CHAPTER -II

FEMALE CHARACTERS:
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Shashi Deshpande is a twinkling star in the galaxy of Indian English Literature.

With ever ten titles to date, some of which have been translated into various languages of the world, Shashi Deshpande has emerged as an outstanding novelist on the literary scene. She has taken up the cause of women most ardently and represents India in contemporary Indian literature, as well as in the English-speaking world with great distinction. Acclaimed by the reading public as well as by the Sahitya Akademi and other literary organizations, she is regarded as a forceful Writer, with an excellent command over English language. There constant dialogues communicate with her readers lively.

We can witness that the civilization, at its dawn, has seen the woman fighting for her freedom in the male-dominated society. Though half of the total population of the world, woman is a victim of male oppression and 'Feminism' has emerged neither as a fad nor a logical extension of the civil rights movement. The inequities
against which the feminist protest-legal, economic and social restrictions on the basic rights of women—have existed throughout history in all civilizations. Naturally the principles of feminism were articulated long ago. Women's liberation seems new only because it follows a lull in feminists activism.

The term 'Feminism' was first used by the French dramatist Alexander Domas, the younger, in 1872 in a pamphlet 'L' Hommefemmi, designate the then emerging movement for women's rights. It gradually emerged to be world-wide cultural movement to secure a complete equality of women. With men in the enjoyment of all human rights—moral, religious, social, political, educational, legal, economic and so on. India, too, did not lag behind in this historic movement. When the new Indian constitution was adopted, all women were infranchised. The constitution gave women same social and economic rights as men would enjoy.

So on the face of it, the picture of the movement for the women's rights makes one think as Paradise Regained. But a careful close look at the movement also
makes one see the underlying reality like Shakaspeare's fairyland as mirrored in A mid summer Night's Dream. The crux of the problem is that man-woman relationship has, on the whole, evolved through centuries on a set pattern i.e. man to rule and woman to obey; man the master, and woman, the slave; man the god, and woman; the devotee; man for the field and woman for the hearth and so on:

Simone De Beauvoir in The Second Sex has considered the terms "Masculine" and "Feminine" symmetrical only as a matter of form on legal papers. In reality, the relation of the two sexes is not quite like that of two electrical poles, for man represents both the positive and neutral as is indicated by the common use of man to designate human-being in general, where as woman represents only the negative, defined by limiting criteria without reciprocity:

"........A man is in right in being a man, it is the woman who is in the wrong. It amounts to this: just as for the ancients there was an absolute vertical with reference to which the oblique was defined. So there is an absolute human type, the Masculine"
The word "Feminism", however, must be understood in its broadest sense as referring to an intense awareness of identity as a woman and interest in feminine problems.

The early editions of The Oxford English Dictionary defined feminism as a state of being feminine or womanly as did the 1901 edition of The Dictionary of Philosophy. By 1906, however, the Dictionare De Philosophies defined "Feminism" as a position favourable to the rights of women. The Webster's Dictionary defines the term "Feminism" as "The Principal that women should have political rights equal to those of man" and "The movement to win such rights for women."

Feminism surfaced in the Western world as a movement in support of the same rights and opportunities for women as for men. 'Feminism', in brief, is meant both "the awareness of women's position in society as one of disadvantage or inequality compared with that of men and also a desire to remove those disadvantage". According to Alice Jardine, feminism is "a movement from the point of view of, by and for women".
Deshpande has portrayed the female characters as "new Indian woman" with her dilemmas, and efforts who try to understand herself and to preserve her identity as wife, mother and, above all, as a human being in the tradition-bound, male-dominated Indian society. The Indian female's plight is a part of a general human predicament, though her experience is significantly more intense. Virginia Woolf points out the differences in male and female experiences, and their expressions in literature are different. She says "There is the obvious and enormous difference of experience in the first place, but the essential difference lies in the fact not that men describe battles and women the birth of children, but that each sex describes itself."

Such a sensible woman writer would like to be read as a human being but not as a surrogate for others.

Deshpande's novels contain a lot of material for feminist thought: women's sexuality, the gender roles, self discovery and so on. But she can be called a 'feminist' if at all, only in certain specific sense. The interview given to
Lakshmi Holmstrom throws significant light on her instance:

"I now have no doubts at all in saying that I am a feminist. In my own life, I am a feminist. In my own life, I mean. But not consciously, as a novelist. I must also say that my feminism has come to me very slowly, very gradually, and mainly out of my own thinking and experiences and feelings. I started writing first, and only then discovered my feminism. And it was much later that I actually read books about it."\(^5\)

To Desphande, no feminist theories will solve female's problems—specially in the Indian context. Elucidating her viewpoint she further remarked.

"But to me, feminism is not a matter of theory, it is difficult to apply Kate Millett or Simone De Beauvoir or who ever to the reality of our daily lives in India. And then there are such terrible misconceptions about feminism by people here. They often think it is about burning bras and walking out on your husband, children etc. I always try to make the point now about what feminism is not, and to say that we have to discover what
it is in our own lives, our experiences. And I actually feel that a lot of women in India are feminists without realizing it.\textsuperscript{5}

We can say that it is a highly sensible approach. Deshpande, unlike hard-core feminists, does not agree that being a wife or mother is something that is unnecessarily imposed on a woman. According to her, "It's needed" She craves for "a greater sense of balance" self-confessedly, she feels trapped in the woman's world. She says,

".............may be I want to reach a stage where I can write about human beings and not about women and men.........For I don't believe in having a propagandist or sexist purpose to my writing. If her writings present such a perspective, it is only a "coincidence."\textsuperscript{6}

Feminism is, thus, to break up the masculine "Image" seen in the "mirror" of woman- "looking glasses" of Virginia Woolf....that reflects the image "of man at twice its natural size"\textsuperscript{7}. Unlike in Freudian psychoanalysis, in Lacan's psychoanalysis, the phallic power is symbolized by the signifier, which is projected as more powerful than the subject who fades and suffers castration. The
banished subject is represented as "absence". But it is the "autonomy of the signifier"\textsuperscript{8} that is exposed in feminist writing. In Lacanian psychoanalysis, phallocentrism is the "symbolic order", and is language that "it linked with the Law of the Father", which censors and represses in order that "discourse may come into being", says Julia Kristeva, She further adds, "woman is the silence of the unconscious which precedes discourse. She is the 'other', which stands outside and threatens to disrupt the conscious (rational) order of speech"\textsuperscript{9} Thus the gendered human subject (woman), the defile of the signifier, enters into the symbolic order, there by suggesting a resistance of the subject which is the barred subjects, barred by the signifier. This gives rise to a representation by the repressed subject, and this representation is now the feminine discourse.

Thus the feminist position is to deconstruct the linguistically genderized view, "he" or "she", and to subvert the symbolic order that is the "Law of the Father," marked by the signifier of the phallus and the castration complex all aiming at the loss of sexual difference.
Feminism as a mode expressing woman's world view is an ongoing process in that sacrosanct male values which come under attack.

Feminism is often political when women stake a claim to this rights and privileges sensitive women writers do not lose right of their plight in our society, and feminist agenda is based on the principle of similarity and difference—similarly because "woman are human beings like men and therefore ought to be granted equal rights" and difference because "woman are different from men and therefore ought to be granted the right to represent themselves".10

Under the circumstances to talk of feminism and women's rights is no more a futile activity writing about women by women is a clarion call to feminine representation by gynocritics.

If we may apply the feminist approach of the novelist, we can find that in Roots and Shadows (1983), Shashi Deshpande shows not the uncommon experience of a woman, Indu, the central character who journeys across a hostile masculine world, represented by her ancestral
home and the inmates of the grand house. It may be said that this house is the last bastion of social system that is fast fading. In this house nothing is as obvious as the division of male and female worlds. In regard to code of conduct, beliefs, customs and role allocations, women appear to have been born into a taboo world, discriminating them against the male world in clear terms. As a conscious female, Indu comes out with a crusade against injustice meted out to women for centuries for "All women are reformers at heart" and she is "all to reform Indian womanhood". Deshpande in Roots and shadows, reminds us that women do have right to live and not under the shadow of essentialism and biologism.

As a feminist novel, Roots and shadows gives expression to feminine discourse all through: this time not the fabrication of a male protagonist but the pure protean voice of woman herself. It is the female pantheon to whom on altar is created in this novel. The central characters are women. Compared to Akka's formidable power all males in the novel-Anant, Govind, Madhav, Virnayak and even old uncle- are languid. The novelist gives a picture of Akka:
"Since the day Akka had come back, a rich childless Widow, to her brother's house, she had maintained an absolute control over her brother's children. Kaka, even after becoming a grand father, could be reduced to a redfaced stuttering school boy by Akka's venomous tongue" (p.22)

Feminism Recognises the inadequacy of male-created ideologies and struggles for the spiritual, economic, social and racial equality of women; sexually colonised and biologically subjugated. An expression of the mute and stifled female voice denied an equal freedom of self expression. Thus feminism is a concept emerging as a protent against male domination and the marginalisation of women: "Man has subjugated women to his will, used her as a means to promote his selfish gratification, to minister to his sensual pleasure, to be instrumental in promoting his comfort; but never has he desired to elevate her to that rank she was created to fill. He has done all he could do to debase and enslave her mind......"12.
Feminism strives to undo this tilted and distorted image of woman whose cries for freedom and equality have gone, and still go, unheard in a patriarchal world.

Shashi Deshpande has dealt graphically with the problems that confront a middle class educated woman in the patriarchal Hindu society. In an interview Desphane admitted that hers is not "the strident and militant kind of feminism which sees the male as the cause of all troubles". Rather her novels deal with the psychic turmoil of women within limiting and restricting confines of domesticity. Her heroines are not, like the women of Anita Desai neurotic and hysterical - a Maya or a Manisha ever ready to face the "ferocious assaults of existence" as Desai herself told her interviewer. Deshpande does not make her female characters stronger than they actually are.

The Dark Holds no Terrors is another feminist novel not on the basis of the female centrality but it focuses on woman's awareness of her predicament, her desire to be recognised more as a person than as a woman and she loves to live with an independent social image. In
a society where these are considered out stepping the limits, The Dark Holds No Terrors would be considered a protest novel too. Saru's feminist reactions date back to her childhood when she had to contend with sexist discrimination at home. The framework of the novel provides good & scoustics for woman's Voice and establishes that woman, too, has choices in her home and life.

But Shashi Despande does not glorify woman's sufferings. Though she enlists a sufficient amount of sympathy for her protagonist, it is not on the grounds of her being a female sufferer or a martyr in patriarchy. Throughout the novel, Shashi, Deshpande maintains commendable objectivity and avoids generalisations and partial views. In fact, the novel explores questions like "who is the victim and who is the predator? Are the roles so distinct, so separate? Or are we, each of us both?" saru analyses further.

"............there is something in the male............that is whittled down and ultimately destroyed by female domination. It is not so with a female. She can be
dominated, she can submit, and yet hold something of herself in reserve. As if there is something in her that prevents erosion and self destruction. Does the sword of domination become lethal only when a woman holds it over a man?"\(^{16}\)

Though it is a feminist affirmation of woman's strength, it is also suggestive of the destructive nature of woman.

Shashi Despande is certainly aware of the woman's predicament in a male-dominated society, especially when the woman is not economically independent. The novelist has presented the cruelty on woman by woman. As a result, we can see that.........? a woman who is ill-treated by her in-laws, drowns herself in a well. In another reference, we can see the fate of a woman victim who is tied to a peg by the in-laws and fed in the cattle shed. Saru detests such merciless judgment of her mother who dismisses the topic saying,"She perhaps deserved it." The thrust here is not on man's cruelty to woman but woman's cruelty to woman, the internalisation of the patriarchal cruelty by woman.
Feminism is by no means a monolithic term. If one seeks a common strand in a number of its varieties, it is the critique of the patriarchal modes of thinking which subordinate women to men in familial, religious, political, economic, social, legal and artistic domains. This patriarchal ideology teaches woman to internalize these concepts in the process of their socialisation. It brings into focus the concepts of gender which are man-made. As Simone de Beauvoir observes:

"One (woman) is not born, but rather becomes, a woman. It is the civilization as a whole that produces this creature ..........which is described as feminine,"\(^\text{17}\) She further adds,

"The situation of woman is that she.......a free and autonomous being like all creatures.......nevertheless finds herself living in a world where men compel her to assume the status of the other\(^\text{18}\)"

It is interesting to record that a great literature is preoccupied with the androcentric ideology which focuses on the male protagonists providing their females the secondary roles.
Feminism refutes such masculinist approaches to women. It aims at looking at things from "a woman's point of view...........an outlook sufficiently distinct to be recognizable through the centuries."19

The culture that created a Sita and a Gandhari has denied existence to woman except as a daughter/sister a wife/daughter-in-law, and a mother/ mother-in-law. The Hindu society has denied woman the possibility of being a "SHE", a person capable of achieving individuation.20 She is a non-person and as described in Raja Rao's The serpent and the Rope "Woman should not be".21 Man's relationship with woman is most often the bond that exists between a master and a slave. Woman is an object and she is essential to man because "it is in seeking to be made whole through her that man hopes to attain self realization"22

But in such culture at present voices of dissent are near. Shashi Deshpande feels embarrassed to be called a woman writer23 and she is not very enthusiastic about the label feminist24 However she may deny the influence of feminism in her novel's which is the core of her novel. Her heroines speak of Virginia Woolf's A Room of One's own
and Betty Friedan which is quite obvious that her women are feminists; But in reality, they are not. One of the primal and seminal concerns of feminism is to declare that a woman is a being. She is not an appendage of man. A woman is not the "other", She is not an addition to man. She is an autonomous being, capable of, through trial and error, finding her own salvation.

Shashi Despande's novels are concerned with a woman's quest for self, an exploration of the female psyche which cultivates insights to understand the mysteries of life and that of the protagonist's place in it. Roots and shadows (1983), her first novel, but published after The Dark Holds no Terrors (1980) and If I Die Today (1982) begin with the quest of woman for herself. The theme also continues in her later novel That Long silence (1988) where Despande's concern is the woman but the quest is external. In an interesting interview, Deshpande reveals that all her characters are concerned with their "selves" and they learn to be "honest" to themselves. Being true to one's self, not as being true in the sense that
nature/culture demands of you, is the wisdom that Deshpande is protagonist learns.

In *Roots and Shadows* and *The Dark Holds No Terrors*, we can find the woman's quest for self and hope to posit the view that women are themselves as autonomous beings, who are free from the restrictions imposed by society, culture and nature. They are also free from their own fears and guilt and women have reached such stage of understanding the fundamental truth that you have to find it for yourself.

Indu, the protagonist of *Roots and Shadows* learns the truth about herself, dismissing all the shadows that she had thought to be her real self. The chimeras, that she has been chasing through her life, end with her realization that she is a writer: "That I would at last do the kind of writing I had always dreamt of doing" (p. 205) This statement of Indu is her assertion of her 'will' and 'self'. She can no longer cheat herself saying that she will do things for the sake of Jayant, her husband. She shall not remain a doll or a puppet but she will take decisions for
herself and affirm her being. As Simone De Beauvoir observes,

"The more women assert themselves as human being. The more marvellous quality of the 'other' will die in them".

It is noteworthy to know about the chimeras Indu has chased to understand her final standpoint. Indu, a middle class young girl, brought up in an orthodox brahmin family, headed by Akka. (the mother surrogate in the novel) who "left home full of hatred for the family, for Akka specially" and she had sworn, "I would never go back", (p-20) Indu who had lost her mother at birth identifies, through but the novel, Akka as the mother figure. She rebels against Akka, her world, her values and marries Jayant against the wishes of Akka. Akka said at her marriage, "such marriages never work. Different castes, different languages............. it is all right for a while, They realize" (p-74) Indu comes back to her parental home after eleven years when Akka is on her death-bed and on Akka's death, becomes the sole inheritor of her property.
Akka, the mother figure, in Roots and Shadows, is a domineering woman. She came home as a childless widow and treated almost everyone with her rule of thumb. She is the symbol of authority. Everything that takes place in the house is to be approved by her. When she does not approve of an alliance, it is dropped. Till her death, "She had maintained her power, her authority over everyone". Indu is much in the same mould of Akka. That she becomes the inheritor of Akka's property which establishes her identify as Akka's child. But Indu, in the beginning refuses to accept her as a role-model and rejects Akka's orthodoxy, rituals and carves a life of her own, hoping that by escaping from Akka she will gain freedom to live as she pleases without the bounds of the family and the society which is symbolized by the house.

But Saru in The Dark Holds No Terror has childhood scars. She hates her mother to such an extent that she says, "If you're a woman, I don't want to be one." (p-55) Saru's mother shows sexist/gender difference in her treatment of her son Dhruva and daughter. In one of the
recapitulations, Saru records her conversation with her mother.

"Don't go out in the sun. You'll get darker"

"who cares?"

"We have to care if you don't. We have to get you, married."

"I don't want to get married."

"Will you live with us all your life?"

"Why not?"

"You can't"

"And Dhruva?"

"He is different. He's a boy" (p-40).

He's different. He's a boy.......these words establish the image of the traditional Indian mother against whom Saru to rebels all her life.

The childhood experience of watching her brother sink into water and die, gives her a sense of guilt and she feels responsible for the death of her brother. Her mother's words are quit painful to her "You killed your brother.........why didn't you die?" and it drives Saru to hate her mother.
Saru rebels against her mother by going to Bombay to study medicine. The hostel life is a kind of "rebirth" to her where she feels she a totally different world and where you don't have to stay outside for "those three" and you are no longer "an untouchable". When Saru falls in love with Manohar, again she defies the authority of the mother:

"What caste is he?"

"I don't know"

"A Brahmin?"

"Of course not"

Then, cruelty ..........." his father keeps a cycle shop"

"Oh, So they are low caste people

are they?"30

Saru's marriage is a means to get away from her mother and her home. The departure of the heroine from the mother is the first step towards autonomy; for, the mother is the first Pedagogue of the do's and the don'ts on the woman. Marriage, the promised end in a traditional society, in feminist fiction becomes only another enclosure
that restricts the movement towards autonomy and self-realization.

There are recurrent images of enclosure in Roots and Shadows as well as in The Dark Holds No Terrors. Indu constantly speaks of the dark room where so many women had given birth and one of her recurring dreams is the subterranean passage through which she escapes and boards a bus to reach a deserted and barren place. Saru is reminded of a room whose doors are closed whenever she looks at her daughter, Renu. Saru, even she comes back home, "felt herself enclosed" (p-12) when she enters her room, she finds male cloths hanging on the wall and realizes that she has no room of her own. The feeling of being enclosed is associated with the mother's house and the protagonists want to escape from the bondage, as revealed in Indu's dream. The image of the enclosed walls suggests the suffocation, frustration, loneliness, and despair that these women have undergone not only in their parental homes but also in the homes that they have chosen as a refuse. The "room" and the enclosed feeling also relate them quite often to mere objects and cattle
where they have no light of their own. They do not belong to the room; they are merely an addition to it.

Shashi Deshpande’s heroines reject rituals that are the vestiges of the past. In the rejection of their mother, they also discard the meaningless rituals like circumambulating the tulsi plant. Both Indu and Saru refuse to undertake such rituals which are meant to increase the life span of their husbands. The rejection is an indication of their autonomy and their capacity to select their independent life quite separated from their mother as well as past. Indu and Saru tend to associate their mothers/mother-figures with the stereotyped normally created by male writers like the stereotype of a mother who is passive in her suffering; who showers affection on the male child and who makes a lot of sacrifices for the sake of the family. These heroines shudder at some of the natural biological functions of the female (associated with the mother) and they have developed, from their childhood, an apathy towards their body. Indu does not have a child and she fears to have one she tells herself: "The truth is, I will have no child that is not wholly welcome".31 Indu
constantly fights against her womanhood because it was thrust on her gracelessly and brutally. The day she was grown up, she was told in a crude way that she could have babies now. The disgust with which she speaks of the incident, reveals the traumatic pubertal transitions. Besides, the idea that she is "unclean" has been planted in her mind. She develops an aversion to the body and all bodily functions. Indu cannot understand how a woman could breastfeed her child in the presence of another human being. Saru too has similar frightful experience. She has her painful middle class inhibitions (and are constant image the novelist uses is "like removing your cloths in public" and though she has had two children Renu and Abhi, Yet the maternal instinct in her is not focused. The heroine of Shashi Deshpande is confronted with the problems of what the mother stands for and the of only way out for her is seek a new environment where the mother cannot exercise her will.

The foregoing analysis foregrounds the notion that Shashi Deshpande is an Indian feminist novelist who does not go to the extremes because she knows that the "wails
of anguish or thunder of curses or growls of anger do not by themselves turn into great literature"32 It is significant that in the creative female world of Deshpande, all men are not villains. The husband of the protagonist Urmi is good to her and she is fully satisfied with him. But she realizes the responsibility to her own caste the Stri Jati- and struggle to bring its truth before the society. This embodies the depth of the dimensions of personality of Deshpande's heroines.

The earlier female protagonists of Deshpande seek their own salvation. Thus Saru in The Dark Holds No Terrors fights to bring the husband-wife relationship on an equal footing where there are no "hierarchised oppositions"33 like superior/ inferior, high/ low, and man/woman. Indu in Roots and Shadows is worried about her interactions with the various personalities in her large family and her resolution to overcome her own personal crisis. Jaya in That Long silence copes with her own suffering, silence and surrender and wins her freedom as an individual. Contrasted with all, there is urmi who is concerned with the redemption of her own caste. The
effort of Urmi to publish. Mira's poems aims at discovering the strangled voice articulating woman's silent discourse, deciphering the coded language and liberating the imagination of woman from interior to exterior. This may be taken to mean that Deshpande converts a muted woman into a "talking woman" and provides the cause, will power, and strength to articulate the silence of women. This may also mean that she is a "revisionist questioning the adequacy of accepted conceptual structures".

Urmi's efforts to publicize the gruesome reality of kalpana's life is an effort to oppose a "culture in which such feminist dreams have been replaced by fundamental patriarchy that divides woman into rigid categories based on function".

Though not free from the dangers of being treated as a propaganda literature, The Binding Vine occupies a significant place in the Indian feminist fiction. It succeeds in deconstructing the interior colonialism of which women have been victims. By its abundant use of poetry, which is an integral part of the novel, The Binding Vine deserves to
be treated as a 'Campu Kavya' which could be considered as a new form in Indian English fiction.

Shashi Deshpande's female protagonists are sensitive, self conscious, brilliant and creative. Both Jaya in That Long silence and Sarita in The Dark Holds No Terrors evince the novelist's concern for women who are being misunderstood and passing through a great turmoil and suffering. Her protagonists are desirous to revolt against the stereotyped roles assigned to them by the society.

Thus, today "feminism emerges as a concept that can encompass both an ideology and movement for socio-political change based on a critical analysis of male privilege and women's subordination with in any given society". As a philosophy of life, it opposes women's subordination to men in the family and society, alone with men's claims to define what is best for women without consulting them, thereby offering a frontal challenge to patriarchal thought, social organisation and control mechanism. At present, feminist though seeks to destroy masculinit hierarchy yet not sexual dualism. It is
melancholic or claustrophobic" in her relevant world and feels that Shashi Deshpande should open "Some of her windows and let the morning light fill her dark rooms." 3

Significantly, her female characters in the end of novel The Dark Holds No Terrors find the balance of life and loves to live in a compromise. Saru goes back home with.

".........all those selves she had rejected so resolutely at first, and so passionately embraced later. The guilty sister, the undutiful daughter, the unloving wife.... all persons spiked with guilt. Yes, she was all of them, they were not all of her she was all these and so much more" (p-201).

The present study highlights in the above discussion about Shashi Deshpande as an Indian female novelist of middle class contemporary society of India. She has presented woman as mother, beloved, grand-mother, daughter and wife in the different roles and in different situations and categorisation. She is not a feminist in a western sense but she is a lover of freedom beyond chains and bonds of life, she neither idealises or sentiment alises
necessarily pro-woman, but not anti-man. It works like a rebalancing factor between women and men of social, economic and political power within a given society. It is viewed as a humanistic philosophy and emerges as a political challenge to male authority and hierarchy in the most profound sense. But the theorists of feminist philosophy call it as "transformational" but not "revolutionary".

But now it is clear that women's liberation is not just a fad but it has become as a reality of female's self realization, and self identify in the society because of the bizarre movements played up by the media which generated a serious reform movement. Carden says...........

"The New Feminism is not about the elimination of difference between the sexes, nor even simply the achievement of equal opportunity, it concerns the individual's right to find out the kind of person he or she is and to strive to become that person".

Shashi Deshpande is quite realistic and existential in her approach, which according to Murriel Wasi, presents the gloomy face of woman which is "depressing,
womanhood but concentrates on the image of reality of woman as woman and woman as a human being beyond her family and personal relationships. Though the feminist study is done on the novels of Shashi Deshpande earlier yet the present dissertation, highlights the real image of woman in the relevant context of society.

As Shashi Deshpande is a realistic in her approach while handling the problems and predicaments of woman as woman, She is a type of feminist who does not condemn man. She tries to establish a bond of love and understanding beyond the feminist definitions and categorisations of female in the society and focuses the right image of woman in the right mirror, neither less nor more. It establishes her as a realist feminist in the Indian context but not in the western sense.
REFERENCES


8. Foster 1955:59


17. Simone de Beaudvoir op. cit. p.- 295.

18. Ibid.


20. The term "Individuation" is defined as the need for autonomy and a self identity and this is


27. Simone De Beauvoir, op.cit., p.74.


36. 'Campu' is that creative literature which uses both prose and poetry.