentrated on raising her two young kids.

In Shashi Deshpande, there was no room for error. She was, in reality, a gold medal winner. In Indian English Literature, Shashi Deshpande, the only living, vibrant female author, has a significant place. She has depicted current middle-class women in a way that is unique in contemporary Indian fiction. She relocated to Bombay after marrying (now Mumbai). She chose to pursue a career in journalism when she was in Mumbai. That's why she signed up for the Bharti Vidyalya Bhavan program. As a result, she was hired by the magazine "Onlooker" to work as a journalist. There were just a few months that she worked there. Award-winning Indian author

Shashi Deshpande is his name. As a children's book author, she has been quite busy. Shashi Deshpande and her husband, a Pathologist, reside in Bangalore. A childhood spent immersed in her father's thoughts and beliefs, his intellectual independence, and his reasonable and logical thinking, his admiration for Gandhism, was a part of her upbringing. Shashi Deshpande must have inherited her father's academic bent of mind and passion for reading and learning, which have earned her degrees in three different fields and a certificate.

Deshpande feels she started writing on a whim and had no idea of turning it into a profession. She had spent a year in England with her husband, a commonwealth scholar, who was studying there. Her spouse urged her to write out her thoughts and feelings about her past. She started writing things down so that she wouldn't forget them. It was written by her father and forwarded to the Deccan Herald, a regional newspaper in southern India. As a surprise to her, 36 of her essays were deemed worthy of publication. She was inspired to pursue a career in journalism after this. Her time working at Onlooker, a literary journal, sparked a creative explosion that resulted in numerous short tales being published in high-profile publications. Her literary career started at this point.

the writer received the Thirumathi Rangammal Prize for the finest book written and distributed in India in 1982-83 for his work on Roots and Shadows There is only one qualification for The Legacy and her collection of short stories: they were used at Columbia University for a Modern Literature course. In addition, her novels have all been well received by academics and/or been anthologized. In contrast to many people's perceptions, she sees composting as a way of life rather than a profession. Books by Shashi Deshpande take the reader on an inner trip, an exploration of a woman's mind, and an understanding of life's mysteries. Although she dislikes irony, she makes use of incongruity to make fun of society's ethics and behavior in her novels and books. She employs incongruity in situations, attitudes, and verbalizations to convey effect. Her dialect is simple, direct, and to the point. Instead of using whole and lengthy phrases, she may sometimes use circular wording to explain certain occurrences. Roots and Shadows to Small Remedies are the first in a series of six novels based on this idea. In these works, she focuses on strong female protagonists who have overcome adversity. Her strong female characters are always on the lookout for ways to adapt to new situations, even if it means defying the rules. To achieve self-personality and independence, they win. They choose their compliances in life to live in harmony with their need to lead a family life and their feelings about it. They develop their roles as a young girl, a wife, a mother, and a professional woman in the family. They search for a change while remaining at custom's crossroads, yet within

the societal norms to empower themselves to live proudly. Her debut work, *Roots and Shadows*, introduces us to Indu, a strong female character who rejects the male-centric culture's opinions. The transitional era between old-age customs and individual viewpoints is embodied by her persona. It depicts how she fights against the shabby norms and ignores all of her fears about her perceived flaws.

Saru, a character in *The Dark Holds No Terrors*, is constantly on the lookout for ways to better herself without jeopardizing her responsibilities. She achieves harmony in her life. Her injury when her professional success casts a shadow over her married life is shown, as well as how forcefully she deals with the situation. In *That Long Silence*, Jaya transforms into a unique individual who is fully in charge of her destiny and refuses to be guided by a nose. At initially frightened and in need of masculine assistance, the stereotypical housewife subsequently fights a personal struggle. It also shows how Jaya is emancipated with this new certainty without ignoring the social and ethnic base. Shashi Deshpande's works portray Urmila of *The Binding Vine* as a powerful female figure who rises beyond the stereotypes of ancient women. While the rest are facing their demons, she battles for the inspiration of another woman. I think it's an excellent example of how she uses her privilege and power to make society a better place for everyone. There are invisible links to male-centered weight and other family responsibilities in *A Matter of Time Sumi*, a forsaken spouse who is fearless in her misery. Even after her better half has left, she has reached a phase of independence and self-satisfaction, which she documents with courage, poise, obligation, and a liberated spirit. Savitribai Indorekar, the growing doyenne of Hindustani music, avoids marriage and a house to pursue her talent, as recounted by Madhu in *Small Remedies*, her most current novel. She has had the most erratic of lives and suffers from terrible mental injuries as a result of society's insistence on using two different models for men and women. Even as a child, she was a victim of blatant abandonment. As well as portraying her own life story, Madhu also does so for her aunt Leela and Savitribai's young daughter Munni. Her concern for women is clear from a thorough reading of her works. Her protagonists are well aware of their hooded and shackled status in a sexism-ridden world dominated by men.

In scholarly components improvement of character is a noticeable thing. The main author writing in English is Shashi Deshpande, and she has attempted to draw out a naturalistic photo of the working class instructed monetarily free women. Her books manage the issues of the modifications and clashes in the mindset of women, who have a place with the customary guidelines. The characters are written in her novels feel free from blame and fear. Also, they feel free from the confinements forced on them by society, culture, and nature. Deshpande's first full-

length novel *Roots and Shadows* features the misery and suffocation experienced by the hero Hindu, a working-class young woman raised in an Orthodox Brahmin family, in a male-overwhelmed society. *The Dark Holds No Terrors* Saru has scars in the youth. Precluded from claiming parental love and a casualty of her better half's dissatisfaction, Saru experiences a thorough trip into her and frees herself from blame, disgrace, and disappointment in her life. Jaya in *That Long Silence* speaks to the present-day young women who can't break free from the odd hold of the convention.

*Small Remedies* spins around the four women characters, Leela, Savitribai, Madhu, and Hasina, who figure out how to understand the self. This novel is about the "making" of an author, artist, and social laborer. Deshpande's novel *A Matter of Time* manages the topic of the mission of a female personality. It clarifies the complexities of the man-woman relationship particularly with regards to marriage. Sumi is the focal figure of this novel. Shashi Deshpande's courageous women decrease ceremonies that are hints of the past. Every one of her women characters spins around a similar idea of the quest for self-identity. They, keeping in mind the end goal to accomplish their opportunity, look for marriage as another option to the subjugation made by the parents. Deshpande draws out the battle of these women to give shape and substance to their survival in a sexist society that closes in a trade-off. Every one of the characters, at last, acknowledges that there is selfhood in being a spouse, a sister, a mother, and a professional lady. Thus, one can be consistent with oneself.

## CONCLUSION

International recognition for the success of women's writings has broken through boundaries of gender, race, and region. There is still a gender disparity in poetry, prose, and drama. The number of Indian female novelists is increasing at an astronomical rate. Despite this, poetry and theatre still need to be approached from a woman's viewpoint to achieve their full potential.

Shashi Deshpande's works show contemporary Indian women searching for these definitions about themselves, society, and relationships that are fundamental to women. The study by Shashi Deshpande is about the search for a feminine identity. Man-woman relationships are complicated, especially when they are married, and the pain of a troubled childhood just adds to that complexity. For many years, the Indian lady has suffered in silence. She's been many things to many people, but she's never been able to assert her own unique identity, even though she's been a wife, mother, sister, and daughter. Women from the Indian middle class are the focus of Shashi Deshpande's books. In her works, she explores the inner life of Indian women.

She paints realistic portraits of her female protagonists.

To younger authors, Shashi has been an inspiration via myth and modernism. A human being attempting to locate herself among relationships, people, and ideas are what this narrative is about, she implores with much feeling: "You have to interpret women's writing differently. If you're going to say this is merely about a kitchen, and disparage it for that, it's silly."

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## Corresponding Author

Anu Nagar\*

Research Scholar, Sunrise University, Alwar, Rajasthan