Deshpande’s Women Protagonists’ Self - Realisation: A Path from Suppression to Progression

The progress of a woman is chiefly characterized by the strength of defiance. This strength of defiance is manifested by varied means and manner. Shashi Deshpande generally picks up the challenging issues of socially prohibited concerning such as a woman’s rejection of her allocated position both inside of the family and society, their refusal to follow the traditional paths and their inherent revolt to the idealism which are associated with normal physical functions of the body such as menstruation, pregnancy and childbirth in her novels. Shashi Deshpande also attempts to illustrate how the progressive woman conducts herself. This chapter depicts how her women protagonists walk towards the way of progression from the state of suppression. Horney’s psychological theory is applied for knowing both pre and post state of self-realization.

As Horney in Neurosis and Human Growth says the real self is not a fixed body but a set of ‘intrinsic potentialities’ including temperament, talents, capacities and predispositions. These are part of our genetic makeup and need a favorable environment in which to develop. This one cannot be taught to be oneself because it is not a product of learning. It is not resistant to influence. It is actualized through interactions with an external world because the external world can provide many paths of development.

Self-realization takes different forms in different cultures. Even there are certain conditions in childhood, everyone requires for self-realization. Horney in Self-realization says further that, “Self-realization includes ‘an atmosphere of warmth’ that enables children to have and express their ‘own feelings and thoughts’, the ‘good will’ of others to supply their ‘many needs’ and ‘healthy friction with the wishes and will’ of those around them” (18)

Horney also describes the real self as ‘the alive, unique, personal center of ourselves’. In Our Inner Conflicts Horney points out that the actualization means “life of human and alienation is supposed to be called a ‘psychic’ death” (185). According to Horney the real self is her first cause, her prime mover, a source of basically satisfying
activity that requires nothing else to justify or explain it. The loss of self leaves human
without a center of meaning, direction, and value. Paris in Karen Horney’s Vision of the
Self rightly points out about self-realization that,

According to Horney, self-realizing people know what they really think,
feel, and believe; they are able to take responsibility for themselves and
to determine their values and aims in life. Their judgments and decisions
are in the best interest both of their own growth and that of other people.
They want to have good relations with others and care about their
welfare, but they have their center of gravity in themselves and are able
to say no if others make irrational demands or attempt to impinge upon
their selfhood. (02)

Self-realizing people, as Horney says, take responsibilities and determined to
live their life with confidently and also maintain their cordial relationship with their
family members and others, Shashi Deshpande’s protagonists, who escape from their
predicaments at first, realize their own self in the end and lead a cordial life. They get a
resolution that to face the problems rather run away from them. Horney believes that by
helping patients gradually, it is possible to help them to grow in a direction of self-
realization. She says the following psychotherapy helps the neurotic to attain their self-
realization. They are by giving up their idealized self-image, relinquishing their neurotic
search for glory and changing self-hatred to an acceptance of the real self.

According to Horney people have two views of their ‘self’ they are ‘real self’
and the ‘ideal self’. The real self is nothing but whom and what people actually are.
The ideal self is the type of person ‘we feel that we should be’. As Engler says that the
real self has the potential for growth, happiness, will power, realization of gifts, etc.,
and it also has deficiencies. The ideal self is used as a model to assist the real self in
developing its potential and achieving self-actualization. But it is important to know
the differences between our ‘ideal’ and ‘real’ self.
Horney says that a poor fit between child and environment sets in motion a process of self-alienated development in which an idealized image replaces the real self as the primary source of motivation and sense of identity. The feelings of unsafe, unloved, and unvalued cope people by suddenly moving toward, against, and away from others, and by getting on a ‘search for glory’ in which they try to actualize their idealized image.

Compliant people develop an idealized image of themselves as loving, helpful, and forgiving at the same time aggressive people endeavor to be powerful, ruthless, and triumphant and detached people pursue freedom, peace, and self-sufficiency. Because the conditions that give rise to any one of the defensive moves tend to give rise to them all, people will be torn by inner conflicts, and these will be reflected in both their behavior and their idealized image.

They may feel that they ought to be loving, masterful, and independent, all at the same time. In order to reduce such conflicts, they will make one of their defensive strategies predominant and will repress their subordinate trends. Their choice of predominate strategy will be influenced by temperament, culture, and the conditions in their immediate environment.

Horney argued that either normal or neurotic create a picture of them that may or may not be based on ‘reality’. Horney feels difficult to search for her own self. When she was at the age 21, she writes in The adolescent diaries of Karen Horney that, “There’s still such chaos in me . . . Just like my face: a formless mass that only takes on shape through the expression of the moment. The searching for ourselves is the most agonizing” (174).

In normal persons, the self-image is built on a realistic evaluation of his or her abilities, potentials, weaknesses, goals, and relations with other people. This image provides a sense of unity and incorporation to the personality within which to approach others and ourselves. If one realizes ones full potential, a state of self-realization, the self-image of one must clearly reflect the true self.
Horney also shared Abraham Maslow's view that self-actualization is something that all people strive for. By ‘self’ she understands the core of one's own being and potential. Horney believes that if we have an accurate conception of our own self, then we are free to realize our potential and achieve what we wish, within reasonable boundaries. Thus, she believes that self-actualization is the healthy person's aim through life—as opposed to the neurotic's clinging to a set of key needs.

Horney hypothesizes that people struggle basic anxiety by adopting one of three fundamental styles of relating to others. They are moving toward people, moving against people and moving away from people. It is no problem to normal people because they use any of these modes of relating to people but ‘neurotics’ are compelled to firmly rely on only one.

Horney in *Self-Analysis* (1942) outlines the 10 neurotic needs that she has been identified as the common neurosis of individuals. Shashi Deshpande’s portrays how her female protagonists are affected by the following neurosis and come across as progressive women by realizing their own self.

In the neurotic need for affection and approval, the needs include the desires to be liked, to please other people, and meet the expectations of others. People with this type of need are extremely sensitive to rejection and criticism and fear the anger or hostility of others. Saru in *the Dark Holds No Terrors* wants to be liked by her parents but when her desire becomes failure she starts to seek the person who loves her most. That is why she wants to marry Manu as he showers his affection on her. When Manu turns against her expectation she leaves him and arrives to her parental home again.

In the neurotic need for a partner who will take over one’s life, people suffer extreme fear of being abandoned by their partner. Oftentimes, these individuals place an exaggerated importance on love and believe that having a partner will resolve all of life’s troubles. Indu in *Roots and Shadow* wants to escape from the domineering person of her family Akka and latter she marries Jayant. After married Jayant, she finds he is nothing but being an ordinary Indian patriarchal male who expects her wife should be
‘passive’ rather ‘active’. Indu who is rebellious in her youth, submits herself according to the wish of Jayanth. This is for avoiding conflict and fear of departing from Jayant.

In the neurotic need to restrict one’s life within narrow borders individuals prefer to remain ordinary and unnoticed. They are undemanding and content with little. They avoid wishing for material things, often making their own needs secondary and undervaluing their own talents and abilities. Mostly mother figures of Shashi Deshpande are affected by this type of neurosis. Mira in the Binding Vine says rightly that, “She knew I was not happy, I know she knew it; but she was afraid to ask me, afraid I would admit it. No, I am glad I never told her anything” (BV 126). Mohan’s mother too content with little and thinks to be a submissive wife is the best virtue of a dutiful wife.

In the neurotic need for power, individuals seek power for its own sake. They usually praise strength, despise weakness, and will exploit or dominate other people. These people fear personal limitations, helplessness, and uncontrollable situations. Kshama and Devyani want to show their domination and power to others. That is why Kshama can be shined out as a successful school headmistress. This is because the sexual difference of Kshama’s mother. In order to avoid the term the ‘unwanted child’, she herself wants to express her power and try to prove herself wants to express her power and try to prove that she is a ‘wanted child’ to the patriarchal society.

In the neurotic need to exploit others, individuals view others in terms of what can be gained through association with them. People with this need generally pride themselves in their ability to exploit other people and are often focused on manipulating others to obtain desired objectives, including such things as ideas, power, money, or sex.

In the neurotic need for prestige, individuals value themselves in terms of public recognition and acclaim. Material possessions, personality characteristics, professional accomplishments, and loved ones are evaluated based upon prestige value. These individuals often fear public embarrassment and loss of social status. Sumi in The Matter of Time wants to live on her own legs. When Gopal dissented her along with three
daughters, Sumi doesn’t expects others helps both physically and economically. She wants to lead her life in the way of progressive prestige life.

In the neurotic need for personal admiration, individuals’ personal admirations are selfish and have an exaggerated self-perception. They want to be admired based on this imagined self-view, not upon how they really are. Jaya in *That Long Silence* leads her life totally selfish. She draws a small circle around her and in the circle she very safely preserves her family. She easily erases the memories of Kamat as one easily cleans hands. In the neurotic need for personal achievement, Horney says that, people push themselves to achieve greater and greater things as a result of basic insecurity. These individuals fear failure and feel a constant need to accomplish more than other people and to top even their own earlier successes. Manjari in *Moving on* wants to live alone and get successes without anyone’s help. That is why she fights alone with the group of Mofia.

In the neurotic need for self-sufficiency and Independence, individuals exhibit a ‘loner’ mentality, distancing themselves from others in order to avoid being tied down or dependent upon other people. Madhu in *Small Remedies* looks for an independent life. The biographies of Savitri Bai and Leela teach her to live alone and sustain her life without depending others. This is because she rejects her husband’s proposal to live together again with her.

In the neurotic need for perfection and unassailability, individuals constantly strive for complete infallibility. A common feature of this neurotic need is searching for personal flaws in order to quickly change or cover up these perceived imperfections. Urmi in *The Biding Vine* wants to overcome the grief sicken as soon as possible. Fortunately she happens to come across the life of Mira and Kalpana and by diverting her worries she tries to bring her normal life and retains her perfection once again.

The neurotic person's self is split between an idealized self and a real self. As a result, neurotic individuals feel that they somehow do not live up to the ideal self. They feel that there is a flaw somewhere in comparison to what they ‘should’ be. The goals set out by the neurotic are not realistic, or indeed possible. The real self then
degenerates into a ‘despised self’, and the neurotic person assumes that this is the ‘true’ self.

Thus, the neurotic is like a clock's pendulum, oscillating between a fallacious ‘perfection’ and a manifestation of self-hate. Shashi Deshpande’s protagonists have the oscillation of mind. For instance, Saru feels her education leads her best way to overcome the problem and when she happens to meet Manu, she feels Manu will allow her to shower on love so she marries him as per her own wish though he is a lower caste man. And then, when she realizes her path chosen by her is wrong again she arrives her parental house where she feels last her happiness in her childhood. Here, Saru’s oscillation mind doesn’t allow her to seek the real self.

Horney referred to this phenomenon as the ‘tyranny of the shoulds’ and the neurotic's hopeless ‘search for glory’. She concludes that these fixed traits of the psyche forever prevent an individual's potential from being actualized unless the cycle of neurosis is somehow broken, through treatment. Shashi Deshpande’s Saru is given treatment by her father who allows her to realize her complete real self that helps Saru to reunite with Manu.

Neurotic persons construct an idealized self-image for the same purpose as normal persons do but their attempt is ruined to failure because their self-image is not based on a realistic assessment of personal strengths and weaknesses. Instead, it is based on an illusion, an inaccessible ideal of absolute perfection. To attempt to realize this unattainable ideal, neurotic people engage in what Horney called the tyranny of the shoulds. They inform themselves they should behave the best or most perfect spouse, parent, lover, employee, friend, or child because they find their real self-image so unwanted, they believe they must act to live up to their illusory, idealized self-image, in which they see themselves in a highly positive light, for example, being virtuous, honest, generous, considerate, and courageous.

In doing so, they deny their real selves and try to become what they think they should be or what they need to be to match their idealized self-image. Jaya in That Long Silence does all for her family needs especially for mohan. Though she is a talented
writer she gives up for the sake of her husband Mohan. Horney too says the same that their efforts are doomed to failure; they can never achieve their unrealistic self-image. Although the neurotic or idealized self-image does not coincide with reality, it is real and accurate to the person who created it. Other people can easily see through this false picture, but the neurotic cannot. The neurotic person believes that the incomplete and misleading self-picture is real. The idealized self-image is a model of what the neurotic thinks he or she is, can be, or should be.

On the other hand, a realistic self-image is flexible and dynamic, adapting as the individual develops and changes. It reflects strengths, growth, and self-awareness. The realistic image is a goal, something to strive for, and as such it reflects and leads the person. Shashi Deshpande displays how their protagonists are emerged as progressive after realize their real self potential. By contrast, the neurotic self-image is static, inflexible, and unyielding. It is not a goal but a fixed idea, not an inducement to growth but a hindrance demanding rigid adherence to its proscriptions. The neurotic’s self-image is an unsatisfactory substitute for a reality-based sense of self-worth.

The neurotic has little self-confidence because of insecurity and anxiety, and the idealized self-image does not allow for correction of those deficiencies. It provides only an illusory sense of worth and alienates the neurotic from the true self. That is why Deshpande’s Devyani fails to understand at the beginning how a married man can be a loyal to an unmarried lover. Even her sister Savi and her cousin say the fact and the false character of Ashok she is not in the mind of watching their talk.

Developed to reconcile incompatible modes of behavior, the idealized self-image becomes just one more element in that conflict. Far from resolving the problem, it adds to a growing sense of futility. The slightest crack in the neurotic’s idealized self-picture threatens the false sense of superiority and security the whole edifice was constructed to provide, and little is needed to destroy it.

Horney suggested that the neurotic self-image may be like a house filled with explodes. One way in which neurotics attempt to defend themselves against the inner
conflicts caused by the difference between idealized and real self-images is by externalization, projecting the conflicts onto the outside world. This process may temporarily alleviate the anxiety caused by the conflict but will do nothing to reduce the gap between the idealized self-image and reality.

Externalization involves the tendency to experience conflicts as though they were occurring outside of one. It also entails depicting external forces as the source of the conflicts. For example, neurotics who experience self-hatred because of the discrepancy between real and idealized selves may project that hatred onto other people or institutions and come to believe that the hatred is originating from these external sources and not from themselves. Shashi Deshpande’s Mirga in If I Die Today Kshama in Come Up and Be Dead have the self hatred so they contempt themselves or others.

Shashi Deshpande moulds their heroines to accept their real self. She makes them to understand the differences between their idealized self-image and their real self. Shashi Deshpande has used heroines’ father or domineering elder persons help her protagonists to come out from their idealized self image. In Dark Hold No Terrors, Saru father helps her realize her real self whereas Indu’s Akka, Jaya’s Father, Manjari’s father, Sumi’s Kalyani, Urmí’s Mira and Devyani’s sister help them to realize their self-realization. Even, she makes it possible through dream analysis, free association, and talking about her problem with her intimate one.

Shashi Deshpande’s heroines are mostly the seekers of the idealized self image. The important intra psychic conflicts of the idealized self image are, the individuals develop a healthy self-confidence and security in a healthy situation, the individual tries to develop a sense of self-realization so as not to feel isolated and inferior perhaps in an unhealthy environment. Shashi Deshpadnes protagonists’ self realization follows.

The psyche of Saru is reflected through her feelings of unwanted child, marital disharmony and homelessness. It is an assertion of her sense of separation. As the earlier chapter mentions she leaves home ‘twice’ to seek release. For the first time she escapes to establish her independence from her mother’s suppression and the second
time to establish her individuality from her husband. But she realizes that mere escapism is not the solution to one’s problem rather to face. Saru’s self-realization provides not only solution to her issues but makes her feel her own real ‘self’.

Saru knows very well about her position and her part in her family. She is also aware of her problems. She completely realizes Manu that his mind has soaked with the traditional equilibrium of the superior husband and inferior wife. She finds this on the day when her neighbours become victims of an accident and she walks back in a blood stained coat to home, after treating them. The day immediately raises her position high and grants her position superior to Manu. She is recognized and respected by the neighbours who came frequently to consult her. The respect that Saru gets disturbs Manu. Later when she analyzes her marital relationship she recalls,

But now I know it was there it began this terrible thing that has destroyed our marriage. I know this to that the human personality has an infinite capacity for growth. And so the esteem with which I was surrounded made me inches taller. But perhaps, the same thing that made me. Inches taller made him inches shorter. He had been the young man and I his bride. Now I was the lady doctor and he was my husband. (DHNT 55)

She neutrally analyses her share in her marriage turning out to be a tragedy. Her ponderings make her think that, “My brother died because I heartlessly turned my back on him. My mother died alone because I she deserted her. My husband is a failure because, I destroyed his manhood” (DHNT 180). Saru understands that how she has been cruel to her own brother Dhruva, to her mother and her husband, Manu. She feels that till her last breath, she can never hope to escape from the thought that, “If only I hadn’t gone there that day … If only he hadn’t come with me … If only I hadn’t left him alone …” (DHNT 184).

She is not been able to get rid of the thought that she was unkind to them. She feels, “You are your own refuge, there is no other refuge” (DHNT 223). Saru realizes that one has to be sufficient within oneself because there is no other refuge elsewhere
and she needs to apply to herself what she has cautioned Dhruva once. There is no need to escape from the darkness or curse the darkness that follows her.

After relieving memories of her brother’s death, Saru prepares to face deeper dilemmas. She at last receives advice from her father that to forget about her role in the death incidents her brother and her mother and should learn to encounter adversities as they come along in one’s life. Saru’s introspects for long hours about her marriage. “It’s not what he’s done to me, but what I’ve done to him” (DHNT 216). It makes her realize that her professional success is the reason and it has killed Manu’s spirit. In fact Saru’s introspection helps out her to free her from the thoughts of guiltiness that she has made Manu what he is now.

Saru thinks how she has done injustice to her mother, brother, husband and children and everybody else. When Saru flees to her father’s house, she remembers the little needs of her children, that Renu’ off to school every morning and touch Abhi with a blanket every night. However, these thoughts do not compel her to go back to her house. She takes this chance to test, and reinforce her necessity. It seems that she would lesser all her exciting ties to please her ego. Saru being a realist perceives, finds loneliness as an agonizing but inevitable human condition.

She also understands that the suffering of massive amount does not lessen one’s suffering in any way and that one has to watch patiently the way happiness move away from one’s self. This realization helps her to understand her mother’s words that, “We are alone we have to be alone”. She also wonders, “Would it always be a failure, any attempt to reach out to another human being? Had she been chasing a chimera all her life hoping for someone? Perhaps the only truth is that man is born to be cold and lonely and alone” (DHNT 220)

Saru understands that even loneliness man seeks meaningful life in human independence too. She, then, thinks the partnership between her father and Madhav. They are a pattern of perfect and they make no demands on each other. This partnership is world less accepting and faultless.
Saru’s father, who has considered a negative man, avoids things and the truths, ultimately urges Saru’s to confront the problem. He advises her to face the situation. Saru’s father advises her that how she should behave with Manu. He asks her not to go without meeting Manu. Saru considers her father’s words and realizes that if a young boy like Madhav can think of herself and his life, why can’t she who is successful doctor, think of herself and her life.

She decides that she is not the reason for Manu’s failure and her success. She decides to emphasize herself and fight her own conflict. She realizes that her life is her own which she will have to shape as well as face the events of her life. There is no refuge, other than one’s own self. With this mind she confidently waits to confront her husband and decides to go back to Bombay. She says to her father, “And, oh yes, Baba, if Manu comes, tell him to wait. “I’ll be back as soon as I can” (DHNT 221). She not only faces the problem but emerge her from suppression state.

She further thinks darkness makes one powerless to see things obviously and neutrally. Darkness is also some of constant terror when scrutiny from outside. It obstructs the outlook of the inside, but it holds no terror in itself. Like the same the darkness of mind seems to be terrible of the moment when one is prepared to face the situation. Saru slowly begins to understand things as she finds that the dark is not terrible. Saru’s self - realizes that, “All right, so I’m alone. But so’s everyone else. Human beings … they’re going to fail you. But because there’s just us, because there’s no one else, we have to go on trying. If we can’t believe in ourselves, we’re sunk” (DHNT 220).

This makes her to feel that neither ‘isolated’ life nor the fence of ‘silence’ helps her to move further. She decides to speak of her being. Saru, finally feels that marriage is no guarantee for happiness. By gaining the identity as a woman, a new Saritha is identified. She feels completely the past was always diminishing and there is no future. Saru is in the process of attaining her identity as an individual.
Shashi Deshpande has finished this novel by the thinking of returning to her husband. In fact here Saru is not accepting the fact of traditional woman’s acceptance and not to tolerate the humiliation. But, as Holmstrom in The fiction of Shashi Deshpande says that, “Saritha is not going back and he is surprised that people haven’t understood that” (247), in fact Saru, as a wife, finds protection in the doctor in her. As a doctor she decides to help her husband who is affected by the patriarchal disease. She is bold enough to face her husband. To bring normal harmony in her family life she decides to cure him of his depression that is caused by inferiority complex. Saru's decision to go with Manu shows her confidence, courage and that is her progression.

Indu eventually realizes that she has been pursuing shadows. She feels how she leaves her roots and goes far behind the family and her husband Jayant. To her, Naren’s adulterous relationship shows merely a shadow. Naren is no longer stay in her memory. But it is true that Naren’s relationship and his solace talk with Indu help her to realize her fault. Indu tells every detail of her married life to Naren. According to Indu, Naren is so natural to ease and compatibility development between the two. Naren’s a brief moment of sympathy make Indu slip into extra-marital relationship with Naren and she doesn’t feel of guilt despite of this disloyal slip rather she learns to take a rational set where her marriage with Jayanth is troubled. She realizes that,

The romance which inhabits the minds of women enslaves them and that as an individual; she has a right to her own body. She thinks, I can go back and lie on my bed, I thought, and it will be like erasing the intervening period and what happened between Naren and me. But deliberately I went to my bed and began folding the covers. I don’t need to erase anything I have done, I told myself in a fit of bravado.

(RS 167-168)

She also realizes how she herself has cheated that her life with Jayant is happy in front of others and to Jayant. She analysis about herself that,
The hideous ghost of my own cowardice confronted me as I thought of this … That I had clung tenaciously to Jayant, to my marriage, not for love alone, but because I was afraid of failure. I had to show them that my Marriage, that, I was a success. Show whom? The world. The family, of course; And so I went on lying, even to myself, compromising, shedding bits of myself along the way. Which meant that I, who had despised Devdas for being a coward, was the same thing myself. I had killed myself as surely as he had done. (RS 174-175)

This realization helps her to understand her real behaviour with her husband. She feels Jayant is innocent and decides to go back to him. She realizes that she mistakenly blames for the marital conflict in her lives. She accepts that she has creates a hell out of the heaven. She thinks she “had locked herself in as cage and thrown the keys” (RS 85). She feels her foolishness that how She has forgotten the roots and escaped from familial responsibilities of the home, chasing after one obscure shadows. Her earlier realization that marriage is diminutive and vulnerable, is slowly changed because she visualizes marriage as a ‘trap’ and ‘cage’ rather to see a ‘bond’ and the home where the family feels comfort. She understands that all struggle of her life was an act of futility as the reality is far behind this.

Indu surprises at the submissive and dutiful attitude of the womenfolk of the house hold activities. She wonders how they get their source of happiness and freedom in the kitchen. “The women had no choice but to submit, to accept … have they been born without wills, or have their wills atrophied through a life time of disuse? And yet Mini, who had no choice either, had accepted the reality, the finality, with a grace and composure that spoke eloquently of that inner strength”. (RS 06)

She also thinks marriage is not arranged between two souls but it brings two people “together after cold-blooded bargaining to meet, mate and reproduce so that the generations might continue?” (RS 03). With Mini’s marriage she clearly concludes that an arranged marriage is not a marriage of two souls but behind the façade of romanticism, sentiment and tradition. According to Indu, marriage subjugates and
 enslaves a woman. By the marriage of Padmini, Indu realizes that she should listen to
the voice of her conscience and be faithful to it. To Indu the concept of a successful
marriage is a deception. She insists that nothing should be judged. A perfect
understanding is based on appreciating one’s strengths and understanding one’s
weaknesses; she expects, “Don’t judge me. Don’t criticize me. Just appreciate me. See
only my virtues, not my vices. My strengths, not my weaknesses” (RS 126).

Indu slowly learns to see not only her life that should be full of possibilities for
growth and grace but the very meaning of life itself. With this total understanding Indu
decides to go back to Jayant. She also realizes that Akka is not a sadist. Indu has faced
her real self and she knows her roots. She is in the situation of taking decisions not only
for herself but for others too because life does not come to an end with individuals
alone. This realization makes Indu to decide to reunite with her husband.

Now I would go back and see if that home could stand the scorching touch of
honesty. Nevertheless I knew I would not tell Jayant about Naren and me. For that was
not important, “That had nothing to do with the two of us and our life together. But
there were other things I had to tell him. That I was resigning my job. That I would at
last do the kind of writing I had always dreamt of doing” (RS 205).

Jaya’s constant self realization helps her to disclose the cause for the miserable
married life. She comprehends the penalties of concealed annoy. Her silence is also the
reason for her suppressed anger. Her thorough understanding that both the silence and
the lack of communication are the cause of ‘marital incompatibility’ helps her to break
her long silence in order to renovate peace and happiness. She decides at last, to plug
that hole in the heart. She says,

I will have to speak, to listen, I will have to ease that long silence
between us. While studying Sanskrit drama, I’d learnt with a sense of
outrage that its rigid rules did not permit women characters to speak
Sanskrit. They had to use Prakrit - a language that had sounded to my
ears like a baby’s lips. The anger I’d felt then comes back to me when I
realize what I have been doing all these years. I have been speaking Prakrit myself. (TLS 192)

She makes a decision to be self-assured. She takes a vow to say good bye to her silence, annoy and hatred. She realizes her self-worth and decides to give up the pre-fixed norms of the society.

Jaya’s examines her married life. This analysis has brought to light how she is partly responsible for the loss of her real self. Almost the seventeen years of her married life with Mohan brings only monotony and dreariness instead of bringing understanding and affability. She realizes that she has lost her life and an ideal wife in the name of sacrifice. She feels sorry for her failure; this reveals in the line, “I’ve failed him (Mohan). He expected something from me, from his wife, and I’ve failed him” (TLS 185). Her failure to deal with her son’s difficulties makes her say that, “A mother? ... I had been unfit to be trusted with the entire responsibility of another human being” (TLS 178).

Jaya realizes that she has lack of courage and the right of making a choice. She thinks that Mohan has a clear idea of what he wants and he selects that kind of life and then leads the kind of home he wants to live in. Jaya goes along with him. She confesses,

But I cannot blame Mohan, for even if he had asked me what do you want? I would have found it hard to give him a reply. When she is in this deep thinking Maitreyee comes to her mind who so definitely rejected her philosopher husband Yajnavalkya’s offer of half his property. 'Will this property give me immortality?' she asked him. ‘No,’ he said and she immediately rejected the property. To know what you want … I have been denied that. (TLS 25)

Jaya feels not only Mohan but also she is a sinner for not in active rather keep quite when the problem arose. She understands that she is not separated from Mohan. As Heidegger in What is philosophy says that man in despair finds himself victimized by the external forces but when he understands himself he is on the plane of
nothingness and suffers dread of death and loneliness. Jaya is re-estimating herself and wants to choose her own way. She becomes conscious of her resolve. She decides to live as her conscious directs her. She says,

Sri Krishna told Arjuna in Bhagavad-Gita that he himself had to make his choice-yathacchasi tatha kuru – ‘Do as you desire.’ ‘But now I understand. With this line, after all those millions of words of instruction, Krishna confers humanness on Arjuna. ‘I have given you knowledge. Now you make the choice. The choice is yours. Do as you desire.’ (TLS 192)

Jaya resolves to erase the silence. Jaya starts penning down her experience of marital life which is a sort of pathetic to her. She has decided not to be passive and silent no more. She says, “The panic has gone, I am Mohan's wife I had thought, and cut off the bits of me that had refused to be Mohan's wife. Now I know that kind of fragmentation is not possible” (TLS 191).

After realization, Jaya is out of panic. Jaya feels how much she has contributed to her self-destruction. Sarala Palkar in Breaking Silence: Shashi Deshpande’s That long Silence” Feminism and Recent Fixes In English says, “It is only through self-analysis and self-understanding, through vigilance and courage, they can begin to change their lives. They will have to fight their own battles; nobody is going to do it for them” (134).

By erasing the silence Jaya is asserting herself. Jaya’s introspection leads to know her what she has made of herself and her life. By saying “life has always to be made possible”. (TLS 193) and with full of confident, she admits her mistakes and wants to erase the long silence to lead a confident life. The alienation at Dadar flat shatters her psyche and triggers the process of thinking. She was at the state of Nothingness. According to Sartre in Existentialism and Humanism,

The being by which Nothingness arrives in the world is a being such that in its being the Nothingness of its being is in question. The being by which Nothingness comes to the world must be its own Nothingness. The emptiness in her life probes for thinking. Jaya had an illusion of
happiness. She accepts that she should let that illusion go. I had to admit the truth to myself—that I had often found family life unendurable. Worse than anything else had been the boredom of the unchanging pattern, the unending monotony. (04)

Jaya on her way to introspection is aware of the essentials of the critical analysis and self-detachment. Jaya always expected a change she had sighed for a catastrophe, a disaster that could pull her out of dull routine. Her self-analysis revealed her own flaws and she gradually prepared herself for facing the reality.

As Simone de Beauvoir in her work *The Second Sex* asserts that no biological, psychological or economic fate determines the figure that the human female presents in society; it is civilization that determines this creature. Shashi Deshpande entreats women to discover their own identity, the authentic and autonomous self. It is to achieve autonomy and a concrete subjectivity or that will be much more than just being the other of the universally authenticated man.

Shashi Deshpande’s portrayal of Urmila is completely different from her earlier novels’ protagonist. She is not exhibited as a male-hatred rather she wishes for a world where women are treated equal to men. Urmia slowly understands that the relationship between her father and her mother Inni, her sister-in-law Vanaa and Harish, Vanaa and her daughters, Shakutai and Kalpana and her mother-in-law Mira. She thinks that they are all filled with love and concern, but it does not avert them from being cruel to each other and not by clashes of egos. Love and affection sustains all relationships. It also provides the potential to survive. Urmila gradually recalls when she finds things losing away from her hands, “And yet I think of Vanaa, heavily pregnant, sitting by me … I think Akka crying for Mira, of Inni’s grief when Papa told her about his illness … of the touch of grace… in Shakutai’s hand when she covered me gently at night” (BV 203).

These sign of concern prove the true value of love, an essential component in all human relationships. She further understands that relationships can be healthy only when they themselves are united. When Mira, Kalpana, Shakutai and Sulu are thinking of painstaking and live that is their fate, Urmila, who also has the pain in her life, on the contrary, regains her courage. She decides to be comfortable with her life with a trust
that her husband will turn back to her and certainly remove his armour one day. She actually wants to her daughter Aru as a girl of having full freedom and has to erase the gender - discrimination by treating equality of both Anu and her son Karthik. “I wanted so much for Anu, now, it's all gone ... We dream so much for our daughters than we do for our sons, we want to give them the world we dreamt of for ourselves” (BV124).

But soon she concludes herself that Anu has gone but her son Kartik still has for her. She has to live for him. She thinks even heavy burden or painful experience arise by relation; one can seldom give up human relationships. Shashi Deshpande thus here in this novel gives the impression to be engaged in a positive process of consciousness rising. Her purpose is to enable the more prosperous women to share awareness of sexist’s experiences with other women because that create co-operation and make the way for uniting people to find themselves with a strong rope of sisterhood. Sahshi Deshpande, by giving the characters Urmila and Vanaa who help each other in their distress and suffering, insists to people to be affectionate sisterhood.

Unlike the other protagonist, Urmila gets rid of her grief sicken by helping other women who suffer for sexual discrimination. She tries to come out of her emotional crisis by this way. Shashi Deshpande presents this novel as a remarkable introduction of the concept of female bonding. Urmila strongly believes that women should have the courage to express themselves and expose the evils of the society fearlessly. The Binding Vine presents a world of women in which females come together in a feeling of friendship. Stating on this new measurement of Shashi Deshpande’s approach, Indira Nityanandam observes,

The step forward, achieved in this novel, is the introduction of female bonding, the desire of one woman to help another less fortunate one. Urmila draws society's attention to the plight of the rape victim and is determined to get Mira's poems published. This is a positive development in the protagonist, for Sarita, Jaya and Indu were involved in fighting only their own battles. (Dhawan 66)

Shashi Deshpande, however, presents Urmil to be the most rebellious of her protagonists. Being highly aware of the injustices and inequalities existing in the society
against women, she makes an effort to set things right and she strongly fights on behalf
of the rape victim Kalpana and determines to translate and publish her mother-in-law
Mira's poems. Because she thinks by publishing Mira’s poem she can bring the
women’s suppression to light in the male dominated society.

Shashi Deshpande says by the character Mira that in India woman like Mira’s
suffering is generally not acknowledged by our culture as rape, but the legal right of the
husband to enjoy his sexuality; with or without wife’s permission husband can enjoy
her sexuality. In this novel Mira’s passionate husband has exercised this right against
her will, against her strong dislike of him. Mira belongs to a freedom class because she
writes poetry about the torture of marital rape. She writes, “But tell me, friend, did
Laxmi too twist brocade tassels round her fingers and tremble, fearing the coming of the
dark-clouded, engulfing night?” (BV 66).

Shashi Deshpande further says in Mira’s story that it has other allegation.
Besides the aspect of rape within marriage, mainly there can be of lack of
communication between the husband and wife. In male dominated society, a wife’s
wishes and desires are not given any priority, and social constraints compel them to
behave within social framework. But within the limited space Mira tries to live as her
wish. Though Mira knows there is no way to escape from the tradition based male
dominated society, she at last comes up the level of progression as much as her
possible. Urmia a modern educated woman by analyzing about the supports and oppose
of publishing Mira’s poem, she publishes her poems at last by listening only her inner
voice. She also reprimands Vaana, who is a meek and submissive wife. She also
encourages her to be more self-assured.

Urmia indeed shows a more positive attitude towards marriage even Kishore is an
absent husband to her. She opposes Dr. Bhaskar’s proposal to marry her as she has love
on her husband. Urmila believes in the institution of marriage. She realizes the
importance of marriage for women and she feels especially for women like Shakutai
how the marriage is a shield from the other men. Unlike most of the educated,
employed women who give first preference to marriage and their family life like the
character Jaya in That Long Silence, Urmia wants to be independent financially and to
have an identity individually in the society. She also understands, through the married life of Mira and Shakuthsai, that marriage cannot bring happiness unless husband and wife give up their superiority complex and ego. Through the character Urmī in the novel, Shashi Deshpande has tried to communicate that in this intermediary phase, it is need to put some positive efforts to reduce the gap between two genders. As Kamini Dinesh observes, “The wife, in the end, is therefore not a rebel but a redeemed wife - one who has broken the long silence, one who is no longer afraid of the dark, She is a wife reconceptualised as woman and an individual” (204).

Urmī understands very well that each and every relationship is imperfect and it does not select out of relationship. The novel observes women’s coming together with other women as friends and companions and sharers of life rather than as rivals for approval by men. As A. K. Singh in Love, Sex, Opportunity and Remorse: In the Country of Deceit comments,

She (Manju) is neither content nor confident. She is in a rather miserable state and unable to see that her feelings of misery are not due to her faults. She seems to have become a victim of ... a passive aggressive husband who neither hits the wife nor say even a single angry word to her, but by his actions, words and sly comments makes her feel guilt-ridden and censured. (62)

Shashi Deshpande creates Manju as a balanced modern educated woman in this novel. By character Manju, she points out the behaviour and having the passive aggressiveness mind set of men who always try to control women. As Singh points out that the real problem does not lie in womanhood, wifehood or motherhood but “in the attitude of the middle-class male which deprivileges the woman against the man the moment she becomes a wife” (62). Manju understands the false impressions of life. Manju gets disappointed with her marriage. Manju who says, about marriage, in agony, “two people who have shut themselves off in two separate jars, who can see each other, but can’t communicate - is this a marriage?”(IIDT 26) later realizes that marriage does not fulfill one’s expectations until the pair understands one another.
She understands man’s attitude and behavior with the help of Guru’s friendship. Even Guru is regarded as a blackmailer, unfaithful lover for others, Manju feels he is a good friend as she expects. She says that, “A man (Guru) who understood and sympathized with all my feelings. It had been an almost perfect relationship, I thought. A woman would have known too much about my emotions and feelings; she would not have been as curious as Guru had been” (IIDT 100).

Manju thinks the reason for unhappy marriage is nothing but the attitude of the Indian man because he obliges himself as a burden on the Indian woman. She realizes that even the social status and education are not change male’s attitude in the patriarchal society. She comes to the point that a close observation is the only possibility to recognize the double persona of man. Dr. Kulkarni and her husband Prem are the best examples for her to come to this conclusion. According to Manju, “Dr Kulkarni is a strange man. For all his polite smooth exterior, he’s really a turbulent character. He can’t bear any disagreement, no, none at all. Any opposition throws him off balance” (IIDT 119).

Like an orthodox Hindu, he strongly believes son is a redeemer to the family. As Mirga is a girl, he hates her even he is a doctor. Mriga too hates her father and annoyed with her father’s ignorant to her for her being a girl. Like Saru in The Dark Holds No Terrors, she dreams to be killed in an accident. She says,

At one time I used to dream, oh, all kinds of silly things. One of my favourite dreams was that I would be hurt in some kind of accident; a car would run over me or something. And I would be laying in hospital, bandaged, you know, and pale and dying. And he would come to me. He would be terrible sorry. Tears would be pouring down his face. Mriga, Mriga, he would say. And I would smile bravely, and reply, don’t cry, Daddy and then I would die with a smile on my face and he would be heartbroken forever and ever. (IIDT 94)
As Horney points out in *Neurosis and Human Growth that*, Neurotic’s compulsive behavior generates a basic intra psychic conflict that may take the form of either and idealized self image or self hatred. Shashi Deshpande’s protagonists always falls in the farmer term but the victims of the patriarchal societies are the later term self hatred. The term self hatred is expressed as either self contempt or alienation from self.

Here Mirga, the victim, is affected by the self hatred so she hates herself and dreams as she dies rather to face the problem. When Saru in *The Dark Holds No Terrors* is affected by the same patriarchal sexual discrimination she becomes rebellious and says her mother that she has dreamed as she dead in fact she dreamed her father died and she, a bold and rebellious girl never think of finish her life but Mirga suffers herself rather to fight against the problem that is why she faces pathos at last. Shashi Deshpande once again exhibits by the character Mirga that woman’s fall or rise is fully in her hand. The patriarchal society sets the woman always passive but it’s a duty of a woman who has to prove herself as active.

Manju thiks that even her husband Prem is not as good as she expects. Manju and Prem lives as an example of a good couple. They are intellectual and sexually satisfied and does not fall any extra-marital relationships. However, after many years of living together, Manju realizes later that she has failed to know Prem completely. She feels that she knows his body, but fails to understand his mind even they are educated, intellectual and socially influential, their relation is based on the requirement of body and domestic comforts only. They do not attain the complete union of mind and body. Prem, who often proves himself as an ordinary patriarchal Indian male hurts Manju by pointing her pre-marital relationship with her lover Rajiv. At one time he blames Manju during a heated argument that, “That you had never cared. You married me because, well, because you had to marry someone. You had told me about Rajiv, remember?” (IIDT 110).

Manju is forced to prove her honesty. She feels sorry for herself for her discloser to about her affair with Rajiv before marriage to Prem. She feels that her husband Prem would understand her situation and honesty if she reveals her relationship with Rajiv
and also she does not think that Prem would mistake her as he is a good natured intellectual person. But Prem seems resentful like Madhu’s husband in Small Remedies. Like an ordinary middle-class Indian males, Prem feels aggravated and becomes suspicious after listening his wife’s affair with Rajiv before marriage.

Even Prem has pre marital relationship before marriage; he is not ready to realize his wife Manju’s gentle love with Rajiv. Like Prem, Dr Kulkarni is having a extra- marital affair with Rani, the Dean’s wife. He doesn’t reveal to Rani that he is a married man and has a daughter. He tells lies about it to Shanta and lives a disloyal husband to her wife Shanta. But Mriga knows everything about it and she feels sorry for her mother for being deceived and ignored. Manju’s pregnancy helps her to find opportunity to understand the attitude of men especially Indian patriarchal society and she realizes that there is no difference in their approach to women.

Kshama and Devyani live as spinster with their own beliefs. In the course of time, they slowly attain their identity by watching and observing the changing attitude around them. The experiences of their life have taught them to lose stubbornness and comprehend the importance of family and social attachment. It plays an important role in the structure of one’s identity. Devayani’s homecoming and Khama’s adoption of Sonali mean how their inner change helps them to a start afresh life.

Sonali is a daughter of Jyoti Raman, a biology teacher who later becomes a victim of male dominance in her life. Jyoti marries at an early age of sixteen and forcefully enters in the married life without knowing the lives of husband and wife. She finds that her husband’s involvement in sex rather love and affection that seems to her both strange and unquenchable. Like Saru and Mira, she becomes the victim of marital rape. She cries herself that, “you couldn’t scream - rape’- not when it was your own husband. And if she did, who would hear?” (CUBD 141).

She begets Sonali at her early age and then she refuses to go to her husband’s house that brings the result divorce. Jyothi’s parents worry for thinking her daughter’s life but Jyothi feels freedom from helplessness and despair. She, with full confidence,
completes her education and gets job as a teacher then she moves away from her family. She has a hope on her daughter Sonali who understands her and gives solace to her. But Sonali fails to fulfill her mother’s expectation but she inclines to her father. When Sonali tries to understand her mother, she is unfortunately killed.

Though Mrs. Raman’s role is short, Shashi Deshpande portrays her as a strong enough. As Shashi Deshpande’s protagonists, she too realizes herself, and attains her identity without any support from husband or family. The chain of events slowly change Kshama’s attitude and towards the end she realizes the requirement of human relation and emotional attachments which are essential to life. She also realizes the requirement of break the inflexible wall of constrained beliefs. Elenore Geethamala observes in The Novels of Shashi Deshpande: A Critical Evaluation, “Kshama ... come(s) up with truths of (her) inner self. Kshama realizes that the high wall around the school did not matter much compared to the wall, which she built within and around herself. She decides to break the wall. There is a change in her personality” (74)

As Desai says in Glint and Sparkle, Love and Death: Reflections on Come Up and Be Dead: Kshama, at the last realizes that, “Walls must come down, chains that bind must go. Mere glint and sparkle aren’t enough, especially when they remind one of spiked fences” (99-100). Though the sequel acts of crime happen in the campus and she externally inquires connecting the movable thread of murder, she is internally purifying her life.

Devyani’s changes occur when she inquires casually about the murder, she comes to know how deeply Dr Girish loves his wife, Shaheeda and does everything for her make her happy and fulfils her expectation of a wealthy life. His love for Shaheeda led him to the rebellious activities but it creates a positive impression on Devayani. By the love affection of the couple she realizes the necessity of a good partner in her life. She wishes to be loved. She thinks, “Now, looking at this man’s face when he spoke of his wife, wondered – would I have had this from some person if I had been beautiful?” (CUBD 116).
When Dr Girish tries to kill Devyani at his clinic, the angry words of Dr. Girish give Devyani to realize completely that her life is useless as she has no family bond. He says to Devyani that, “Who is there for you? Is there anyone who cares whether you are alive or dead? In any case, people always forget. Is there anyone you will be sorry to leave behind and go? Anything?” (CUBD 219).

These words bring about her to change her opinion of life. She realizes that family relationship gives meaning to life. She decides to go back to her Home. She stars her new life. Radhakrishnan says, “True liberty does not lie in the individual’s independence of social control. It consists rather in the deliberate regulation of social forces for the positive development of the individual” (73).

Both Kshama and Devyani’s experiences and sufferings give their true knowledge that the search for self without family ties is partial. Their decision to start life with a new outlook ensures her determination to attain her true identity Kshama, Devayani both realize the importance of affection of relationship.

Manjari is known for her boldness, defiance and sacrifice. As her parents are dead now and her children are grown up and away from her, she is left alone with her own world. She is in the situation to face her life alone without anybody’s moral or financial support but she manages the situation successfully. The strength of defiance provides the right impulsion to Manjari to move on with confidence with self-awareness. She has the mind set of opposing the thing which she doesn’t like and expresses her desire for freedom.

Manjari, initially behaves as good girl and liked by all, turns into a rebel when socialization process in patriarchal societies desexualizes her not only the body of a woman but also her mind and feelings. Towards the end of his life Badrinath himself justifies disobedience and rebellion as an indication of growth. In his own words, “To me, disobedience is not the original sin; in fact I don’t see it as a sin at all. It is a part of growing up, of moving on. Without the serpent we would have remained forever our
child-selves, living in a state of innocence, nothing happening, our story stalled. We need the serpent to keep the story moving.” (MO 205)

In the character of Manjari it is found that the body drags the thread of her life. She herself delightfully recollects her childhood when she had “an innocent relationship with her body, with her unexpressed sexual desires and her body’s needs” (MO 71). After Shyam’s death she thinks to live with Raja. Raja is a well-built believer of the patriarchal norms. His learning to drive her car and even trying to run it as a taxi and installing and operating a computer at home and typing manuscripts for others as self-employment make Manjari shocking.

So she hates him as her life partner. When some unknown people belonging to the underworld threaten Manjari and give to psychological pressure, and forced her to sell the house, she refuses to take Raja’s help. She rejects him of playing the role of a defender. She says, “I want the brakes under my feet, and not someone else’s. I don’t want a dual control, the control should be mine, mine alone” (Mo 88). Manjari struggles hard for freedom and independence. It is a great challenge to her in the patriarchal society.

She gives up the thought as thinking any relationship with a male member stops her from going ahead. She is totally aware of all the things that she has lost only for her relationship with Shyam and her fascination with the desires of the body. She doesn’t want to take risk her life again by getting into a new bond with Raja. She sometimes seeks the help of Raja for frightening the mafia group to keep her property from them but doesn’t leave the house and have the sexual relationship with him. She courageously faces the problems of life and tries her best to remain self-reliant all along.

Manjari’s desire of her body distracts her again. She tries to manage her loss through her physical communion with other people. Face to face with Sachi, she thinks that she had wronged both of her children by making herself invulnerable, by being self-sufficient (MO311). At the end of the novel she is not successful in going back to Raja but she is contented that her children have found a family in Raja’s family. In spite
of failures on all sides, she does not give in. Like a staunch optimist she still believes in
the potentiality that life has to spur us to move on and on ... In her own words, “The
search is doomed to failure. Yes, Baba, you are right, we will never find what we are
looking for, and we will never get what we are seeking for in other humans. We will
continue to be incomplete, ampersands all of us, each one of us. Yet the search is what
it’s all about, don’t you see, Baba, the search is the thing.” (MO 343)

Manjari realizes herself gradually. Her attitude is progressively shaped by
various experiences of her life, her reading of her father’s diary and by the revelation of
the lives of her parents (Badri Narayana and Vasundhara), her sister (Malvika) and
other characters. Her life is mixer of happy and sad moments. She accepts birth and
death as the two extremes of life. She understands that life cannot be fixed rather It is
always flowing. She says about this that, “Death, just as much as birth, knits us into the
being of a house. Death more than birth, I think, because the finality of death keeps
your memories chained to a place. With birth, there is a moving on, a going ahead,
memories piling up, diluting the original ones.” (MO 75)

Manjari, like other protagonists of Shashi Deshpande, is rebellious in her youth.
She selects her life partner as her own wish and takes any decision by self against the
wish of her parents. For this defiance activity, she meets much loss. This is perhaps the
 genetic problem of her because her grandfather, a follower of Gandhian philosophy,
brakes his family rules and married a Harijan girl who is orphan and is brought up as a
daughter by his guru. It creates a great turmoil in the family but he remained adamant.

Like him, Manjari is adamant to change herself. The marriage of Vasundhara
and Badri Narayan is also an inter-caste marriage. But Vasu opposes Manjari’s love
marriage because she thinks marriage is not of true minds but attraction of body. She
says, “You don’t know what you want, you don’t know what you’re doing. It’s only
physical, don’t you understand? Your body is confusing you.” (MO 187)

Manjari wonders the duality of her mother’s nature. As a writer she writes the
stories of love and emotion, but in her personal life she is insensitive to understand
Manjari’s passion for Shyam and “passive” during sex with her husband. As a traditional Indian mother she does not accept Shyam as her son-in-law.

Reading of her father’s diary helps her to understand her father’s liberal nature and the rigidity of her mother. Manjari scrutinizes that her mother failed to understand her father’s love for human body and beauty of body. And at the same time, her father expresses his love for his interest in body so he fails to understand her mother’s feelings. Manjari realizes her mother’s indifferent activity both in real life and her writing and understand her inner aspiration of love beyond human body through her writings.

This is Naik in Moving On: Individual Autonomy and Self-realization says that, “What Vasu fails to get in real life, she achieves through her writing, always giving the ideal family image” (219). It is not exaggerated that if Manjari gets the behavior of adamant from her grandfather she gets the affection of love for body form her father and sense of beauty from her mother. Manjari’s father observes her behavior he writes, “I remember how bewildered I was by the change in her after she met Shyam; I found it hard to imagine that a girl so intent on her career, so devoted to her parents, could turn overnight into a passionate, rebellious woman.” (MO 203)

Manjari, a young widow’s life is full of adversity and embarrassment. She becomes ill-treated by various people. One of her friend’s husbands wants her to keep her as his mistress and her employer who is almost of her father’s age, gets desire to have sexual relationship with her. These incidents spoil her nature and create her as a bad character. To protect herself from such sexual exploitation, she changes her appearance and cut her hair short to be looked like man. But she cannot hide her womanhood.

As a lonely woman Manjari faces many challenges both physically and mentally. Externally she faces the problems of Sachi and Anand, marriage proposals of Raja and fights with the terror of Mofia groups. Internally, she is eager to attain her individuality and her body’s sexual hunger. Because of this hunger she falls into sexual
relationship with Raman, her tenant. He is quite younger than her. She continuously meets him in the nights for the intention to satisfy her sexual desire without lose her individuality and bond in marital relationship. Manjari, however, meets the bad experiences of her life, she struggles to protect her assist to learn how to survive in the world without losing individuality and walk on the path of progressive.

Madhu in Small Remedies realizes that one cannot fight again the inevitability of death and destiny in his/her life. This realization makes her to accept the death of her son and also gives her the strength to accept fate. She is not afraid of her fate but accepts it with dignity. She gets well her own sense of self and aware of her needs. She shares her sense of despair and her joy to her son Adit. After Adit’s death she becomes totally despair and lonely. She expects her husband’s concern and anticipates for his arrival. She says with pain, “We need be together, we need to mourn him together, we need to face of his death and our continuing life together, and only in this is healing possible … How could I have ever longed for amnesia? Memory, capricious and unrealizable though it is, ultimately carries its own truth within it. As long as there is memory, loss is never total.” (SR 324)

Savitri Bai and Leela’s appearance in Small Remedies is the sign of independent and significant though each having sentiments of dissimilar nature. Breaking the tradition to get progression is unable to them at their present stage. According to the society, their search for peace and harmony is out of their orthodox. These women’s independent spirits is same to both and equal in measure.

Nanda Kumar in The Emerging Voice: a Comparative Study of Shashi Deshpande’s That Long Silence and Small Remedies says that this is a kind of novel which presents a problem, analyses it and posits a kind of solution so that the focus is on the psychological process of becoming a mature person. The desperate search for meaning, the effort to find a sense of one's identity and one's relationship to the world outside, culminates in the realization that loss is never total, and it is essential to realize it because, in any event, life has to be made possible.
Madhu understands that all women are suppressed by male domination. In the patriarchal society men and women cannot be friends. She further realizes that men can be only fathers, brothers, lovers, husbands, but cannot be friends. Manjari understands this when she writes the biography of Savitri Bai and Leela. It helps her to realize in the act of self-discovery. Madhu explains that, “We see our lives through memory and memories are fractured, fragmented, almost always cutting across time … Truly, dreams are the stuff of life, the hidden truth that lies beneath the hard reality. Invention, creation, is sometimes the greater, possibly the best part, of reality. Even to write our own stories, we need to invent” (SR 165)

Self-realization is the important theme of Shashi Deshpande’s novels. It helps her female protagonists to discover their own self-identity. Rita Felski makes a broad division of self-discovery narratives into two different groups. In this kind of narrative which is often linear in structure, female self-discovery and emancipation is depicted as a process of moving outward into the public realm of social engagement and activity, however problematic and burdened with difficulties this proves to be. It depicts self-discovery as a process of awakening to an already given mythic identity on inner self and frequently occurs in nature or in a generalized symbolic realm from which the contingent social world has been excluded. Madhu realizes that, “Both were courageous woman, that both were women who worked for and got the measure of freedom they needed, that both were ready to accept wholly the consequence of their actions” (SR 284).

They went on with the dying desire towards their achievements facing the hardships while life threw upon them. They never looked back as they knew “that what we call truth has nothing to do with the truth that emerges through words”. (SR 255). Madhu arrives at the conclusion that life has to move on whatever changes occur in the lives of people. She realizes this when she witnesses an upanayanam ceremony in the Bhavani Temple. The death of the father had not stopped the upanayanam of the boy and his mother is silenced with pain and grief.

Madhu observes that, “So many of us (are) walking this earth with our pain, our sorrow concealed within ourselves, so many of us hiding our suffering, going about as if
all is well, so many of us surviving our loss, our grief. It’s miracle, nothing less than a miracle!” (SR 315). Shashi Deshpande observes in Writing from Margin that, “family is certainly ‘not a divine’, sacred institution, but one created by humans for the benefit of all society; and therefore, it should be built, not on the sacrifice of some but on the cooperation and compromises of all its members” (84).

Shashi Deshpande in an interview with June Gaur, on Family says that, “Family is a timeless and universal institution; everything begins here, everything that happens outside the family mirrors what happens within it. I have always been fascinated by human relationships: the locale within which the relationships are looked at is immaterial” (91).

Rita Felski in Elaborating on the narrative of female self-discovery, points out that self - discovery is itself an ideological position. “An active process of meaning production” and that since feminist ideology is “plural and heterogeneous”, the narratives of female self-discovery are significantly different in their deliberations, reflections and emphases” (126).

Sumi is quite different from other female protagonists of her earlier novels. She gracefully crafts her husband free from marital bonding and amazingly grasps her inner strength. Sumi fights her battle on her own and asserts her individuality. She does not file for divorce because she feels that she has to struggle for social, economical and psychological re-establishment. She gets absolute support and sympathy of her parents and other relatives.

Sumi’s parents and other relatives help her to get out of the anguish, agony, disgrace and humiliation. Like Indu, Saru Manju and jaya, Sumi in The Matter of Time has a very happy and self-righteous of her married life in the early years. Gopal too enjoys his life with Sumi at the beginning. He says, “The life of the body - yes, I revealed in it. Sumi’s fragrant Woman’s body, the searingly clean little-girls ‘bodies of my children - these gave me great happiness” (MT 68).

But the sudden vagueness in his life after seventeen years of his married life makes him to renounce his family and frees him. Like Saru and Indu, Simi returns to her parental home where her mother Kalyani has been leading a silent life with her
husband Shripathi. The silent life given to her by her husband Shripahty as she lost her mentally retarded son at the railway station while returning home. Even the story of Kalyani is known one to Sumi; at present especially after Gopal’s abandoned often haunts her mind.

The unusual situation in the life of Sumi at her parental home compels her to rethink about her life and leads her to realize her ‘self’. She comes to know that it has been an accepted perception that the success of woman’s life lies in supporting the life of man-son, father or husband. She feels then woman’s role is secondary and woman being alone is unacceptable one to the male dominated society.

Sumi is then ready to accept the challenge of her life with firm strength of mind. Like Deshpande’s other protagonists, Sumi is also forced to push into introspection at a very crucial time of her life. The unexpected situation of life and burden of responsibilities to take care of her three daughted and family make Sumi conscious to seek her importance. She makes herself to live life as her destiny instructs her.

She takes easy of Gopal’s desertion. She has an independent and individualistic spirit so she refuses to take any kind of financial help from her parents and relatives. She begins her profession as a teacher on a temporary basis. Aru opposes her mother’s decision of taking up a job but she fails to stop Sumi to do so. Sumi calms her daughter Aru and tries to express her positive approach that, “Be happy for me Aru. This is the first thing in my life; I think that I got myself.” (MT 104).

She prepares herself for the future. She looks for a permanent job and learns to ride a two-wheeler and takes her father and daughters to several places. She also decides to move out of her parents’ house and searches for a new house. After Gopal’s abandonment, Sumi re-establishes her creativity. She writes a play The Gardener’s Son. She boldly starts to deal with more valiant topics like female sexual. She never fails to concern and worry about her teenage daughters. She tries to give as much as affection, love and care to all of them. She encourages her daughters and helps them to look at an optimistic vision of life.

Shashi Deshpande portrays Sumi’s character stronger than other characters like Indu, Saru, Jaya and Manju. Her earlier novels heroines have the extra marital
relationship in order to fine the way escape from their predicaments but Sumi does not even think of having relationship with other man for seeking solace or support from him. Though she is beautiful and has the appearance of youth, she does not indulge in the extramarital relationship. She shows her full concentration to the upbringing of her daughter without the feeling of loneliness. T

his is the reason she never thinks of marring other man or divorce Gopal. Even she happens to meet again Gopal at one unexpected situation after their departure, she never minds to ask the question why he renounced the suddenly on the contray she reminds him his words before their marriage, she says, “What you said to me the night I came to your room, the night we decided to get married? You said that at any time if either of us wanted to be free, the other would let go. We are not going to be tied together, you said. No handcuffs, you said. And I agreed.” (MT 221)

Her adulterous relationship with Raman is for the sake of satisfying her bodily urges only and she is different in her approach too. But at the same time, she turns down her childhood friend, Raja’s proposals quite sanefully. This marks her character more individualistic.

Manjari prefers to carry out her task to others without being captive in matrimonial bond, while Devayani prefers to realize her ‘self’ ignoring all the social conventions that restrict one’s expression of love. Narula in Dispelling of a Chimera: in the Country of Deceit says, “As Devayani moves away from a traditional norm in search of satisfaction, it then becomes her quest for an authentic selfhood.” (200)

Devayani makes a daring attempt to pass the restrictions of social norms, even though it is the attitude of society. In India the relationship between two adults (Man - Woman) without marriage is a blame, and so far, offensive perception. Shashi Deshapande has presented Devyani to demonstrate the western perception of getting together relationship from woman’s point of view. Devyani is portrayed as new progressive woman having self control and self - conscious. Dalvir Singh Gahlawat observes Devyani that, “Devi is one of Deshpande‘s modern women trying to come to terms with themselves and their place in family and society; trying to reconcile their
individual freedom to that of their given', which is not simply - culture‘or -society‘or class/caste, but also the freedom of others.” (DSG 8)

Devayani’s desire for living alone comes out from her early youth experience. From her youth onwards she has been bearing the responsibilities on her shoulder. She spent her early days of youth to go by in looking after her family members. She helps a lot to her sister Savi during her pregnancy and after her child birth. So she decides to live her life free from any family bondage. She thinks marriage would bind her into the activities against her choice and restrict her freedom. She imagines married would pass her life in looking after her husband and children and she atlast would force to sacrifice her ‘self’.

The desire of freedom and the fear of marriage bond lead her towards the realization of her individual existence. Like Manjari in Moving on, she prefers to live alone. She searches a place where she can live her life with free and move her wish independently. She is tired of hearing the stereotypical question about her marriage. Even Sindhu suggests her in her letter that marriage gives good companionship; Devyani is stubborn to her decision. “I know marriage is not the final solution, or even the best. But at least once you’re married you know you are not alone. You know that you come first with somebody, that another parson is deeply concerned with you all that you do, with what happens to you. A captive companion!.” (CD 26)

She does not want to get a captive companion from marriage. As a woman of independent, she hates all of her well-wishers advice about marriage. Love with Ashok Chinnappa is also her independent activity. She enjoys the relationship which is socially unaccepted. She even knows that the relationship is temporary and it would come to an end on one day, she is not ready to lose it. On the contrary, she decides to hide it and starts to say lie. The advisors include Savi get failure to convince her to give up the relationship with Ahok. But the self understanding and self analysis make her to realize the fact of her false relationship with Ashok.
The desire of having Ashok always with her is the main cause to lead her realizes the truth. Devayani enjoys Ashok’s company but gradually, she gets desire to have him with her all the time. Living in society as they are, Devayani and Ashok have to live by the rules laid by it. Getting only snatches of Ashok’s company makes Devayani realise the real value of the institution of marriage. She has experienced how and why the wife’s status is far superior to that of the mistress,

This is what marriage means: knowing that the years lie ahead of you, a long stretch of time waiting for you to occupy together. Taking time for granted, disjointed conversation about trifles, casual intimacies. This is what I want. I don’t want clandestine meetings, drama, constant fears. The Abhisarika can keep her romance, she can have her excitement. I’ll settle for small moments like these. This is what I want; this is what I’ll never have. (ICD 191-92)

Devayani would not consider marrying anyone except Ashok. Ashok, on his part, cannot divorce his wife. Their relationship, thus, has no future. Devayani knows very well that she has let herself drift into a current of joy and bliss, but she cannot drift forever. She knows that guilt, deceit and pain are an inseparable part of such an affair. Devi’s meets with KN’s mother helps her to realize Ashok’s wife’s thinking. She comes to know the terrible story of KN’s mother that she is deserted by her husband and her sons. KN’s father is dead now and the story of betrayal is also faded to the world but KN’s mother’s anger was as severe as if the event happened yesterday. She cannot forget her husband’s betrayal. The betrayal wound of pain is so deep like an unhealed injury. Devi compares it with her relationship with Ashok. She feels guilty. She thinks that Ashok’s wife would also hate her when she comes to know this relationship. She thinks that,

Does she too hate me this way, the woman I saw once, the woman neither Ashok nor I ever speak of? We try to deny her existence, but she exists, she is real. And hating me, perhaps, the way the old woman hates her rival. And what about the girl, the girl with the long flashing dancing
legs and eager face? Will she be scared by her mother’s hatred? Will her life change forever because of what Ashok and I are doing? (CD 162)

This is the first event that makes her evaluate her act on ethical ground. She thinks her relationship with him in a social view point. Very first time she realizes that one has right to enjoy his/her freedom if it does not affect the lives of others in the society. Social custom does not permit human emotion to break the form of family. The slowly realize that the ardent love of these two adults is nothing but a sense of guilt and deceit. So she says Ashok that, “I thought of many things. Of how wrong this is and why I was even thinking of it … It’s you - you are committed, you are … you are married. And I thought of marriage and wondered - how can you do this? It’s so wrong” (CD 130).

She realizes that she has entered in the country of deceit which breaks the social norms. And to keep the relationship she thinks she has to act on falsehood and has to tell lies to everyone who shows concern on her. She thinks that she can’t be honest with people whom she loves. She comes to completely analytic mind set after she realizes this. She says, “I had to deceive them. I was glad they were far away, these two women (Savi and Sindhu) who loved me. If they were here, they would have known something had happened to me” (CD 147).

The chain of events help her to analysis her real self. She thinks of Ashoks’s promise that nothing but the two things – love and honesty. As a married man Ashok can give nothing more than this. Devi too cannot think otherwise. A married man who promises love and honesty to his beloved is the same things that he would have promised to his wife at the time of his marriage. A man, who betrays his innocent wife and ignores his daughter, cannot be a perfect lover to aother woman like Devayani.

She thinks that Ashok says Devi is the most beautiful woman in the world. At the same time if he happen to meet another woman he never hesitate to repeat the same words to her and no guarantee to expect loyalty from him. She thinks of shree’s doubt that “how can you expect a man who is disloyal to his wife and his marriage to be loyal
to you?” (CD 198) Now she becomes a woman of comprehend. She asks herself a series of questions and tries to find the answer that,

Why had I done it? I knew the answer. I did it because I wanted him, I wanted to be with him, I wanted to be in his company, I wanted to sleep with him, I wanted this relationship … Relationship? What relationship? Mistress? The other woman? The kept woman? I pushed the words away; I thought instead of love … words I had never heard spoken, words I had only read in books, words which had now become real. (CD 142)

After a sequence of questions and findings she chooses the right course of action for her life. She decides to stop relationship with Ashok and he is also transferred to other place. Devayani’s resolution to break off her relationship with Ashok is not the pressure of her sister Savi and aunt, but it is purely her own decision to avoid the violation of social custom. Like other protagonists of Shashi Deshpande, Devayani is progressive and she has realized her true self. Her choice to leave off Ashok and live with his memories proves that she is successful in observing the social principle and her personal choice. Devi realizes that both Ashok and hers lives, position and commitment are different. She feels, “He loved me, but he also had his ambition, his work, his dreams of a future life. And, threaded through the design of his life was the strong strand of his love for his daughter, a thread that linked him, whether he liked it or not, to his wife. Love was not was not enough, no, it was never enough” (CD 210)

She cannot understand the social outlook on love. Like Manjari, Devayani also decides to live a lonely life. She is in search of her self-realization. Dalvir Singh Gahlawat in Love, Sex, Opportunity and Remorse: In the Country of Deceit observes, “Devi is one of Deshpande’s modern women trying to come to terms with themselves and their place in family and society; trying to reconcile their individual freedom to that of their - given’, which is not simply - culture ‘or - society‘ or class/ caste, but also the freedom of others” (08)
In India relationship between two adults without marriage is an unacceptable concept. In this novel Shashi Deshpande attempts to show the western concept of live together from woman’s point of view. However good or suitable it may be, it is still far from social recognition. Like other protagonists, Devayani too, has to detain in the realm of social customs after succeeding in realizing her self - potential.

Shashi Deshpande’s female characters face their problems courageously and find out their own self. They raise their voice to their suppressed silences. Though they are suffered and tormented, they get success in establishing their own identity within the prevailing culture and tradition. In this way, if we evaluate Shashi Deshpande’s novels, they are undoubtedly ‘progressive’ women.

Shashi Deshpande presents her female characters are intelligent and self-assured whom understand that nobody else can help them out except themselves. In order to live without fear, they ready to look at face of reality. They eventually determine to face the situation boldly and stress their independent individuality. By her novels it is find out that, after isolating themselves from their family, they realize that, “The terrors are inside us all the time. We carry them within us, and like traitors they springs out, when we least expect them, to scratch and maul” (DHNT 85). S.P.Swain observes Deshpande’s women protagonists that,

The tragic predicament of the Deshpande protagonists is the outcome of male-domination in a patriarchal culture. Their silent suffering is socio- psychic in nature. In her quest for identity, the Deshpande protagonist moves from despair to hope, from self-negation to self-assertion. Her struggle throughout is to attain wholeness, completeness and an authentic selfhood. (125)

Every one has the innate potential for self-realization, and this is each person’s ultimate and necessary goal in life. One’s intrinsic abilities and potential will blossom as inevitably and naturally as an acorn grows into an oak tree. The only thing that can
obstruct one’s development is the uneasy in childhood of our need for safety and security.

Shashi Deshpande, as Horney believes, shows through her female protagonists that human beings have the capacity to consciously shape and change their personality. Because human nature is flexible, it is not formed into unchallengeable shapes in childhood. Every one possesses the capacity to grow. Therefore, adult experiences may be as important as those of childhood. Horney, too with confident, of our capacity for self-growth, she emphasized self-analysis in her therapeutic work as well as in her own life. In her book entitled *Self-Analysis*, she notes our ability to help resolve our own problems. On the issue of free will versus determinism, then, Horney argued in favor of the former. We can all shape our lives and achieve self-realization. Shashi Deshpande proves this by presenting authentic like female protagonists.