Chapter – 7
The Review of the Related Literature
The Review of the related Literature :-

Marudanayagam, P. Strikes the right note when he writes in *Decolonisation And After : Studies In Indian And Canadian writing* that if Indian English fiction has arrived breaking through age. Old Indian diffidence and western skepticism it is due to its abundance and variety, its superb handling of innovative techniques and last but not the least, it's mastery of the English language. The question whether Indians were really capable of using English.

Gupta, Ramesh kumar points out the distress that is in his book *The Existential Predicament*...... His distress is about women, who feels after divorce and alienation in the Indian society springs directly from the existential predicament. In the same book *Nayantara Sahagal* analyses her marriage in her own words. She said for the first time she came across the shocking assumption of inequality, a man's ego and ambition. She learnt must be served first. In case of conflict, the man's prevail. She was uneasy and restless adjusting to the demand of a personality i.e. husband.

Surendran, K.V. illustrated minutley the programme of gynocritics in his book named *Women's Writing In India* He explained that this particularly gynocritics programme is to construct a female framework for the analysis of women's life, to develop new models based on the study of female experience rather than to adopt male models and theories. Gynocritics begin at the point when we free ourselves from the linear absolute of male literary history stop
trying to fit women between the lines of the male traditions, and focus instead on the newly visible world of female culture.\textsuperscript{3}

\textbf{Krishnaswamy, Shanta} pointed out the various facets in the writing of Shashi Deshpande through her book named \textit{The Woman In Indian Fiction In English. (1950-80)}. She explained that although the author's concern are often socio-economic, although she is being serious lacks of touch of humour and gentle irony that lights up the work of her contemporaries like Narayan and Mulk Raj Aanand, She has made her own significant contribution. She shows that the Indian woman that there are other human beings like to caught in similar or worse predicaments.\textsuperscript{4}

\textbf{Sahagal, Nayantara- The Day In shadow (1971)} came out with the rise of women's liberation in the west. In this novel Nayantara Sahagal unfolds the feminists position and elevates the consciousness and the critique of society with power-partition involved in them obviously along with the political theme, this novel is also preoccupied with the modern Indian woman's quest for self realization and sexual freedom.\textsuperscript{5}

\textbf{Naikar, Basavraj} explained in \textit{Marital Disharmony In Anita Desai's Novel's} about the Anita Desai's sensitive insight, which reflects through the characters of her novels particularly the female characters and her brilliant use of her language to picturise the inner world of her characters. Even in her very first novel, \textit{Cry, The Peacock} She attempts to inscape the turbulant inner world of its protagonist, Maya whose neurotic condition is brought about by a variety of factors including marital discord, barrenness and psychic disorder. Anita Desai is one of the very perspective and consistent explorer of the inner life.\textsuperscript{6}

\textbf{Mehta, Rama's} novel \textit{Inside The Haveli} portrays the lives of women in Rajasthan, who continue to live in purdah. The locale in Udaipur, where all the traditions and customs are followed by these women. The protagonists of this
novel named Geeta, the girl with modern values gets married to professor from an old aristocratic family of Udaipur. She always becomes outsider in the Haveli. She is not able to live within the high walls of the mansion and yet cannot escape from a tradition that slowly takes her closer into its fold. The novel puts forth the wide gap between men and women in the haveli.

Pathak, R. S. is aptly points out the various important dimensions of the writing of Shashi Deshpande in his book named *Quest For Identity In Indian English Writing Part - II*- that women's struggle, in the context of contemporary Indian society to find and preserve her identity as wife, mother and most important of all, as human being is Shashi Deshpande's major concern as a creative writer and this appears in all her important stories.

Jain, Jasbir points out the realities of Shashi Deshpande's writing through the book named *Gendered Realities, Human Spaces : The Writing Of Shashi Deshpande* that she is worked through historical and traditional context explored psychological conflict and inner spaces brought together time and space to create narrative meaning and has related to multiple literary translation of language, gender and culture. Yet the act of writing has more often than not been submerged into the fact of being a woman. Deshpande's time again has observed that the two do not work within power relationships that neither of the two needs to be submerged or subordinated to the other. The relationship it is necessary to accept, is one similar to the relationship between form and content.

Shashi Deshpande's apparently contradictory remarks to her interviewers lent further support to it. Asked whether she would like to call herself feminist? She replied to Gangadharan Geetha in *Denying The Otherness (Interview)* that yes, she would. She is a feminists in the sense that she thought, women need to have a world which we should recognize as a place
for all of us human beings. There is no superior or inferior; we are two halves of one species. She fully agree with Simone De Beauvoir that "the fact that we are human, is much more important than our being men and women." She thinks it is her idea of feminism.10

Shashi Deshpande admits the influence of the Western Feminist writers, but only 'to a small extent'. She told one of her interviewer Riti, M.D. in There's No looking Back (Interview) that one never knows what influences one as a writer. She had read a lot of feminist novelists and understands what they are trying to say easily. However she began reading feminist writing has reflected feminists idea right from the start.11

Faucault, Michel comment in The History of Sexuality that it is very important thing- the novelist has not ignored body and its demand. Sexuality must be thought of as a kind of natural given which power holds in check...... it is the name that can be given to a historical construct : not as a furtive reality that is difficult to grasp but a great surface network in which the stimulation of bodies, the intensification of pleasure, the incitement to discourse......... are linked to one another.12

Seldon, Raman pointed out in A Readers Guide to Contemporary Literary Theory that it is the hightime for we should understand a woman. The time has come when woman's "body must be heard " and " woman must be uncensor herself, recover her goods, her organs, her immense bodily territories which have been kept under the seal. She must throw off her guilt.13

Shah, A.M. commented in The Family In India : Critical Essays that there are three or four generations of male related to a male ego as a grandfather and his brothers and cousins, sons and nephew and wives of all these male relatives, plus the ego's own unmarried sisters and daughters.14
According to Shashi Deshpande, everyone has to live within relationships and there is no other way. While talking to Vishwanatha, Vanamala in *A Woman's World....... All The Way! (Interview)* she emphasized that it's needed, it is necessary for women to live within relationships. But if the rules are rigidly laid that as a wife or mother you do this and no further, then one becomes unhappy. This is what she have tried to convey in her writing.

**Beauvoir, Simone De** explained the concept 'empty liberty' this loneliness urged many women novelist's to boldly subject the institution of marriage to an objective critical examination in *The Second Sex* that in the early years of marriage the wife often lulls herself with illusions, she tries to admire her husband whole heartedly to love him unreservedly, to feel herself indispensable to him and the children. And then......She sees that her husband could get along very well without her. The home no longer saves her from empty liberty; she finds herself alone, forlorn, a subject; and she finds nothing to do with herself.

**Paul, Premila** illustrates about the various facets of Shashi Deshpande's writings in *The Dark Holds No Terrors : A Call For Confrontation* that Deshpande explores various dimensions of marital relationships She juxtaposes the various stages in the life of Manu and Saru to analyze the factors responsible for disrupted relationship. The novel basically deals with the marriage on the rocks. It explodes the myth of man's unquestionable superiority and the myth of woman being a martyr and a paragon of all virtues.

**Dr. Swain, S.P.** looks at the protagonist's of Deshpande's *Roots and Shadows* restlessness and her non-confirmity about her job as 'the inner struggle of an artist to express herself. He comment in *Roots and Shadows : A Feminist Study In Bhatnagar* that through the character of Indu, Deshpande is
portraying the inner struggle of an artist to express herself, to discover her real self through her inner and instinctive personality. i.e. creative writing ....He is a barrier of her feminine urge for self expression since he believes that one person like Indu can do nothing against the whole system by wielding her pen.18

**Bhatnagar, O.P.** Comments about the end of the novel - *Roots and Shadows* with a hote of affirmation in *Indian Womanhood : Fight for Freedom in Shashi Desphande's Roots and Shadows* that the protaogonists, Indu asserts her individuality as a woman and also as a partaker in the endless cycle of life. She looks at the life with possibilities of growth. In the journey of individualism, she discovers the meaning of life. Bhatnagar further remarks that in the end of the novel comes the realization that freedom lies in having the courage to do what one believes in is the right thing to do and the determination and the tenacity to achieve to it. That alone can bring harmony in life.19

**Deshpande, Shashi's** opinion regarding the end of the novel *Roots and shadows* mentioning in *On The Writing Of A Novel* that for it is true that alternatives are never so neatly laid out; choice can never be so definite. Most of us stroll through life; recognizing the crossroads only when we have gone past them. We rarely choose any road deliberately; the choice is most often a chance, a casual one. Sometimes she wonder it for her Indu stood at one of those crossroads, pointing out the way she yet each time she looked back, there she is, Indu with her pointing finger. May be, at any rate she turned her away from the road of exaggeration of solemnly. One can always laugh, even at oneself.20

**Atrey, Kirpal** illustrated the different aspect of Shashi Deshpande's writing in *Shashi Deshpande : A Feminist Study Of Her Fiction* that Men generally assume that once a woman is fulfilled, She should stay that way. Once he has proven his love, she should know it forever........from the male point of
view, this attitude makes perfect sense. Woman find this attitude hard to accept. It is just plain inconsistent with their internal reality. A woman needs to be reassured that she is special, worthy, understandable, and lovable. Men also needs to be reassured, but they get that encouragement, mainly through their work. Women, however, primarily need reassurance through their relationships.\textsuperscript{21}

**Tripathi, J.P.** Commenting on Urmila, the protagonist's of *The Binding Vine* relationship with her husband in the book named *The Binding Vine And Indian Ethos* that Urmila, the Sailor's wife and college teacher, is more self-reliant and has an identity different from that of her husband; she is self-respecting and does not want to live on Kishore's money. She is, however, a sensitive vine that needs Kishore as an oak to entwine herself around.\textsuperscript{22}

**Borse, Ashok** comment that Deshpande through her novels presents the process of forming a gender identity and the vital role played by the mother in this process, in his *A Study Of Conflict Between Mother And Daughters On Certain Psycho- Social issues : A Dissertation* that - The adolescent girl feels to be different from her mother in her taste, in entertainment, in art, in politics, in educational and occupational choices etc. The mother uses the authority and sometimes even arbitrarily irritates the feeling of stress in the adolescent girl who is increasing in size, strength and knowledge about the world. She even turns out rebellion in continuation with the unconscious parent child rivalry of early childhood. The daughter is now no more a child. She has and adult sized body, adult instincts and adult anger.\textsuperscript{23}

**Pal, Radha Binod** pointed out the facts about the marriage necessity and status of women in it very acutely in *The History Of Hindu Law*. She explained that The Vedic Society also was patriarchal and male-dominated. The household was ruled by a household, who wielded almost absolute control
over all other members of the family and his wife was bound by a strict tie of life long duty and obedience.24

Altekar, A.S. quoted finely about the position of women in marriage in life The Position Of Women In Hindu Civilization. He quoted that marriage in fact, was a religious necessity for both men and women, but neither could reach heaven without being accompanied by his or her duly married spouse. The vedic woman being Sahadharmini or Patni had the fullest right to participate in all the religious ceremonies with her husband. She could also sacrifices independently and was not regarded as an impediment in religious pursuits. She was the joint- owner of the household with her husband though in actual practice she was the subordinate partner.25

Sree, Prasanna's book named Women In The Novels Of Shashi Deshpande : A Study describes the opinion of Mulk Raj Anand, while thinking about the issue of rape that no woman in our land is beyound the threat of rape, because of the suppressed energies of the male, through the taboos of patriarchy which deny sex before marriage and make male into wanton animals who assault any possible victim when possessed by lust.26

Poovalingam, N. emphasizes the fact about the total dependence of the household is on the male about the protagonist's husband Gopal in A Matter of Time through the book named - A Matter Of Time : Beyond The Stranglehold Of Women. He illustrates that the Gopal's desertion of his family signifies the Vedic renunciation Freeing "himself of all bondage" is not entirely convincing. Gopal abandoning the family is not the result of saturation in the worldly life. He is more a withdrawal in pain than a renunciation due to contentment. Moreover, Gopal's Predicament is more akin to the existentialist's. His life has nothing to offer in lines corresponding to the vedic stages of man's life.27
'Knight, George. W. explained in the *Journal For Biblical Manhood And Womanhood* about the book of I. Howard Marshall- named *Mutual Love and Submission In Marriage* He states his objection to the following these text as they are written in this modern world by his title in which "mutual" governs not only "love" but also, and more importantly the word "submission" He argues that this "adjustment to the changed circumstances is required, as can be seen by a consideration of the material about children and slaves. For Marshall only the "submission" which Paul asks of the wives cannot be followed as stated, and that everything else. 28

Saucy, Robert points out in the *Journal For Biblical Manhood And Womanhood* about the issue named *Male and Female In the New Creation* written by Fee. Gordon D. He describes that there is neither Jew nor Greek, slave nor free, male nor female, for you are all one in 'Christ Jesus". This text represents the new order among God's people in the new creation. Thus to give continuing 'significance' to a male authority viewpoint for men and women, whether at home or in the church, is to reject the new creation in favour of the norms of a fallen world. 29

Duncan, Ligon J. (III) illustrated in his article named *Equality with and without Innocence : Genesis 1-3* in the *Journal For Biblical Manhood And Womanhood* that is the character Richard Hess, Old Testament professor and husband of a presbyterian church (USA) Minister, has the unenviable task of attempting to make a positive case for evangelical egalitarianism and to reply to the moving and pastoral exposition. Hess begins well when he acknowledges that 'Genesis 1-3 may contain more doctrinal teaching concerning humanity as male and female, as well as the state of the fallen world, than any other single text in the Bible. 30
Ashaq, Hussain. P. focused in his article named *Caressing the white Body: A Bleak Hope in Ann petry's 'The Narrows'* through the journal - *The Criterion: An International Journal In English* about the Racism and Sexism that are inseparable part of Afro - American women's fiction. Right from the first black woman poet Phyllis Wheatly to Alice Walker, Racism and Sexism have been the unavoidable themes. The researcher is going to feel the pangs of horror and dilemmas of the black people in general and women in particular.31

Pandit, Banseebiharee remarked about *Postmodernism and Feminist Research* article published in *Shikshanateel Marmadrishi* He exemplified that postmodernism refers to an age which has lost the Enlightenment belief in emancipation and progress through more knowledge and scientific research. While Feminist research has emerged as a legitimate, relevant and popular about taken for granted sexist practices and the gender blindness of government and community practices that displaced, ignored and silenced women, led to an unequal and discriminating social order. So Feminists Research is research on women, by women and for women 32

Fang, Xiangshu. explains about *Construction of Womanhood in Confucian Texts For Girls* published in the journal named *Studies in Literature and Language*. He illustrates that The Confucian standards set out for girls can be seen to be highly rigid; calling upon a strict adherence to a number of ideals set out by the 'Classic for Girls.' The concept of male dominance in these texts fully expresses the divine rights of Heaven fathers and husbands. These spiritual bonds act as an extreme form of discrimination against and oppression of women without regard for their characters.33

Rembhotkar, Sonali N. Points out the *Parents- Child Relationship in 'Roots and Shadows' by Shashi Deshpande* in the article published in journal named *Shikshan Sanvedan*. She explains that Shashi Deshpande picturize
different social and psychological dimensions of the human relationship. These relationships are strange and peculiar. Indu, the protagonist though honestly confesses her guilt herself becomes a new but more authoritarian akka. She has to preside over the destinies of all the members of the large family.34

**Singh, Jitendra** emphasized on *Psychological Bonding of mother and Daughter: A study of 'The Dark Holds No Terrors' through the article published in The Criterion: An International Journal in English* He explains that the furnished novel by Shashi Deshpande having does not limit itself to depict the complex mother-daughter relationships with a woman as the central figure. Deshpande probes the universally relevant issue of human relationships. In Deshpande's words "Saru, the protagonist was overcome by a queer sensation, as if everything was unreal. Her own body felt insubstantial. There was a feeling of weightlessness that made her almost euphoric.35
References

1) Marudanayagam, P. *Decolonisation And After : Studies In Indian And Canadian Writing*. Creative New Literature's series - 32 Creative Books: New Delhi; 1999


3) Surendran. K.V. *Women's Writing In India*. Sarup and Sons : New Delhi ; 2002


23) **Borse, Ashok** *A Study Of Conflict Between Mothers And Daughters On Certain Psycho- Social Issues.* A Dissertation Submitted to the South Gujarat University. Surat; 1998.

24) **Pal, Radha Binod** *The History Of Hindu Law* Calcutta :


26) **Sree, Prasanna** *Women In The Novels of Shashi Deshpande : A Study.* Sarup and Sons : New Delhi; 2003.


29) **Saucy, Robert.** *Journal For Biblical Manhood And Womanhood.* In article 'Male And Female in The New Creation' by Gorden D. Fee. Biannual Publication : Kentucky; 2004.


33) **Fang, Xiangshu.** *Studies In Literature And Language*. In the article 'Construction of Womanhood in Confucian Texts for Girls'. Vol. 5. No. 2 : 2012.
