

BONDING AND CONFLICTS BETWEEN MAN-WOMEN RELATIONSHIP IN THE LITERATURE OF SHASHI DESHPANDE

Simran Kaur
Research Scholar

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Abstract

Shashi Deshpande is a well-known Indian English academic. Her work focuses on the lives of women who are subjected to a male-centric development. Since ancient times, women in India have been subjected to a male-dominated societal structure. They are enduring physically, emotionally, financially, and in terms of awards, but they are not yet ready to receive their privileges as standard men. Abstaining and socially in their various ways of living, many hurdles and constraints arise.

With the passage of time, however, women began to achieve the illumination of education. They have now started fighting for their freedoms in their cries and shouts against the skewed social system. Despite the fact that they are taught and, surprise, become bread workers, the male-dominated Indian culture overwhelms them without a doubt The review has been incorporated in the illumination of this topic, examining Shashi Deshpande's depictions of women in her writings.

Shashi Deshpande is a well-known contemporary Indian lady essayist who writes in English. Her heroes become enmeshed in the jobs that society assigns them, but they manage to develop sulfa'character and autonomy within the confines of their marriage. The following review, based on Shashi Deshpande's chosen novels, deals with the complexities of man-woman relationships, particularly in respect to marriage. She depicts what happens to people during and after marriage, who they were, who they have become, and what their future holds. These four volumes cover the growth of people's position after marriage and the shifting concept of

conjugal ties. She focuses on the marital relationship in order to discover the practise by which a woman is willing to take on her passive role in the family.

Keywords: *Man and women relationship, Patriarchy And Women In The Society.*

1. Introduction

Shashi Deshpande is an award-winning novelist from India. Shriranga, a prominent Kannada playwright and author, has two daughters. She was born in Karnataka in 1938 and went on to teach in Bombay and Bangalore. In 1978, she released her most memorable collection of short stories, as well as her most remembered book. In 1980, *The Dark Holds No Terrors* was released. For her novel "That Long Silence," she won the Sahitya Akademi Award. Her portfolio also includes children's books. The writings of Shashi Deshpande depict a social realm with countless complicated relationships. In her writings, she depicts a diverse range of characters from various age groups, social classes, and gendered occupations as they journey through life. The ancient custom-bound world collides with the cutting edge, creating unexpected gaps and disruptions inside the family overlay. As earlier instances of conduct no longer appear to be acceptable, the ladies' comprehension becomes hazy. These struggles take on the tenor of self-definition missions, because it is impossible to connect with people with any level of conviction unless one is guided by clarity around one's own image and work. Shashi Deshpande, a well-known author, has established himself as an essayist with in-depth knowledge of the female psyche. She focuses on the marital relationship in order to discover the tradition by which a woman is prepared to take on her submissive role in the household. Her novels expose man-made man-centric behaviours and the dissatisfaction of the advanced Indian woman in being a part of them. Shashi Deshpande explores the current social realities from the standpoint of women. To convey the world of mothers, daughters, and spouses, one must also introduce the world of fathers, children, and husbands, as well as the relationship between individuals and between women. Her brave young women stand in opposition to traditional values and manly traits.

Forbearance, penance, tolerance, commitment, and silent sadness are commonly associated with what we consider to be an ideal lady. The existence of Sarita, as in 'The Dark Holds No Terrors,'

is frequently discounted and overlooked. 'Roots and Shadows' delves into Indu, Mini, and Akka's inner lives, as well as Shashi Deshpande's. Jaya is obviously not a quiet and make victim, as evidenced by "That Long Silence." Mira despises the way her mother has been giving over herself to her significant other in 'The Binding Vine,' and she has never been herself. In 'A Matter of Time,' Kalyani, Sumi, and her young daughter Aru are investigated. Shashi Deshpande's fiction is an example of how a young lady's specific situation, social reality, and character, as well as her mental development, influence her character. Shashi Deshpande is a well-known Indian author who writes in English. Essentially, she discusses the situation of women and their frustrations in India's rapidly changing economic environment. She elaborates on the conflict between tradition and innovation in working-class society. Starting a Shashi Deshpande story is like settling into a train compartment and succumbing to an endless journey through working-class India's evening. The fact that the stranger is reclining across from you is distressing. On top of that, he or she is the kind to stake her territory with painstakingly moved sheet material, the type to pull out a treated steel tiffin transporter and demand that you join her for dinner. Simultaneously, Deshpande's skill is such that at the end of the journey, you are completely immersed in the lives of the people she has prompted you to examine. Her characters' genuine dullness, the conventionality with which she favours them at first, gradually helps them out.

Shashi Deshpande has sought to illustrate the general public the inconsistency of status that has accumulated on ladies despite the fact that she is a family provider through her female characters. By calling expressively, Sarita, the hero of the original *The Dark Holds No Terrors*, advances the women' problem, demonstrating their inconsistency in the public arena that male-dominated Indian culture has provided them. She claims that for a happy marriage, "A spouse should always behind her significant other by a few feet. If he has a master's degree, you should have a bachelor's degree. If he's 5' 4 tall, you shouldn't be taller than 5' 3. If he's getting 500 rupees, you should never get more than a hundred and nine rupees." (137)

The novels of Shashi Deshpande reveal that she is a sensitive essayist who is aware of the male-female inequality in the public sphere. She made a name for herself by expressing the thoughts

and feelings of the educated, urban working-class woman. Jaya, the protagonist in *That Long Silence*, believes that in a male-dominated society, women are granted an optional position, which she describes as "a free and independent like all animals." (3) Self-disclosure is a terrible way to engage. "It's as perplexing to look for it as it is to know how you really look. Ten different mirrors will show you ten different looks." (1) The mirror is generally deceiving; it shows you just what you need to see, and perhaps others see exactly what they need to see in your face as well.

2. Patriarchy And Women In The Society

A male-controlled society is one in which men wield significant power and dominate liabilities such as political administration, moral authority, extraordinary honors, and property control. They wield power inside the family as protecting figures. Many man-centered social orders are matrilineal, meaning that property and titles are passed down through male lineage. The feminine alternative is a matriarchy. Male-dominated society has manifested itself in a variety of social, legal, political, and economic structures. Male-dominated society and its repercussions are a major topic in sociology and the humanities. These days, man-controlled civilization is a prominent expression. It has common meaning when used in casual conversation or from a clear standpoint, whether in English or any of the Indian subcontinent's many dialects. The statement speaks to the father's or oldest male portion and sheer domination over his loved ones at its most basic level.

2.1. Concept of Patriarchy

Man-centered society is a social and scholastic construct that prioritizes men (the patriarchs) over women. According to one assessment, it is a social design in which the male position as a significant power figure is critical to social affiliation, and men have control over women, children, and property. Man-controlled culture imposes manliness and womanliness character generalizations in the public sphere, reinforcing skewed power relations among people.

2.2. Patriarchy and Indian Society

While women were generally treated the same as men in ancient India (Vedic and Epic periods), restrictions on women and male-centric mentalities governing women's sexuality and mobility grew in the post-Vedic period (Brahmanical and Medieval period). Legends praised ladies who were kind, self-destructive, and untainted. The importance of women's roles as wives and mothers was widely acknowledged. Female servitude was also encouraged under Manu's policies. In an Indian man-centric family, the introduction of a male child is preferred above the introduction of a female child. The former is regarded as the family's inheritor, whilst the latter is regarded as *paraya dhan* and or other property. The importance of family in the creation of a progressive organisation could not be overstated. Because of socialization, all people internalize macho and womanly standards.

2.3. Cruelty of Women in India

For a long time, women have been fighting a losing war in the public eye Among them are:

- A Lower Number of Female Children
- Share Women's Deaths
- Aggressive behavior against women at home
- Child Marriage of a Young Lady
- Preference for Male Children
- Foeticide in Women
- Education for young females
- Divorce and Restricted Evictions
- Workplace inappropriateness
- Assault Issues
- Cultural violence against women

3. Conclusion

Shashi Deshpande has introduced current Indian girls' quest for these definitions about themselves and society, as well as the relationships that are important to them, in her writings. Shashi Deshpande's original arrangements for a female figure with the topic of the mission The complexities of the man-lady relationship, particularly in respect to marriage, as well as the harm caused by an upsetting childhood For a long time, the Indian lady has been a silent victim. While she has played several roles as a wife, mother, sister, and small child, she has never been able to distinguish herself. Shashi Deshpande's writings deal with women who labour in the Indian working class. In her writings, she manages the Indian ladies' inner world. She portrays her brave women in a realistic manner. Women's liberation in Shashi Deshpande's work is neither critical nor suspicious. She investigates the full scope of the lady's concern, thus elevating herself above the feminist perspective. She acknowledges that women's freedom is "... a particularly unique dealing with her subject." In her women's activist approach to dealing with the lady's problem, she is quite practical. For, while she understands the gravity of the Indian woman's plight and the long-standing fights that lie behind it, she also recognizes that a positive change in women's economic well-being cannot occur without first affecting their psyche. In her dilemma, the lady's rising association rather than separation, as expressed in her novels, reveals the positive, humanistic side of Deshpande's women's liberty.

An examination of her writings in the area reveals her genuine concern for ladies. Her protagonists are acutely aware of their cloaked and shackled presence in a predominantly male-dominated society. Her heroines, caught between tradition and innovation, seek personality in marriage. Deshpande's books are filled with feminist material. The realistic portrayal of women as spouses, mothers, and daughters, as well as their drive for personality and sexuality, keeps readers guessing about her true thoughts.

Shashi Deshpande's portrayal of Indian working-class women demonstrates feminist understanding and essentially speaks to the assertion of the autonomous individual self. In her figures, there is a balance between tradition and progress; tradition represents the Indian way of life, while innovation represents the independent individual self. Shashi Deshpande, although not

being a prominent women's campaigner, has expressed very progressive views on the representation of female voices and their personal journey.

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