A STUDY ON CONFLICT OF WOMEN IN THE SOCIETY IN THE SELECTED NOVELS OF SHASHI DESHPANDE

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ABSTRACT

Since the dawn of civilization, there has been a struggle to liberate women from male dominance. Previously, female creators' work has been disparaged due to man-centered thinking. In Indian culture, female clash is a proclamation of animosity toward any woman who has been treated unfairly. It alludes to any abstract structure that leads to a novel with a key focus on the woman experience's characteristics [1]. The various variations against which women's activists have protested legal, monetary, and cultural restrictions on women's basic rights can be traced back to the beginning. It argues for equal freedoms, positions, and authority for men and women, based on the concept of 'gender balance.' Female English writers frequently discuss the pressures of ceremony and development. Deshpande's novels are feminist in nature since she understands the inner workings of a woman's psyche. A lady's quest for her own character and self-disclosure disrupts her employment. This article applies Shashi Deshpande's female heroes from her novels "The Binding Vine" and "A Matter of Time" to an examination of public debate.

Keywords: Female suffering, conflict, woman power, sensitized and patriarchy

1. INTRODUCTION

Women novelist in India were driven by English at first, Christian professors, and liberal feminist ideals of English instruction, and afterwards, a few groupings of journalists centred on cultural practicality and human affiliations, revealing the shadows of women's liberty. They centred on eliminating sex disparity, promoting women's freedoms, interests, and concerns in the public view, and featuring Indian women's battles. Selfhood, confidence, a sense of homogeneity, sex variances, and other such distractions are common among female authors in their literature, implying specifically women's rights [2]. The influence of western women's activist culture on female essayists compelled them to write about sex and marriage. This kind of concern may be found in Shashi Deshpande's composition, in which all of the heroes are from the working class and face obstacles.

Shashi Deshpande taught female heroes to fall into outrageous invention and tackle a scenario in establishing their selfhood with their feminist consciousness. Deshpande's
conservative methodology includes female rights in her works and the feelings she conveys to the questioners, which she associates with Indian culture in self-recognition of her feminine heroic women and resetting into a peaceful joyous life [3]. In her novels "The Binding Vine" and "A Matter of Time," Shashi Deshpande depicts a modern Indian woman's struggle to discover and unite her position and character in a society torn between tradition and progress. She depicts how today's women are torn between the demands and responsibilities of tradition on the one hand, and the aspirations, opportunities, and relationships of the modern world on the other.

Shashi Deshpande has discovered a lot of the separation in the man-female relationship. A woman, no matter how wise or confident she is, will never be able to compete with a man. She may have the ability to adapt herself and her family, yet she consistently attracts fury rather than gratitude. "The Binding Vine" is a projection of a woman's natural requests, and it raises questions about a woman's ability to regulate her own body, even in a married circle. Urmila is a powerful woman who is more outspoken than confident, yet her unity is incredible. She is one of only a few Indian women who speaks up for her values and feelings. She defends Kalpana, the abused young lady, and Shakutai, Kalpana's mother, a domestic laborer. She teaches Shakutai how to stand up for her daughter and seek justice for her, rather than living in fear, remorse, or blame. She has overcome her pity for Anu, who is currently deceased, by devoting herself to the problems of many women. Deshpande's characters are, on the whole, the most reasonable.

The novel 'A Matter of Time' goes beyond women's activist concerns in bringing up the existentialist issue. The most basic lesson learnt is that self-indulgence isn't the solution. One's circumstance can be turned from unhappiness to trust simply by self-evaluation and self-examination, as well as boldness and perseverance [4]. Shashi Deshpande, a modern essayist, emphasises the idea of the working-class woman caught between tradition and progress. She logically unveiled the Indian woman's inner workings.

2. THE BINDING WINE

Urmia, the central character in The Binding Vine, is a complex character. Urmia is a well-educated working-class wife who also works as a school speaker. Urmia's viewpoint differs dramatically from that of many other women in our society. She asserts her independence and potential in every decision she takes in her daily life. Urmia married the man she chose, but she feels hopeless in her married life due to her negative self-image, which she partially blames on her significant other, Kishore. Urmia's problem is that she exudes confidence, as well as being financially self-sufficient and solid in her life [8].

Because of her financial stability, she has developed a super-ego, which makes her hesitant to submit in front of her better half. She also despises Vanaa's (her sister-in-law) and mother's submission to their husbands. Urmia notices right away that her and her partner's link isn't one of adoration, and that there is a lack of eager help and comprehension in their marriage [9]. Although the fact that Urmia understands that a spouse's love and similarity are
critical for a lady's adaptation to something new, Urmil's better half Kishore, despite being a knowledgeable Merchant Navy official, is the true exemplification of the traditional Indian husband.

When Urmila tries to express her interior fragility and Kishore flees, he squeezes himself instead of seeing that her desire isn't physical and that she requires something more. Indeed, even without her better half's help, Urmila can live a normal life in terms of finances and government-sponsored retirement [5]. Despite the fact that she is denied actual romance, she occasionally experiences erotic driving forces and believes it is difficult to suppress her desires.

Urmila is the central character in the story, connecting all of the plot's threads: Mira's, Kalpana's, Shakutai's, Sulu's, Vanaa's, Priti's, and Inni's. Urmila's anguish, as she mourns the death of her one-year-old daughter, binds all emotions and topics together. Because of Anu's death, Urmila becomes sensitive to others' annoyance and distress. As a result, her story encompasses all three stories: Kalpana, an assault victim, Mira, a conjugal assault victim who is Urmila's relative, and Shakutai, Kalpana's mother.

In the wake of discovering her mother by marriage Mira's compositions and after her commitment with Kalpana, who had been mercilessly abused, Urmila begins to face her misfortune, unanswered questions from the past, and an appraisal of herself and her union with Kishore. Urmila is unable to break free from her preoccupations with her dead baby child. She fights her daughter's recollections, but she also recognizes that ignoring her is untrustworthy.

She also recognizes her obligation and responsibility to her child, who longs for her love and attention and keeps an eye on her. The writer has successfully conveyed Shakuntala's terror, rage, defenselessness, and misery. Urmila learns about Kalpana from Shakutai as she drives her home later that evening. What we witness as viewers is that she has contradictory feelings about her child, in that she praises and adores her one moment and then condemns her for her current situation the next. The argument that Deshpande is attempting to make is that it is society at large that must be held accountable for such heinous atrocities against women, not the victim.

Shakutai is the most disturbed of the group; shortly after their marriage, her significant other abandons her at her father's house, promising a better life. He hasn't returned after a six-month absence, so Shakutai travels to Bombay to pay him a visit. In the end, though, she accepts the truth and realizes that he is heartless and useless. Meanwhile, she gives birth to three children and then decides to work for the well-being of her children [7]. Despite her best efforts to keep her marriage together, her life partner abandons her for another woman. Since her mate left her, she is to blame for everything that goes wrong in the household. The explanation for this is that in our society, if a marriage fails, the lady is always considered responsible.
Shakutai's sister, Sulu, has a dreadful, one-of-a-kind energy. She is a strong, pleasant, and compassionate person who goes out of her way to support her sister, who is going through a difficult time. In any case, she was capable of taking on the responsibility of rearing Kalpana, but that seemed impossible given her significant other Prabhaker's intense desire for Kalpana. Under the influence of her better half, Sulu proposed to Shakutai Kalpana's union with Prabhakar. Shakutai and Sulu both required Kalpana to marry her mousaji because they recognized she would languish for the rest of her life if she didn't. The outcome was virtually identical to what these women had anticipated: Kalpana decided not to marry him, and she was viciously beaten by the man she had dismissed [10]. Sulu, the epitome of affection and accommodation, puts an end to it all after learning of her better half's tragic conduct. Mira, Urmī's married mother, has also experienced oppression, misery, and melancholy. When the novel begins, Mira is already dead, but we learn about her through her writings. Urmī comes to know (Akka) Kishore's stepmother when she sends her abstract show-stoppers to Urmī.

Urmi discovers that Mira's arranged marriage did not work after reading and scrutinising them. After seeing Mira at a wedding, Kishore's father had deep affections for her, according to Akka. Their wedding had finally been planned and supported. Mira's feelings and sentiments, on the other hand, had no place from the start, and as a result, her support for her soul mate becomes an attack on the marriage structure. Mira's diary is an unmistakable expression of her abhorrence for her better half's sexual displays, a clear indication of her abhorrence for the person she married [11]. When her works and journal segments were combined, they suggested a personal attack. She was christened Nirmala when she arrived at her in-residence, law's marking the beginning of her separation from her uniqueness. This highlights how marriage causes women to lose their sense of selfhood and individuality.

Mira's diary also details her encounter with Venu, a writer who went on to become a legendary figure in Indian literature. Venu's viewpoints are sensitive on the limits and difficulties that female authors face in a male-dominated culture [6]. Urmi is so taken aback by Mira's sonnet that she believes that by getting her sonnets circulated, she will be able to rekindle her pondering. However, when Vanaa Urmī's sister-in-law, a model Indian pativrata, learns of this, she is furious. Urmī realises that her decision will jeopardise and destroy her family's honour.

To be honest, in our society, women are raised to perceive and comprehend the world through the eyes of men. Their female relationships ruin their ability to be self-aware, point of view, and mental cycle. Urmī, on the other hand, appears to be Deshpande's most defiant female hero. She is well aware of the deceptions and inequities that exist in the public sphere against women, and she makes an effort to correct them [12]. She fights valiantly for Kalpana, an attack victim, and vows to translate and publish Mira's Kannada sonnets, which she inherited from her long-dead mother via marriage. Vaana, who is an obedient and obedient wife, is also chastised and urged to be more powerful by her. The original celebrates...
women meeting up as companions, sidekicks, and life-sharers rather than as competitors for male attention.

3. A Matter of Time

Despite her strong feminist sensibilities, Deshpande's literature does not focus solely on one issue. She utilizes her extensive mental knowledge and understanding to a variety of interpersonal relationships. However, a couple's bond is clearly her first choice. Deshpande demonstrates how male-centric mistreatment and sex separation used within the family structure, as well as male-focused Indian culture in general, have an impact on the man-female relationship, which does not exist in isolation but is saturated with the qualities and philosophy of the pervasive society.

In 'A Matter of Time,' Deshpande delicately illuminates all of the above topics through the lives, characters, and decisions/choices/responses of her characters. Deshpande considers similar concerns in existentialism, focusing on the concepts of character, fate, human will, and the importance and reason for all time [13].

The novel 'A Matter of Time' goes beyond women's activist concerns in bringing up the existentialist issue. The most basic lesson learnt is that self-centeredness isn't the solution. One's circumstance can be turned from depression to trust simply by self-evaluation and self-examination, as well as boldness and stability. Shashi Deshpande, a modern essayist, emphasises the idea of the working-class woman caught between tradition and progress. She logically unveiled the Indian lady's inner workings.

Kalyani's interests stem from man-centered abuse of women, which keeps women on the periphery of society. Kalyani, who spends more than forty years in complete silence with her better half, Shripati, as a form of discipline for losing their kid, a male beneficiary, is the most unusual example of quiet experience in 'A Matter of Time.' Sumi, like her mother, is a victim of maltreatment and injustice. She, on the other hand, does not question her oppressor. Despite Sumi's best efforts to keep her emotions hidden, Aru is having trouble coping with the situation. Sumi asks Aru to release him for the sake of her own safety.

Aru quickly realises that they are paralysed by the most terrifying of fears: the dread of losing face. Gopal's surrender is more than a setback; it's also a disgrace and a shame. Later in the novel, Shankar's mother by marriage advises Sumi to "return to your significant other, he's a decent man." If you have done anything wrong, he will forgive you. In addition, if he has, ladies should feel embarrassed." In this work, the themes of cultural control and strain, enthusiastic rejection, and misuse are explored [14].

Shashi Deshpande's work delves into the struggle for ladylike character, the complexity of the man-female relationship, particularly in the context of marriage, and the aggravation of a troubled youngster. The Indian woman has been a peaceful sufferer for a long time. She's played the roles of wife, mother, sister, and small girl, but she's never been
able to assert her own identity. In "A Matter of Time," Kalyani emerges as the original's most stable character. It's a sad story, but one of amazing tenacity and perseverance. Sumi's existence mirrors Kalyani's own journey, allowing her to let go of the past and confront her own messed-up marriage.

Shashi Deshpande must overlook the potential of a woman taking responsibility for herself and breaking free from her cocoon of self-indulgence in order to extend her self-assurance wings. Both Shripati and Gopal have embraced a form of sanyas, which means they've ceased housekeeping admirably early and before they've completed their responsibilities. The ladies have been assigned housekeeping. Sumi attempted to reclaim herself through cultivating, learning to ride a bike, being financially self-sufficient, and performing plays. Maybe she's already taken on the householder's obligations before the novel's end. It is Aru who takes charge at home, doing all the things that have to be done.

“She has the concentration of a rope-walker, holding the weight of her grief in her two hands, not as if it is a burden, but to balance herself.” She tells Gopal, “Yes, Papa, you go. We’ll be alright, we’ll be quite alright, don’t worry about us.” (Deshpande, 246)

The author has established herself as a writer with a keen understanding of female psychology. She focuses on marriage in order to highlight the tradition of grooming a lady for a domestic task [15]. Her works depict man-made man-centric ideals and the modern Indian woman's dissatisfaction with being a part of them. Shashi Deshpande uses this perspective of current social realities as viewed by women. In the same way that introducing the universe of mothers, daughters, and spouses infers introducing the universe of fathers, children, and husbands in a roundabout way, introducing the universe of fathers, children, and husbands infers introducing the universe of fathers, children, and husbands in a roundabout way. Her youthful, fearless women stand up to man-centered beliefs and the traditional way of life. Abstinence, penance, tolerance, commitment, and silent endurance are commonly associated with what we consider to be the ideal lady. Kalyani, Sumi, and her little children Aru are probed in 'A Matter of Time.' The novel by Shadhi Deshpande depicts how a young lady's exceptional circumstances, social reality and character, and mental development influence her personality.

### 4. CONCLUSION

Shashi Deshpande's depiction of Indian working-class women is feministic in nature, emphasising the assertion of one's own independent self. Her characters demonstrate a balance between tradition and progress; tradition addresses the Indian way of life, while innovation addresses the autonomous individual self. While Shashi Deshpande isn't a devout feminist, he has some noteworthy opinions regarding how women's voices are portrayed and their desire for character. As a result, Shashi Deshpande is revisiting women's roles in the public spotlight in order to figure out who she is. It's the existential struggle of a delicate spirit against the cruel double norms of a masculine petty society. Her ladies demonstrate confidence by overcoming the dread and embarrassment they have experienced. Her female figures refused to be suffocated and knelt in front of manly force. Deshpande's female
reasonableness and expertise provide a human touch and mental profundity to women all around the world.

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