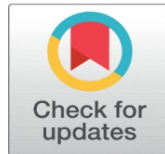


SHASHI DESHPANDE IS A CONTEMPORARY INDIAN FEMINIST WRITER - FROM A FEMINIST PERSPECTIVE

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ABSTRACT

Since the beginning of the world, there has been a struggle to liberate women from male oppression. In the past, the work of women writers has always been marginalized due to certain patriarchal ideas. Feminism is an expression of the unwillingness to mistreat a woman. In literature, it refers to a style that approaches a text according to the nature of the female experience. The differences that women have raised in their voices Legal, economic and social restrictions on women's basic rights can be seen throughout history.

Keywords: Women, Male Oppression



1. AN INTRODUCTION TO THE ORIGINS OF WOMEN'S WRITING

As a result, more and more women writers are expressing their concerns and anxieties that focus on women's issues and creating collections of "their own writings". Women's issues transcend all boundaries of race, ethnicity, religion, etc. Women writers have expressed this theme The nature of subjugation and showing one's violence against the entire male world. One of the main concerns of contemporary literature around the world is to show the problems of women, their growing problems, their physical, financial and emotional exploitation and their mental suffering and suffering in a society where men are dominant in all parts of the world. Simon de Beauvoir said: "A woman is not born, she becomes one". (Beauvoir, Simone de. 1997. *The Other Sex* Trans HM Purshley. London: Vintage p. 295) Male writers have reduced women to the lowest and weakest. The dominance of men in women's lives is a natural phenomenon in a patriarchal society and it seems that the relegation of women to a secondary position has forced Indian women writers to achieve the best of the woman. Similar to their western counterparts. They emphasized their desire to free women from their traditional rights. The new woman called out a note of their anger under cruel bonds. She shares her thoughts on life as portrayed by women writers.

2. THE IMPORTANCE OF WOMEN WRITING

In the Nineteenth century, female writers endured many struggles to find their 'voice' placed in society. Through the past couple decades, many literary historians, critics and women themselves have worked very hard to overturn this general feeling of resentment toward women writers. It gradually took it 'stand' that the women writers started articulating

concerns to various aspects of life similar to that of their male counterparts the social injustice, the question of identity, the role of art, the power of writing and later plunged into the feminist perspective that offer a fresh. It is believed, accepted and inexorably asserted that the presence of women in the speculative field either from the domestic perspective or from the professional strata is undeniable and irrevocable. Today, the women have achieved her status, her suppressed voice no more remained so. The dignity of women is affirmed.

Not all writings by women are by women, even for women. The selection of women's writings is not limited to metaphors of gender oppression. Women's experiences were used as a resource for critical discussion, allowing women to express aspects of their lives that they had previously hidden, refused to confront, or accepted. They encouraged women to focus on and express their anger and frustration, and to develop new interpretations through discussion. From their experiences, through their books, they spread the message of what it means to be a woman, a very broad one. They said that the role of women is to end all women's suffering by silence. Therefore, women entered academic circles and became an important subject for literary works.

3. WOMEN - A COMPREHENSIVE STUDY

Women challenge the longstanding concept of gender difference. They try to find and express a new social order that identifies solutions to real problems based on traditional gender roles. Women are always raised as second and inferior beings. This negative view of women can be seen from the first day of creation. They say that God is male, and after creating man, God created woman from a rib of man. As Adam said about the first person on earth This now is bone of my bones and She shall be called woman of my flesh, because she was taken out of man. Feminism is a socioeconomic concept that claims legal and political rights for women. This term refers to the concept of equality of women, legal rights and lives of women on equal terms with men, without being subject to legal or social pressure to work under the power and authority of women's "bodies". It is an antiabuse feminist movement "Woman" and "woman". The history of the modern western feminist movement is generally broken down into three 'waves' dealing with different aspects of feminist issues. The first wave movement comprises of nineteenth to early twentieth century dealing mainly with suffrage, working conditions and educational rights for women. The second wave belonged to 1960's and 80's dealt with the inequality of laws, as well as culture inequalities and the role of women in society. The third wave of feminism (late 1980's to early 1st decade of 21st century) is seen as both the continuation of the second way of celebrating and asserting womanhood and feminine experience, thus emphasizing the difference as against the stereotype of mainstream literature.

4. FEMINISM IN INDIAN CONTEXT AS COMPARED WITH WEST

The feminist prospects and the feminist movements in the west have had some influence on the women's movements in developing countries like India. Unlike the western feminist movements, India's movement was initiated by men and later joined by women. The efforts of this men included abolishing sati, which was a widow's death by burning on her husband's funeral pyres, abolishing the disfiguring of widows, banning the marriage of upper caste Hindu widows, the custom of child marriage, promoting women's education, obtaining legal rights for women to own property and regulating the law to acknowledge women's status by granting their basic rights in matters such as adoption, religious law and expectations or 'personal laws' enumerated by specific religion, often conflict with the Indian Constitution, eliminating rights and powers women legally should have. However, the Indian women's struggle for emancipation could not mimic its western counterpart for obvious reasons. Due to historical and cultural specificities of the region, the feminist movement in India had to think in terms of its own agendas and strategies. In the Indian context, several feminists have realized that the subject of women's emancipation in India should not be reduced to the contradictions between man and woman. The woman, in order to liberate herself and advance, needs to empower herself to confront different institutional structures and cultural practices that subject herself to patriarchal domination and control. The idea of women as 'powerful' is accommodated into patriarchal culture with traditional 'cultural spaces'. Another consideration is that in the west the notion of 'self' rests in competitive individualism where women are described as 'born free yet everywhere in chains'. By contrast in India the individual is usually considered to be just one part of larger social collective, dependant for its survival upon co-operation and self-denial for the greater good. On the contrary, western feminist pay great attention to sexual life, sexual customs and the influence of sexual culture, there even appeared a trend of 'sexualism'.

English writers have explored the human psyche, the inner atmosphere of man and revealed the mystery of inner life. Their Feminine Symbols Modern Indian women writers have risen above the complexities of human relationships and the plight of women suffering under their cruel and oppressive patriarchal conventions. Individuality is considered a Western

tern distinction, and the individual place of a woman is not accepted or considered. Even today, the social, cultural, domestic and personal aspects are highly valued. If a woman upholds the customs and traditions of her family, She is accused of destroying the honor and prestige of her family, and is forced to endure torture and wantonness.

5. INTRODUCING AN AUTHOR -SHASHI DESHPANDE

Sahitya Oscar winning novelist Shashi Deshpande has been one of the most prolific and influential British Indian women writers since the 1980s. Her novels and short stories explore the psyche of educated women and middle class Indian women. Rarely and profoundly, she portrays the dilemma of the Indian woman, caught between her aspirations as an individual and the patriarchal forces that bind her. Deshpande comments Emphasis is placed on the domestic situation and the relationship between men and women in marriage. The sum total of the deep experiences of women in all their work, their inner wealth, achievements, problems, sorrows and their inner influence on future generations is impossible. summarizing, checking and writing all.

6. SHASHI DESHPANDE FROM THE FEMINIST PERSPECTIVE

Deshpande bares the subtle processes of oppression and gender differentiation operating within the institution of family and the male centered Indian society at large. Deshpande's feminism does not uproot the woman from her background but it only tries to expose the different ideological element that shapes her. These include social and psychological factors such as woman's subordinate position in the family and her restricted sexuality. She seeks to expose the ideology by which a woman is trained to play her subservient role in society. Her novels eclectically employ the post modern technique of deconstructing patriarchal culture and customs, and reveal these to be man made constructs.

WE CAN TRACE THREE DISTINCT PHASES OF WOMEN WRITING IN INDIA WHICH IN A WAY FOLLOWS THE THREE WAVES IN FEMINISM WOMAN'S ENTRY INTO MALE DOMAIN

The women writings have influenced from the past portraying the character of the women as being triggered to the mechanism of male chauvinistic society, subjugating and self abnegation. Women have become attached to men. The region established its identity in a new sector, occupying a space led by male institutions.

7. RESISTANCE AND QUESTIONS OF ANCESTORS

Society and the feminine side emphasize the ways in which discrimination against women is visible and how it can be stopped. Women tried to enter the public space, a male tradition, and many felt the struggle of "listening and blocking". She asked, challenging the man The institutions and the way she violated the norms and customs of the famous popular society provoked the innocent. She challenged the power of the man. He "screamed" and resisted, and as a result, he died immediately, thus ending his life in sorrow and triumph.

8. IT CELEBRATES "SELF".

In the third phase, contemporary feminist literature celebrates the achieved "woman" status. We see the woman celebrating herself and creating a new image of the feminine by demanding freedom as a fundamental right. She preaches a "feminine ideology" where she is celebrated for her beautiful values and her rhetorical ideas that are worthy of consideration and admiration.

THE MAIN CONCERNS OF THE THREE PHASES CAN BE TRACED IN THE WORKS OF SHASHI DESHPANDE MENTIONED ABOVE.

1. In Shashi Deshpande's book *Darkness Has No Fear*, she rejects the traditional idea that the only purpose of a woman's existence is to satisfy her husband. It shows the struggle of the main character to survive in a world where there is no easy way out. Most of the stories are about awakening to the realization that there is more to life than being dependent on a husband or father. A woman has established her own right to be free from the constraints of society, culture and without fear or guilt. Saru decides to stand up and fight her own battle. She knows that "her life is her own" and that she must create and focus on the work of her life. Saru has realized that her work as a doctor is her own work, and has just decided what she will do. "My life is mine." She will not be a puppet. her marriage a shadow. It is also a story It goes beyond female obligations and raises issues that affect people in the world. The author's goal is to show that people must

see refuge in the "self", in the sense that a woman must assert herself and assert herself to defeat or crush oppressive forces. Sarita and Manu's marriage did not last long, because happiness seemed unreal and illusory, but sadness was very real. The weight and substance of the fact that Dr. Boden Saro is the bigger one. People came to her, surrounded her, asked and respected her, something her husband could not digest. It shows the entry of women into men's houses built for men.

2. In *Roots and Shadows*, a book by Shashi Deshpande explores the perspective of Indu, a symbol of educated Indian women, married to Jayant, but her feminine instincts. She is forced to express herself. The oppression in a male-dominated society and traditional values. She is trying to find her "individuality". Indu, a rebel, often wants to be free and unfettered. Therefore, she is presented as a role model for women of the older generation. The author of *Roots and Shadows* beautifully showed how a woman overcomes the power of a man, and can "show" hopelessness.

3 At the third phase, the Indian women writing has tremendously explored how a woman celebrates the 'self' independence. In *'Roots And Shadows'*, the predicament of Indu represents the larger predicament of woman in contemporary Indian society where the new concept of western education, economic independence and globalization have completely shaken the roots of old Indian culture and social values. Indu opposes certain long preserved notions and taboos about the woman. Indu is highly sensitive, aspires to be independent and battles against her womanhood. She hates the utter 'femininity', develops a vague sense of guilt and strongly upholds the view that her womanhood, in fact closes many doors of her illuminating bright future. She finds a sense of fulfillment and inherent satisfaction in education and career.

9. CONCLUSIONS

Shashi Deshpande's feminism is certainly not cynical or nihilistic. She analyses the universal significance of the woman's problem, thereby transcending the feminist perspective. She believes that feminism is "very much an individual working out her problem." She is quite down to earth in her feminist approach to the woman's problem. For though she is aware of the seriousness of the Indian Woman's dilemma and the generation old struggles behind it, she also believes that a positive change in women's social status cannot materialize without bringing about a change in woman's mindset first. The woman's increasing involvement rather than detachment in her predicament as expressed in her novels reveals the positive, humanistic side of Deshpande's feminism. Hence, Shashi Deshpande rightly considers her role as an Indian feminist as one of a 'humanist feminists'.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

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