

A Study on the Contribution of Women in Shashi Deshpande's Novels

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Abstract – Shashi Deshpande, the contemporary Indo-English author has exhibited the strengthening of women by distinguishing themselves. She can be credited with having imaginatively sensationalized the urban working-class Indian life and centering the social, mental, and moral quandaries of females in India. In this study, we have discussed the Contribution of women in Shashi's tales, recognition of women's spirit, achievement of success – that long silence, recognition of women in roots and shadows, the role of women in the dark holds no terrors and roots and shadows which conclude that Women have been portrayed before as the instance of immaculateness and profound power and regarded as virtuous creatures from one viewpoint and on the other, saw as being frail animals always requiring the insurance of man as their ruler and ace.

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INTRODUCTION

Women are the gifts of the world. Men can't be alone and so God created women. Women, the individuals who are looking for their self- personality are considered as the new women of the present century. They need to obtain their rights as individuals and are persevering to be dealt with equal to men.

Indian women, divergent to their western partners, have dependably been politically, mentally annoyed, sexually settled, and inevitably enslaved against a male-predominant social set-up. Any endeavor by a lady to transcend the insulting powers established in the working-class edges has either been checked brutally or disregarded for the sake of social nobility. Shashi Deshpande all through the array of her consistently growing imaginative skyline dependably makes it a point to give an isolated space for her characters. Deshpande sees the need to compose the man-woman relationship as equivalent assistants. There is no triumph in the slavery and devastation of the male.

Female heroes in Deshpande's books stand separated from that of their partners in the works of numerous contemporary women essayists. Sandwiched between convention and innovation, figment and reality, and the veil and the face, they lead an existence of fretfulness. Advancing along with the hub of delimiting limitations, self-investigation, difference, and self-revelation, they endeavor to make both physical and also mental space for them to develop alone. Like the prototype of a new-age woman, Deshpande's heroes are altogether instructed, proactive and dynamic, proceeding onward

reliable. They oppose the directs of their household responsibilities and social approvals, challenge 'male-formulated orthodoxies about women's inclination.

Transgressing the socially molded limits of the body, they honestly and much of the time go into a dialogic association with their bodies, both inside and without; speak to qualities, convictions, and thoughts that are present today and remain in contradiction with the customary ones. Being the delegates of the new age of self-completing women, they search out better approaches for managing their issues, rather than fleeing from them and understanding that the arrangements exist in themselves. They have an adjusted, reasonable way to deal with their issues. They understand that triumph doesn't lie in the enslavement and obliteration of the male, as opposed to conveying him to see the vitality of each other's space. They start up as aggressive and annoyed yet wind up recharged and restored. Practicing its effect on all connections, the limit of time and space, in any case, is shown through assorted means and modes. A woman's release of her relegated role in the family and society, refusal to take after the customary ways, characteristic repugnance to the optimism related with typical physical elements of the body, for example, monthly cycle, pregnancy, and labor/reproduction, repugnance to the act of favoring the male far beyond the young lady tyke and slight for the social restrictions concerning the human body are a portion of the testing issues that

Deshpande grabs to indicate how the New Woman conducts herself.

CONTRIBUTION OF WOMEN IN SHASHI'S TALES

Shashi Deshpande has denied being a women activist on numerous occasions however a large portion of her lady characters don't delay to verbalize their sentiments strikingly and with no fear of being bossed over by men. Without any doubt, women's liberation in its initial stages requests greater expert and power in the hands of women. Today, women activists, journalists, and commentators discuss the rise in the treatment of women by men. They don't need women to be given a prevalent position in the public eye. What they need is equivalent treatment and place in each circle of life.

Deshpande's women battle for building up themselves to dive deep into the female mind. They need to know the secrets of life and their real place in the public eye. The investigation proposes to constrain itself to the five conspicuous books of Deshpande *Roots and Shadows*, *The Dark Holds No Terrors*, *Small Remedies*, *A Matter of Time*, and *That Long Silence*. These books display women in a journey for self-realization. Female heroes here build up themselves as self-ruling creatures, free from the bonds forced by society and free from their feelings of fear and blame. Their primary concern is to know and embrace the essential truth overseeing life. Indus, the hero of *Roots and Shadows* can know the reality about her and show excellent mettle to free her from the shadows which she had thought to be her genuine self. Up and down, her life had been encased in shadows however through her sheer guts she prevailed with regards to the understanding reality that she is bound to be an author. Similarly, all the heroines in *Roots and Shadows*, *The Dark Holds No Terrors*, *Small Remedies*, *A Matter of Time*, and *That Long Silence* are concerned with facing similar circumstances in life.

RECOGNITION OF WOMEN'S SPIRIT

The expression "woman's rights" has its origin from the Latin word "lamina" which means "lady." There is an allusion to the support of women's rights, position, and power being on par with men because of the "correspondence of genders.". It's the belief that women should have the same social, political, and economic rights as men that it's based on. From the mid-twentieth century fights in western nations to secure women's voice or voting rights, the word moved to prominence, and subsequently effective socio-political growth for women's emancipation from male-centric persecutors, the term became prominent. The political extent of women's liberation has been expanded by the effect of a Marxist belief system that has led women's activists to challenge sexism alongside free enterprise, for both empowered the man-centric set-up. Society shapes the conduct and character of both genders. The introduction of a male

child is welcome as it is he who will convey forward the name of the family; while, the introduction of a small girl isn't commended, as little girls are viewed as a wellspring of hopelessness.

During youth, young women are introduced to everyday family unit tasks while young men are left to play outside and don't need to partake in the family unit exercises. As she grows up, a lady's part is confined to house and family and the male individuals turn into the providers of the family. A woman is in charge of raising the kids and homemaking. They are not associated with basic leadership and for the most part, don't acquire the family property. They are fiscally subject to men for the satisfaction of even the essential needs of their lives. The man is the ace and takes all the imperative choices of the family. This distinction in the part of a man and a lady is influenced by society through different organizations. Indian social set-up is to a great extent male-centric. It sets up man's matchless quality over a lady and the connection between the two genders comes to be constructed not in light of commonality but rather control and persecution. In this way, a man-centric society fills in as an office that decides the destiny of both genders. Man-made the standards of the general public as per his advantage and straightforwardness.

Man is made the Supreme Being and women are made to grasp their optional status and to trust that their mediocrity is re-appointed. Manly means an expert, control, and autonomy while ladylike means reliance and destruction of distinction. Marriage is additionally a foundation of man-centric society in its character which additionally intends to enslave ladies. The relationship did not depend on fairness, common love, and fondness. The spouse is transformed into a ruler, to be adored by the spouse, and he can treat his better half as per his impulses and fancies. If a lady acknowledges her inadequacy, the marriage works, else it ends up shortly. A man can't acknowledge his better half affirming her uniqueness in the relationship. Deshpande's lady characters remembering the different sorts and stages of the women communicated in her books are considered here and it tries to interface these books with the different periods of women's liberation. For this reason, it is important to have some exchange of female, women's liberation, and women's activist writing.

Woman's rights are, for sure, a genuine endeavor to break down, grasp, and elucidate how and why femininity or the female sensibility is not the same as manliness or the manly experience. Woman's rights bring into viewpoint the purposes of diversity that depict the femininity of every woman. It can be considered by considering the psychosomatic, social, and social evolution of femininity opposite manliness. The male essayists have for the most part considered women to be second rate and powerless. Gendering, moreover, a type of misogyny is obvious in the writings composed by men. They

consider men to be unrivaled sex or the more grounded sex while women are viewed as the substandard sex or the weaker sex.

In contrast to males, who are perceived as legitimate and rational, women are viewed as passionate, conflicted, naturally subject and lacking in self-confidence. Men are seen as the opposite. The cutting-edge lady, on the other hand, has spoken out against the slander and defamation heaped upon her by the framework. The modifications to the text have been made by their profession, which is expressed in a simple tone. The current women's activist religion system evolved following the Women's Liberation Movement of the late 1960s, and the female voice is being heard with exceptional care. To re-read, revise, and reinterpret women's work in light of long-existing sexual orientation predisposition, sexual legislation concerns, culture, society, family, dialect and writing, the focus of abstract studies is shifted to women's work. Politics for women's rights has been the major driver of progress for women's rights in recent years. Identify with the real context of a man-controlled society, the second wave of women's rights attacks the male mastery with a powerful, aggressive tone. Abuse and assault. The third wave of woman's rights challenges the sexual orientation separation and endeavors to discover a method of reasoning for the personalities of manliness and gentility. The fourth wave of woman's rights is named postmodern woman's rights and might be called "post women's liberation" which lays accentuation on singular lady's internal opportunity and arousing. It tries to determine the issues and issues raised by woman's rights and endeavours to perceive the relationship of trust amongst women and men.

The 'post'- womanism of woman's rights would ideally top off the holes between one individual also, the other made before. As the investigation endeavours to examine Deshpande's women characters, her depiction of girl and mother should be considered from a women's activist point. As a creator of the 80s, she reflects a reasonable photo of the contemporary middle class family, instructed, urban Indian lady. Her books depict the hopeless situation of the contemporary middle class, urban Indian lady and furthermore break down how their parcel has not changed much, even in the twentieth century. Deshpande has made striking endeavours at giving a voice to the mistake and dissatisfactions of women notwithstanding her intense dissent of being a women's activist.

Marriage is seen as a definitive point of a woman's life. It is in certainty the most intense and powerful organization of controlling and choosing the course of a lady's life. To get hitched, deliver a child, and raise a family is thought to be the sole thought process of the presence of women.

Deshpande says that she understands how the females feel and they know the state of mind of India. The general issues and subjects in her books rise out of the circumstances that emphasize women, got in the pressure of a transitional society where the progress is occurring from traditional to unpredictable. She follows out the strains in which the Indian woman is perceived in a transitional world. Her books for the most part depict females from the working class.

This woman's female protagonist does neither speak to the ancient global image of a woman nor to the advanced westernized woman; rather, she is the woman of Indian middle class society who works hard but is naturally acclimated to custom. It's easy to see how Deshpande's writings have changed in comparison to how society has changed now. While her stories begin with a bizarre marriage, they progress to deal with themes of change and conflict in the heroines' heads, before showing their determination to bow to society's expectations in the final act.

Deshpande continues to have a prominent place among present and upcoming Indian authors writing in English. The late wonder of the knowledgeable procuring spouse and her modification or maladjustment in the family has escaped the attention of many researchers. According to Deshpande, the amazement has been minutely managed, touching base at the conclusion that women, after achieving a wide variety of rights, are presently seeking to alter rather than escape the traditional society. She's in charge of the upper-class lady who talks to the powerful and spans a vast swath of modern life. She's great with woman characters. Shashi's female characters are first amusing. At this blended image of society in transition, she commits herself to custom. She understands the wisdom of the usual paths. She'll be a part of someone's family or a man's. Her financial independence does not diminish her need on her better half. There is a steady progression in Deshpande's novels towards a fair presentation of responsibility concerning her own constricted situation. Because of their unsatisfactory interactions with the Indian man-centric culture, the heroes' quest for the character is often highlighted. Couples, sweethearts, father figures, and other male relatives represent many aspects of patriarchal culture and their treatment. A majority of spouses have a man-centric perspective, but dads in particular are accepting of women.

Shockingly, the male companions are women activists in their approach and feel for the heroes' part. Deshpande's male characters just serve to empower the heroes to characterize their personalities all the more completely. The essayist has attempted to pass on to the general public that the need for time, in this transitional stage, isn't an

aggregate revolt however a steady change in the society for which everybody needs to put some push to cross over any barrier between the old and the new age. With Deshpande, perusers move into a substantially more middle-class ethos and the types of male constraint inside the family that goes up against an uglier, more evident shape. Hereafter marriage appeared to be an establishment oppressing women to a lifetime male control.

Deshpande's investigation of female oppression in male-centric family structures goes up against a bigger measurement than the internal mental world. She makes, a mosaic of marriage, women go back and forth, close relatives, cousins, moms, relatives, companions, colleagues, each giving an alternate inclination on marriage, twelve sub-writings to the fundamental content of a hero whose marriage is falling. Deshpande is an author who concentrates seriously and intricately on a system of male restraint and is worried about making proclamations with respect to the governmental issues of male power and its impact on the female community.

ACHIEVEMENT OF SUCCESS – THAT LONG SILENCE

Shashi Deshpande through *That Long Silence* splendidly concentrates on sexual orientation, the effect of man controlled society, disputes in matrimonial life and the subordinate position of females. Since adolescence young women are educated to smother their emotions keeping in mind the end goal to fit on the edge of the perfect women made by society.

RECOGNITION OF WOMEN IN ROOTS AND SHADOWS

The consequences of self-crisis and male masteries are especially unmistakable in the books of Shashi Deshpande. In the story, Indu, the hero of the novel *Roots and Shadows* however is a taught lady endures the character emergency in notable phases of her life. Character emergency is an essential clash which individuals look at in their lives. Shashi Deshpande's delineation of females hunting down their foundations and personalities is noted. In this novel, the hero Indu is a cutting-edge taught lady who faces the segregation, male mastery and character emergency.

She is unique concerning the next women like Kaki, Kamala, Sumitra, Sunanda, and Atya who take the well-established customs without addressing. Indu battles hard to safe protect her 'self' and distinction endured the segregation as a young lady. Ideal from her youth Indu was constrained to hold up under the brunt of suffocation and violation made by Akka.

“– as a child they had told me I must be obedient and unquestioning. As a girl they had told me I must be meek and submissive. Why? I had asked. Because you are a female. You must accept everything, even

defeat with grace because you are a girl, they said. It is the only way, they said, for females to live and survive. (RAS: 174)

says Indu angrily who is compelled to submit to her part. Indu is informed that a young woman must among limited options. Accommodation is the main survival in this male commanded society. Indu encounters losing the finished character talks about the sad situation of women in the general public. Indu pores out her anguish when she says,

The women had no choice but to submit, to accept. And I had often wondered ... have they been born without wills, or have their wills atrophied though a lifetime of disuse? And yet Mini, who had no choice either, had accepted the reality, the finality, with a grace and composure that spoke eloquently of that inner strength. (RAS: 6)

She communicates her loss of personality when she is conversing with one of her cousins Naren as “How will you understand, Naren, you who have never had to fight, to turn aggressive, to assert yourself? How easily it comes to you, just because you are a man, for me...” (RAS: 174). Indu sensed from her childhood days that women are given secondary importance in all the places, affects her a lot and that is expressed through her words to her kaka as “Can you imagine them sending up a cup of tea for me? Women and children should know their places” (RAS:53). Indu always battles to accomplish uniqueness in her life and wants a significant position for all the women in society. Constraint, dissent, self-revelation have embodied Indu who tries to vail out the imprisoned mind of her feminist. Indu demonstrated her boldness to hold her singularity by wedding a man of her decision. But, shockingly again she faces the disruptive powers that undermined her selfhood. Indu in her maternal home felt as though she was deficient and lived without a feeling of the wholeness of the identity.

Indu's choice of wedding Jayant confirms as a let down as he is a man with a secular demeanor towards life. Jayant isn't quite the same as any conventional man who anticipates that his better half will be humble and demure. He doesn't need his partner to shed her restraints even in their security. The articulation of enthusiasm towards her better half is disgusting. Being repelled, she uses to be submerged in the ocean of mortification. With a stifled voice, she trusts as “It puts him off. When I'm like that, he turns away from me. I've learned my lessons now. And so I pretend. I'm passive. And unresponsive. I'm still and dead” (RAS: 92). So when she takes a gander at herself even in the part of a sentimental relationship she is required to be gentle. She feels like fluid as though she had no state of her own. The possibility of shedding 'I'- a character for her better half undermines her. She contrasts marriage as a pen and two caught creatures glaring scorn at each other. Indu is not just troubled and

disappointed in her marriage yet, in her written work calling also.

She is compelled to be objection where she is filling in as an author. She is not allowed to compose what woman herself needs to compose also, compelled to compose as indicated by the headings of the proofreader and as per the enthusiasm of the individuals. At the point when Indu needs to leave the activity Jayant rejects her thought with a view that "We need the money, don't we? Don't forget we have a long way to go" (RAS: 19). The gloomy Indu needs to ask her spouse "go where". Yet, she doesn't do as such and despises herself for being caught. She feels sorry for at her claim condition. Indu is summoned as Akka is on her passing bed. Her homecoming has given time for understanding. Toward the end, she understands what she needs.

Shashi Deshpande projects the change in her protagonist Indu who overcomes all her fears and achieves harmony in life. Indu says "How can I live without knowing what I want? I must know. To live without fear...fear of being unloved, misjudged, misunderstood, displeasing. Without the fear of failure." (RAS:158). Finally, she refuses to be influenced by Jayant. She decides to do what she wants and makes her husband understand her strength. Her husband Jayant also recognizes Indu's interest consequently this has brought understanding between them. Finally, Indu concludes her journey of transformation with an awareness that relationships are the roots of one's being and follow one like a shadow.

THE ROLE OF WOMEN IN THE DARK HOLDS NO TERRORS AND ROOTS AND SHADOWS

The Dark Holds No Terror presents Sara, the lady heroes nearly in a similar form. Sara's mom does not waver to indicate sex distinction in her treatment of her child, Dhruva, and Sara. The adolescent experience of watching her sibling suffocate in water makes pressure on her and considers her in charge of his demise. Her mom reprimands her for slaughtering her sibling and goes to the degree of saying that she has no privilege to live. This influences Sara to abhor her mom and agitators against her by moving to Bombay to seek after prescription. Sara's marriage is introduced as a way to make tracks in an opposite direction from her mother and her home.

The take-off of the champion from the mother is the initial move towards self-rule. Sara's second step towards self-sufficiency is obvious when she weds Manohar outside her standing. Her choice to wed Manohar is characteristic of her dismissal of the customary, conventional esteems that have turned out to be obsolete with the progression of time. Sara's mom restricts the organization together and helps her to remember the unfavourable response of the society.

Yet, Sara couldn't care less what mark individuals connect to her so long as she is sure inside herself that what she is doing is correct.

There are intermittent pictures of a refuge in both *Roots and Shadows* and *The Dark Holds No Terrors*. Sara, on numerous occasions, discusses the dim room that is out to choke out her and slow down her development as a person. The dim room helps to remember the jail which limits a man to the four dividers of the jail room. The male garments holding tight the divider makes her vibe that she has no room of her own. The room where she fears to enter is suggestive of infringement on her security. The encased dividers make sentiments of suffocation. Both Indu and Sara need to escape from the encased room so as to inhale the demeanor of flexibility. The two need to move far from the room and assume shield in a position which they can claim to be their own. They feel that they don't have a place with the dull room as they see themselves as to be an expansion of it.

Relational unions, in truth, are a sound combination of friendship, regard, tiffs, fights, fix-ups and delights and distresses. In the event that there is an enduring bond between the couple, alongside devotion and constancy to each other, relational unions can withstand even the severest whirlwind and get through every one of the stuns, calamities. Marriage is the advantaged locus of the collaboration of the two genders. The office reflects and manages a mute state of mind towards sexuality. Marriage is the most profound and in addition the most dangerous of every single human connection. Religiously marriage should be the blessed union of two souls and bodies. Keeping in mind the end goal to supplement the part amongst a couple has to draw out the best in him or her. Unselfishness, continuance, avoidance, and correlation are a portion of the critical qualities, which pay rich profits in such relationships.

Numerous women experience the ill effects of abuse from spouses and their relations. Many a time the lady needs to live with a spouse who experiences a savage illness. Under such conditions, the disintegration of marriage turns into the main objective arrangement. Women are gradually getting to be mindful of this arrangement. Lady is feeling that marriage isn't the main objective in life. The impact of liberal instruction, the esteem joined to the improvement of identity and the desire for monetary freedom are a portion of the principle causes which are in charge of producing this new standpoint. Generally family is a gathering of people joined by ties of marriage, blood, appropriation or other necessities.

Marriage is a vital occasion in the life of a lady. The significance that our society accords to marriage are reflected in our writing and it is one of the

worries of Shashi Deshpande's books. Even though marriage is vital both for men and women, a lady despises the same flexibility as her male partner. At the point when a lady picks her husband, she is marked a revolutionary by the family as well as by the society comprising of the two men and women. In this way, society, in general, is to be rebuked for the absence of opportunity for the lady in regards to marriage.

Shashi Deshpande's concentration in her fiction is basically on women and their part in the family and society. She features the troubles wedded women look in the family setting. Her heroes reflect more prominent affectability, the profundity of comprehension. Saru of *The Dark Holds No Terror* has achieved a point in her marriage where it turns into a bad dream. The tardy news of her mom's demise gives her a method of reasoning to visit her parental home and in this way get away from the inconceivable circumstance in which she finds herself. Indu of *Roots and Shadows* too isn't precisely content with her partner, in spite of the fact that for various reasons. Akka's summons from her deathbed permits Indu to come back to her genealogical place and family where she can deal with her own predicaments.

Jaya of *That Long Silence* comes back to her maternal uncle's level in Dadar as her better half Mohan is confronting the probability of losing his activity. Her misery and noiseless feelings of disdain that had been stewing in their wedded life for a considerable length of time get aggravated. She depicts the challenges of wedded women, who endure the limits of marriage. This issue is very much delineated through the character of Sarita in *The Dark Holds No Terror*.

In the present Indian culture, the best downside to the free advancement of a lady as a person is the conventional picture of a lady as a perfect housewife, as a perfect mother or as a whore. This implies women acknowledge the conventional parts given to them by the public. A man's mental self-view is profoundly influenced and impacted by the general public's picture of that individual. This is the motivation behind why women discover the point of life is turning into a perfect spouse, a perfect mother, or in giving exotic joy to man. The need is of taking a gander at ourselves equitably. Women must ask themselves profound established and maybe hard are difficult inquiries.

Some of the time a custom-bound lady may yield her bliss for the welfare of the family as a unit yet in the meantime she may hold her distinction. The Indian lady is bound by customs and traditions. Normally she doesn't consider her very own bliss and solace. She surrenders herself to the undertaking of making others cheerful and maintaining customs and traditions. She doesn't envision herself to be a misery or relinquishing person. As she offers significance to self - articulation and individual fulfillment she begins to scrutinize the traditions and declines the conventions which tend to undermine her singularity. Shashi Deshpande's heroes

try not to split away fiercely, yet for personality is an essential concern to them. The books end with an idealistic note with the likelihood to a few positive activities in future. The author rises in them as an extension and manufacturer between the old and the new, between the convention and advancement.

CONCLUSION

The wide assortment of the depictions of women in the Indian novel in English now mirrors the move in the sensibility of the essayist and in addition the pursuers in current circumstances. Women have been portrayed before as the instance of immaculateness and profound power and regarded as virtuous creatures from one viewpoint and on the other, seen as being frail animals always requiring the insurance of man as their ruler and ace. The present-day female authors investigate the mental and good difficulties of their female characters who endeavor to accomplish another agreement of association with themselves and their environment. Shashi Deshpande is one of the preeminent voices to manage the issue. Shashi Deshpande presents the Indian form of the cutting-edge lady who looks for the entire of her 'personality', as opposed to the western women's activists' idea of liberation. She takes an adjusted perspective of life. Self - acknowledgment and protection from Patriarchy are essential topics in Shashi Deshpande's books.

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