



A review of womanhood and motherhood in selected novels of Shashi Deshpande

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Abstract : Shashi Deshpande has received prestigious Sahitya Academy Award for her 5th novel, 'That Long Silence' published in 1989, she uses very first person narrative to register female's protest against male dominated society in novel. Her protagonist is an educated, middle class female that turns into a helpless victim in marital life and also its duties. Her females protagonists are in continual search for their 'Selves'. novel opens with Jaya as well as her husband Mohan shifting back into old Dadar flat in Bombay from the lavish huge house of theirs at Churchgate. Their 2 kids Rati and Rahul are away on an extended trip with the family friends of theirs. Jaya's 2 days remain in Dadar flat is in quiet resentment paves way for self criticism and also self evaluation. In her re-examination of the married life of her, she discovers that she's not really satisfied. Happiness in the married life of theirs is just on illusion. Jaya doesn't enjoy the individuality of her. Like mythical females - Sita following the husband of her into exile, Savitri dogging Death to reclaim the husband of her, she follows the husband of her. In this particular novel 'That Long Silence' Shashi Deshpande reveals strong consciousness of Jaya. She's not really a structurally patterned female of traditional Indian society.

1.6.6 A Matter of your time (1996)

Key Words : Womanhood, Widowhood And Motherhood

Introduction : Shashi Deshpande's fiction takes type of redefining female's culture and identity in Indian context.' A Case of Time' explores complex connection within a prolonged family; it traces history and also explanation of transformation of philosophy of living. 4 generations of females have 4 distinct kinds of ideology within exact same household, drawing change in course of social historical past and also ideology through the specific experience of theirs. Deshpande's females try to reassert the spot of theirs in the loved ones of theirs on time frame of equality plus their individuality. novel begins with psychological journey of Sumi and finishes with Aru's realization of self. Previous memories, roots and experiences of her ancestors assist Aru to find her own personal identity. For very first time Deshpande has attempted to provide voice to a male character Gopal who's looking for meaningfulness in the presence of his. But finally she shifts to female characters those that are dealt a lot more prominently. novel opens up with explanation of home, named Vishwas And Sumi's go back to this particular home together with her 3 daughters Aru, Seema and Charu, after her husband



Gopal's desertion. In this particular huge house her parents Shripathi and Kalyani were living in oppressive silence for 30 5 years, there's no ' Vishwas' (Trust) between Kalyani and Shripati, few that reside in that huge house, had not spoken to one another for 30 years. novel revolves round 4 generations of females - Manorama who's old, but the portrait of her on wall structure symbolizes tradition as well as the value of its, next generation is represented by Kalyani, a suffering wife as well as 3rd generation is Sumi, a deserted wife and in fourth generation is Aru, Seema and Charu representing independent contemporary females.

1.6.7 Small Remedies

In' Small Remedies' (2000) Shashi Deshpande portrays world of females, most of them represent contemporary females, who don't think that females are inferior beings & should stay submissive and passive, rather they're asserting the identity of theirs. They've created an innovative concept of morality. Leela and Savitribai represent contemporary females that are courageous and ambitious and build themselves through politics and music, in male dominated society. In narrating anecdotes of Savitribai, Muni and Leela, protagonist Madhu finds her own moral and also physical self, simply being our person not being someone for others. Leela and Bai had great confidence in themselves they'd courage to experience consequences of effort made by hem. 2 ambitious characters are Savitri Bai Indorkar and Leela, and also 2 submissive characters are Muni. novel, narrator, and Madhu starts with explanation of tiny town Bhavanipur village wherein Madhu narrator visits produce biography of Savitri Bai Indorkar, "the grand de dame of Gwalior Gharana."...Character of Savitri Bai is an epitome of courage, and power

Small Remedies is an important novel illustrating feminine sensibility as well as female identity of 3 females that are different. With an over ruling theme of self discovery, additionally, it deals with subjugation and oppression of females in a standard Indian social order. Irrespective of hierarchical religious plus monetary status females are oppressed by problems and norms in a male dominated world. 19th century feminist activist Tara Bai Shinde in her important work A Comparison between females and males expresses the anger of her against contrast between convenience for both women and men: "You shut females up constantly in prison of household, while you try gathering your very own value, getting Mr Sir", Small Remedies highlights proneness of females to vulnerability regarding status, rights, power, responsibilities and privileges. Many main female characters in novel are put through gender discrimination but Savitribai Indorekar is one who dared to pick a challenging and independent life. Bai married



into an affluent Brahmin family elopes with a Muslim table participant to be able to be recognized as an excellent classical singer. She's looked down upon still by the child of her for her inappropriate behaviour. Yet Bai didn't discontinue following the dreams of her.

Shashi Deshpande absolutely follows ideals of liberal feminism focusing female's potential to attain gender equity through the actions of theirs and also choices. theme of resistance works on both psychological and domestic ph levels in Small Remedies. Jaya of That Long Indu and Silence of Roots & Shadows are portrayed as writers comparable to Madhu of Small Remedies. Both Indu and Jaya use writing as a method of opposition against conventions while to Madhu, writing is a kind of escapism to overlook haunting memories of Adit. Deshpande through method of met fiction comes out mental resistance of Madhu to recognize death of the son of her and Som's indifference towards her. Madhu as biographer of Savitribai is not in a hurry to pen down guide. Her publishing movements on parallel to her arriving terms with her very own personal trauma. narrative moves on, "like a raga, starting with aalap, continuing with vistaar, and slowly gaining momentum in a quickening spiral of suspense gradually to attain a cathartic calm". experimental psychologist Norman Maier comments on practice of creating "A writer should thus conquer ALL resistance: intellectual", emotional, and habitual (Maier). While for Madhu composing about Savitribai takes her into a psychological private realm. Madhu asserts, "The energy of writer is strength of creator". Madhu experiences all phases of writing process and tries to closely look at her character: Savitri Bai. Nonetheless writer in Madhu just associates herself with Bai's life instead seriously writing/ producing something brand new from it.

The female characters in Small Remedies are facing marital discord. They practically all fight in household sphere to be freed from clutches of males & be self reliant. Marriage calls for mutual obligations. There's a good deal of responsibilities and responsibilities regarding marriage for partners. Arunima Baruha notes qualities of perfect wife. She observes that "the perfect female is devoted wife who's ready to suffer all sorts of adversities for benefit of loyalty to the husband of her. She's no distinct existence. As Ardhangini she's her husband's partner in Dharma, Kama" and Artha. This's not seen to be totally practiced in all households and marriages. In novel Leela, Madhu, Shailaja and Savitribai are married females. Only latter is portrayed as a great wife whereas others are one of the ways or any other being observed somewhat slipping away from archetypal functions. Leela's next marriage to Joe, Savitribai's elopement with Ghulam Sahib and Madhu's untimely confession to Som about the sexual abuse



of her tend to be shameless and evil actions in prejudiced eyes. On contrary, Savitribai's father-in-law's illicit connection with a Thumri singer, Som's premarital connection with Neelam and also Dalvi's sexual exploitation of Madhu aren't taken into consideration by moralists. In *Small Remedies* Deshpande stresses strict framework within what females really should spend their lives: "Rules are customized for daughters, but daughter-in-laws carry pounds of honour of loved ones, the status of its, its izzat". Deshpande thus obviously highlights stereotypical categorization of "women as other" who'd "never be equals of man" (Beauvoir).

Shashi Deshpande depicts an expression of girly sensibility through exploration of womanhood, widowhood and motherhood in *Small Remedies*. In her eyes womanhood calls for some collective experiences. Each female has inborn maternal instinct. Otto Roth field comments on good association between motherhood and womanhood: "To grasp her as she really is she must be seen also being a mom. For if love is a duty of womanhood, biologically characteristic of motherhood is much additional important" (Roth area IX). Hence motherhood appears to be consummation of womanhood. In novel, Madhu and Savitribai are portrayed as natural mothers but Leela's maternal instincts overrules. Munni rejects the connection of her with Savitribai for well-known factors while Aditya distances himself from Madhu for individual benefits. Both of them are not able to get together with the mothers of theirs. Madhu discovers Bai's indifference to Munni undesirable as she herself is a grieving mother. Aditya's death gives her a tough blow whereas Bai is unaffected by Munni's loss. Bai and Madhu are thus of contrasting characters. Madhu narrates: "When I explore mirror, I see just what I wish to experience: a mother, a loving mother... Puta Moha. Indeed, I'm obsessed with my son". Madhu is sort of a replica of Kaikeyi of Ramayana who blames herself for losing the very own son of her. Leela though not a natural mom appears to be a caring step mother and second mother to Madhu and tony- Paula respectively. Paula is very displeased with Leela while Tony along with Madhu regard her as their very own mother. novel more reveals Paula has no kids. Deshpande through her characterization portrays that "Childlessness is most detrimental curse people might imagine for the opponents of theirs since early times".

Widowhood is a significant issue of females. Adinarayana Reddy in *Problems of Widows of India* claims that "In widowhood, a female joins a group of females among nearly all marginalized and invisible". Widows usually feel insecurity plus their selfhood stays questioned. In *Small Remedies* Leela really are a widower & a deglamourized figure. Unlike



ostracized section of widows Leela gets definitely involved with societal issues and also stands for them. She helps to keep remaining in her husband's home even after the demise of his and educated her brother-in-laws. Her cross caste remarriage to Joe keeping her identity shows the determination of her in self hood. Savitribai and Madhu may additionally be classified as widows if widowhood is identified as a state of owning losing one's spouse not only as a result of his/her death. mental consequences of widowhood are a lot apparent in Madhu as she ruminates over the previous memories of theirs and wants for a much better life with Som.

Shashi Deshpande's novels focus on female protagonists confined in 4 walls and happen to be in a conflict between modernity and tradition. To Deshpande traditions are social and moral values for co existence & modernity is assertion of one's own identity. Almost all the female characters of her are empowered, educated, and modern females though society labels them subaltern. Madhu, Savitribai and Leela are just a couple of among them. Savitribai and Madhu walking out of wedlock are post modern day females. Leela on hand is a powerful Leftist female and out appropriately admits to anyone her hatred towards Gandhiji's concepts of Satyagraha and Ahimsa. However both Leela and Madhu admire & uphold familial values of Indian culture and tradition. Savitribai though strongly linked with Indian culture through regular music doesn't appear to be respecting familial values as various other duo.

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