CHAPTER VII

CONCLUSION

To conclude, the thesis has attempted a comparison of the social and cultural perspectives in the novels of Shashi Deshpande and M.K. Indira. The sensitive nature of the question 'marginality', the marriage crisis, cultural crisis, changing scenario of joint family into single family concept, the Brahmin domination on women (are) absorbed into its structure of the sociological features and philosophical abstraction to the female. The cultural and sociological feature of Purushapradhanya, and Prakriti Pradhanya, pushed her into the carner - these realities, their novels record and reflect in a very broad spectrum of the experience of life. For instance, the struggles of Shashi Deshpande and M.K. Indira’s protagonists for harmonious survival in a socially rigid and cultural dogmatic society.

Finally it must be pointed out in all that the present research work is not the first one to deal with comprehension of the complex problems faced by women in India. The sum-total of all enquiries by the well-meaning critics and observers of our society - which, of course, includes the creative writers as they are our foremost critics - is that social and cultural status of our women must change. Socially and culturally they
have been exploited by the male for too long. It is not desirable that this serves as a metonym for standard living. The practice of social inferiority and a mother image, and ‘marignalization’ has failed to fulfill its promise of dignity, equality, individuality, happiness and peace. This inherent contradiction in our attitude is highly questionable.

Thus Shashi Deshpande and M.K. Indira perhaps, not only projected a different image of women who had hitherto been portrayed as sex objects, but also depicted them originating subjects of more or less univocal / universal ‘voices. In this regard, Shashi Deshpande and M.K. Indira can be viewed as writers who have contributed in a significant way to place women at central position, socially and culturally. By doing so they have focused on the seminal roles women have been playing all along not as sex-objects, but as the sturdy source of serenity in the boisterous world of male domination. Shashi Deshpande’s language of creativity in English and therefore, one presumes, she has wider reach. But still, an attempt is made in the thesis to bring her and M.K. Indira on a common platform as the consciousness working in them has a kinship in revealing to us the specific problems faced by women in India today.