Chapter -5

Conclusion
The art and Ideas of Shashi Deshapandé

Shashi Deshpande is an efficient writer and presents her views in a prolific literary style. She is well-known for her spontaneity in creative writing. She has portrayed the new Indian woman and her dilemmas, her efforts to understand herself and to preserve her identity as wife, mother and above all as a human being in the traditional-bound, male-dominated society. The expression of strong point about her novel is her delineation of the woman’s inner world. Deshpande’s protagonists are women struggling to find their own voice and are continuously in search of them; ‘But they become fluid, with no shape, no form of their own. (Roots and Shadows: 15)

The element of realism is further noticeable in Deshpande’s art of characterisation also. She presents life-like characters who touch the reader at social, physical, intellectual, moral, emotional and imaginative levels. Moreover, her portraits are not a mere description of the physical features and appearances but the writer gives a truthful picture of a wide range of emotions and feelings, desires and aspirations and doubts and uncertainties characterising his/her psyche. Deshpande’s characters are stereotypes. They aim to induce the readers into leading a peaceful life for themselves in a sophisticated manner. They motivate the younger generation to have a self-identity for their own in the society in which they are living. Deshpande’s main motive is to make women realize their position and responsibilities as a wife, a daughter, a sister and a mother.

The range and variety of different responses, which Deshpande’s men and women bring to bear to their personal, social and human predicaments, impart a certain depth and breadth to her art, which has not been duly recognized by her critics so far. One finds that all of these attitudes and responses are juxtaposed and contrasted with each other in her novels, generating a substructure of dramatic tension between opposites beneath the seemingly
simple and even lyrical structure imbued with a single attitude or emotion of a single character. This is clearly evident when the reader perceives a pattern of contrast between all these characters and the protagonists of her novels. These characters, with their limited responses, serve to accent by contrast the greater strength, maturity and viability of the outlook and behaviour of the central characters in encountering the alienating realities of their existence. If the responses of mindless submission, grudging surrender, self-annihilation and aggression fill the reader’s mind with a kind of gloom and pessimism, the response of the protagonists, evincing their greater ability to understand the complexities of life in a more critical and balanced manner accompanied by their determination to make life possible and triumph over its challenges, infuse a strong note of affirmation into her art.

Deshpande uses her narrative to raise such important issues as a woman’s right to her body. Body has always been an important site for feminist discourse. Female body is most often rendered ‘docile’ under the domination of patriarchy. It becomes primarily a source of social control in an androcentric social order. Cringing under patriarchal domination and subjugation, it is never free. Silence becomes the ultimate reality when the bodies are subjugated and self-dignity is mutilated. Deshpande’s writing thus seeks to express what has been submerged and suppressed.

Deshpande reflects a convincing picture of the contemporary middle class women and their community. She implies that inspite of the education, opportunities and economic independence; women are victims of domestic injustice and customs of our society. She also feels that the writers of the contemporary world have to move away from the historical romance and mythical stories and they need to present the different class and community of their immediate circumstances. Shashi Deshpande is a very recent writer in Indian English
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literature. Her contribution to Indian fiction is remarkable. She depicts the changes in the society in her novels very minutely.

The technique of presentation of the phenomenon of man-woman relationship plays a very important role in the growth of her creative writing. Deshpande, as a novelist, holds the view that there are several choices in technique, but once the choice has been made, the artist has to be faithful and careful about it. About her problem in developing the right technique for herself, she tells to Holmstrom:

Technique is something which I have to worry a lot about. I have to work at it and think about it and it takes me a long time to hit upon it exactly. It’s like setting the tanpura… before a concert begins. The orchestra goes on strumming, tuning up, while you wonder what it’s all about… Suddenly you know that this is exactly right for your needs. But you never know at the beginning that this is the way. The beginning is much more fumbling, blundering and very chaotic. There’s always too much. (Holmstrom 248)

Therefore, Deshpande has been very much careful about the technique in her fiction. Her writings are singularly free from the hidden and the disguised. And the form and structure in her novels have never been allowed to conceal the content of her works. In an interview to The Swiss India Society, Zurich, Chandra Holm asks Deshpande if her novels start with the beginning, the middle or the end, she replies that her work is like a patchwork quilt; all kinds of bits come from all kinds of pieces. She writes as they come to her. Later, when she writes sequentially, she realizes:

Oh, this piece belongs here, this should be there. I don’t write in sequence. I don’t write in sequence. Sometimes the end is written first, the beginning at
the end. The beginning of That Long Silence was written at the very last moment. It came to me suddenly one day at 3 ’o’clock in the morning, when I had almost finished the novel….Next morning when I read what I had written, I asked myself whether I really wrote it. (The Indian Woman — Stereotypes Images and Realities Oct.1997)

Some of Deshpande’s novels occasionally have autobiographical strains, but her characters and incidents are not directly lifted from her own life. She makes a creative use of her experiences and memories in her works. This is particularly true of her early writings. It may, however, be remembered that the novelist does not always give her thoughts to the first person narrator. She believes that it is not the first person narrator who has her closest sympathy but it is someone else in the novel. It seems that the autobiographical flashes impart human interest and credibility to her works.

Shashi Deshpande has used literary devices in her fiction, to show the phenomenon of man’s aloneness. Although mythological allusions have been used by her, she does not consider their use to be any conscious or deliberate literary device. Deshpande makes comprehensive use of irony and satire in her novels. She deliberately uses the literary elements in all her novels. Irony is the chief figure of speech used in the novel That Long Silence to show that in knowing her characters seems not to know themselves. The most ironical situation in the novel is when Mohan gets the job of his choice; Jaya never questions the means by which he gets it. She says:

Mohan had managed to get the job. I never asked him how he did it. If Gandhari, who bandaged her eyes to become blind like her husband, could be called an ideal wife, I was an ideal wife too. I bandaged my eyes tightly; I did not want to know anything. It was enough for me that we moved to Bombay,
The ample use of metaphors is again an indication of Shashi Deshpande’s phenomenological concerns, particularly the metaphors of silence, that silence is more expressive than words. The metaphor of silence recurs forcefully in almost all her novels, especially in *That Long Silence*. Jaya’s silence, as that of Sartre, speaks for itself. The metaphors of silence also denote lack of communication, frigidity of feeling and want of understanding and empathy. Saru says in *The Dark Holds No Terrors*, “Silence had been a habit for us” (DHNT 199). Indu in *Roots and Shadows* speaks about her cold relationship with Jayant, “I’m passive. And unresponsive. I’m still and dead” (RS 83). And in *The Binding Vine*, Urmila adopts a posture of silence on being asked by Bhaskar, her lover, about her unhappy marriage with Kishore, “I can say nothing. The silence stretches between us” (BV 161).

Tone is another important element in the literary style in which the author’s attitude and the mood of the story are known. Shashi Deshpande’s main perspective is to achieve the self-discovery of women of different generations. The author seems wistful throughout her novels. The women characters in her novels are longing for the self-identity in the male-dominated society showing their quest for space and selfhood. Deshpande’s novels are not only wishful but also it gives hope for the women who are suppressed by the male domination in their family. Though they are lovable towards their family and family members, situation leads them to a mournful atmosphere. This tone can be much seen in Despande’s novel “Small Remedies” in which Madhu, the protagonist of the novel mourns for the death of his only son Aditya. Madha herself says: “We need to mourn him together; we need to face the fact of his death and our continuing life together. Only in this is healing possible” (SR 323)
Music also plays a vital role in Shashi Deshpande’s novel Small Remedies. It is part of phenomenological manifestation, as perhaps no other art-form is. She thinks, however, only of Hindustani music. She could not have used Carnatic music, for Carnatic music where the sahitya is equally important, she would not have been able to say, as she does in the novel, that when Savitribai sings, the words are not important at all, because she expresses her emotions through the singing itself, through the raga. When Vijay T. Kumar asked Deshpande what does make her choose music as an organizing principle in Small Remedies. She replied that she did not make choices consciously. She has not studied music formally and she further remarks:

…what interested me was the situation of the women artists. Music is something given to them, and yet they were in a way barred from it because they were not allowed to take it up seriously. So for me, it was choosing your life that was important; a woman's right to choose her life is central to the lives of the two women in the novel. Then there is the language of music, which in a way is more fascinating than the language of writing because it is such an emotional, rather than cerebral, experience. Actually, Small Remedies is more about words than music. It is a novel that is trying to understand language and words, and what escapes both. (Muse India : The Literary Journal Jan-Feb.2007)

In terms of narrative technique, Small Remedies is the most successful of Deshpande’s novels so far. The main narrative concerns and the evocative style enable the reader to share Savitribai’s love of music. The trope of music dominates the singer’s life. The relationship between melody and rhythm, between the singer and the tabla-player is an image expressive of human bonding.
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The images employed by Deshpande are adequate and appropriate to the theme of *That Long Silence*. The two recurrent images in *That Long Silence* perform a crucial role. The married couples are likened to a pair of bullocks yoked together and the husband is said to be like a sheltering tree. These two images reveal the meaning of women’s position in the novel, as in life. The protagonist of the novel rejects the image of traditional women like Sita, Savitri and Draupadi, and instead likes the image of a pair of bullocks, to describe a married couple. Jaya says:

No, what I have to do with these mythical women? I can’t fool myself. The truth is simpler. Two bullocks yoked together….It is more comfortable for them to move in same direction. To go in different directions would be painful: what animals would voluntarily choose pain? (TLS 11-12)

Moreover, Santwana Halder is right when he says about Deshpande that the unique way of using symbols enabled her ideas to be rendered artistically in *That Long Silence*. He, further, states, “Shashi Deshpande’s extensive use of symbols and images helps to highlight the theme of the novel *That Long Silence*. It is an example of her perfect use of figurative language for clarifying her ideas” (Halder 122). She comprehends the fact that art lies not in saying a thing but rather in displaying a thing. Hence, she is very careful in developing plot and characters and also proper interaction and psychological analysis of the characters as well as symbolism, imagery, language and rhythm. And she weaves all of them into a living whole.

In a nutshell, for her fictional concerns and art, she has made a niche for herself among Indian English novelists. Undoubtedly, she has deliberately shown the extensive use of images, metaphors, irony and figurative language. The transparency of her language and her stark style make her novels distinct and highly commendable.
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Thematic Canvas

Shashi Deshpande has attained reputation as a serious writer with fabulous potential. Her place is among the significant women writers who are concerned with the real problems of women. Her projection of women is also commendable. For the courageous and sensitive treatment of large and significant themes, her works are regarded as outstanding contributions to Indian literature in English.

Deshpande's novels develop through the disillusionments of the heroines and their identity crisis which lead them to find out their individuality as a human being. Feminism, the meaning of marriage, theme of isolation, the quest for identity, self-realization etc. are the major themes shared in these works. She has treated the typical Indian themes very sensitively and has pictured the contemporary middle-class women with rare competence. Their search for freedom and self-identity within marriage is a recurring theme in her fiction. Her women are aware of the cultural and social shortcomings to which they are subjected in this male-dominated society. They rebel against their men in search of freedom and identity, but ultimately find themselves up against well-entrenched social inertia. They seek change, but within the cultural norm, seek not to reinterpret them, but merely make them alive with dignity and self-respect. The voice of this newly emerged class of woman is heard in the writings of Shashi Deshpande. A voice of protest against the marginalized condition of women as a class is also audible in her works.

Shashi Deshpande has presented in her novels modern Indian women’s search for these definition about the self and society and the relationship that are central to women. Shashi Deshpande’s novel deals with the theme of the quest for a female identity. The complexities of man-woman relationship especially in the context of marriage and the trauma of a disturbed adolescence. The Indian woman has for years been a silent sufferer. While she has
played different roles - as a wife, mother, sister and daughter, she has never been able to claim her own individuality. Shashi Deshpande’s novels deal with the women belonging to Indian middle class. She deals with the inner world of the Indian women in her novels.

The quest for identity and freedom has become a very dominant theme in literature since the rise and development of feminism, which studies various problems of women and creates awareness among them. Shashi Deshpande’s novels also deals with the theme of the quest for a female identity.

The importance of woman has been recognized in literature on various grounds. For centuries, the human experience has been synonymous with the masculine experience. Gynocriticism has opened up new vistas of study and research. The feminist philosophy projects the problem of 'self'. The quest of women's identity is a typical motif of feminist literature and a central task of feminist literary criticism. Accordingly, Shashi Deshpande’s novels reflecting their high critical mind of women's identity seem to reveal the essential and typical theme of feminist literature. Shashi Deshpande’s novels show how the "feminine mystique" deceives women, and that the persona, a wise mother and good wife, is no more women's desirable identity. And it is presented through a heroine who suffers from the inner dissociation and attempts to wander outside the house.

Almost all novels of Deshpande narrate the story of the women who are the victims of exploitation, separation, negligence and even rape by their own family members and husbands. To them the marriage is a bond because the life of women without the husband has neither dignity nor significance in the Indian society. Deshpande has suggested certain ways and means for honourable adjustment of the married women within the prevailing marriage system in Indian society. She is of the view that the women desirous of having prestigious place in the family and preserving their rights must be bold enough to open their mouth and
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stand firmly against the ill treatment of their family members including husbands. This paper analyses problem of Shashi Despande’s women and critically examines suggestions extended by the novelist for prestigious adjustment of the married Indian women.

The theme of familial relationship between father and daughter, husband and wife as well as between mother and daughter is prominent in the novels of Shashi Deshpande. In all these relationships the woman occupies the central stage. Her novels reflect the lives of suffocated women in search of solution from suffering. While looking for a solution to their personal problems, the women in her novels shift from their personal pains to the sufferings of the other women.

The study of Deshpande’s treatment of the theme of alienation and affirmation in her novels suggests that it is not wholly correct and justifiable to put her works into the straight jacket of feminist theories. The examination of this theme shows that the experiences of disappointments, dissentions, loneliness, meaninglessness and conflict between mind and body, between social conformity and individual aspirations are common to all, both men and women. She shows that all human beings irrespective of class, caste, religion, language, age and social status are vulnerable to these realities of human experience. If she shows men and women of middle class, like Saru, Smita, Jaya, Urmi, Madhu and Vasu, divided against themselves often feeling entrapped in apathetic and antagonistic society around them, there are also those of the lower stratum such as Shakutai, Sulu, Tara and Jeeja who equally feel the pain of being dispossessed of their human identity.

Deshpande has presented the theme of lack of communication. In the very beginning of That Long Silence, we see that Jaya tries to reason out with her father as to why she should not listen to the songs broadcast on the radio, but ultimately she keeps silent, suppressing her desire. Social conformity has always been obligatory for a woman than for a man. Generally,
a woman’s identity tends to be defined by others. Due to her sensitive nature, Jaya is very particular about moulding her tastes in order to suit those of the rest even if her superior intellect is not satisfied. Shashi Deshpande presents the meanings of silence. As she herself puts it: “You learn a lot of tricks to get by in a relationship. Silence is one of them. . . . You never find a woman criticizing her husband, even playfully, in case it might damage the relationship.” Sandhu, Sarbjit K. The Image Of Woman In The Novels Of Shashi Deshpande. New Delhi: Prestige Books, 1991. P-40, Print.

A new generation of women emerged, embracing the changed values according to which women have a voice of their own, a voice that had been suppressed for centuries. These women, who have the capacity to make free choice and need not therefore depend on the choice of the male, are portrayed in the novels of the new generation women novelists. These new women characters are not however the same everywhere, dilemmas are exposed accordingly. In her novels, we get the theme of poverty stricken, hardworking, sincere and silent women of India who live like animals, embrace intolerable sufferings for survival, and yet hope for a better future for their issues only to be crest fallen at the end. Nothing happens in their life but series of disappoints along with humiliation, torture and repeated displacement.

The resistance and the disappointment of the educated woman in a tradition bound Indian Society is the theme of the novel. The novelist is keenly interested in depicting the countless duties assigned to woman. While describing a woman as a daughter, a sister, a wife, a mother and an individual, she marks the inferior status of woman in society. The predicament of woman is presented through the theme of sexual discrimination, segregation parental-partiality, self-alienation, sexual harassment etc. Shashi Deshpande’s remarkable insight
enables her to paint the trauma of married woman, who is maimed against the so-called marriage-institution.

Many Indian women novelists have tried to articulate the injustice faced by women in the form of violence. In the galaxy of renowned Indian women writers Shashi Deshpande is one such writer who has dealt with the theme of violence ingrained in Indian society. Her novel *The Binding Vine* published in the year 1992 brings forth the multifarious forms of violence against women found in the various sections of society. Shashi Deshpande tries to project that women of all classes encounter similar experiences of violence in one form or the other. In the novel *The Binding Vine* she has depicted that the sufferings of women consist of an undercurrent which remains common among all sections of society. The women characters in the novel experience physical, emotional and psychological violence brought upon them by men in different forms and different conditions. In *The Binding Vine* Deshpande has discussed the theme of helplessness on the part of a woman. Whether she is a mother, daughter, sister or wife, the society always desires that she should be docile, timid and submissive. Through the novel The Binding Vine Deshpande is trying to highlight the change towards which our society is moving but still millions of miles need to be covered for this change to be visible.

Through female characters from different sections of society she has raised this issue that how they are deprived of love and compatibility which leads to loss of their personality and individuality. The whole endeavor made by Shashi Deshpande is to make the people recognize, that it is not only the male who is accountable for the plight of women but it is the society at large which has to take the call. The refinement needs to be made in the basics of upbringing and rearing of a child whether he is a male or a female, only then we can imagine
a society which is liberated of corruption and occupied of love, admiration and sympathetic attitude towards each other.

The theme of cultural conflict or reconciliation assumes a pivotal place in the recent fiction by Indian writers. The protagonist’s awareness of these two civilizations exhilarates her search for her own identity. They are all in search of their true image, tossing between the traditional values, they have absorbed from childhood and the new values, their education and their association with the west has bestowed open them.

Shashi Deshpande's protagonists find themselves entrapped in the roles assigned to them by society, but they achieve self-identity and independence within the confines of their marriage. They use ‘silence’ as a weapon to show their protests and to muddle through their problems. Silence is an omnipresent theme in her novel, *That Long Silence*. This novel explores the realities behind the silence of the protagonist Jaya, who attempts to resolve her problems by a process of temporary withdrawal and achieves it only after breaking her long silence. Primarily focusing on such themes as human relationships, desires, passions, sexualities, gender inequalities and empowerment, Deshpande voices the age-old silence of the gendered subaltern. She attempts to break the long silence of Indian women in her writing by transforming the prevalent androcentric discourse to a feminine voice-over. Much like the great masters of the past, Deshpande also believes that “writing” is not only a means of self discovery and self learning but also a process in which the author has a definite role to play in the broader social context.

Deshpande through her use of various themes highlights the household conflict between wife and husband operating at the emotional, intellectual and sexual levels. The novelist being fully aware of the patriarchal set-up of Indian society does not plead for any kind of confrontation or militancy between man and women, between husband and wife. Deshpande
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has very exquisitely pin pointed the inner struggle and sufferings of the new class of Indian women through the character of Indu who has raised many basic questions regarding modern women who are rooted and shaped by the Indian customs but influenced by the scientific knowledge of the west. Indu’s acceptance of western values and her search for liberty with a precondition of unfettered growth and maturity of personality, despite the insidious conflict between tradition and modernity, ultimately results in her emergence as a human being.
Evolution of Female Voice

Right from the old days, India is a male-ruled society. Indian women were bound with numerous a thick, slack layers of prejudice, tradition, ignorance and silence in writing and in life as well. Woman was a lifeless object, who has to follow five paces behind their men… they must be delicate, persistent, generous, and for generations together. Indian women were hidden behind the banished windows of half dark rooms, spending hundreds of years in washing garments, kneading dough and murmuring aloud verses from The Bhagavad-Gita and The Ramayana in the dim light of grimy lamps. But with the effect of the western education and culture, the Indian woman has emerged as a new being. Another feminine literary convention has spawned out of the curiosities and anxieties of woman's life. Today the Indian woman is no more a Damayanti, but she is a Draupadi. Feminism, as a new way of life, as a new point of view, came into existence in India with the feminine psyche, trying to redefine woman’s role in the society.

Deshpande is concerned about Indian reality in respect of the lot of women, but she is not a strident and militant kind of feminist who sees the male as the only cause of woman’s troubles. Her concern is with the human predicament. As a chronicler of human relationships, she is excellent. The clash between tradition and modernity and tensions generated by it has been authentically presented. Deshpande does not provide ready-made solutions, she believes, in literary writing one does not pose a problem and present a solution. It’s not maths, but the vision of humanity and the value-based fabric of life that she projects are of great importance.

A woman should be aware, self controlled, strong willed, self reliant and rational, having faith in the inner strength of womanhood. A meaningful change can be brought only from within by being free in the deeper psychic sense. Though independent to some extent, Shashi
Deshpande’s women characters are firmly bound by the shackles of tradition and seek fulfillment only within the orbit of family and tradition.

We see her women protagonists caught in the conflict between responsibilities to oneself and conformity to the traditional role of a wife. They do not accept to be considered as the objects of gratification. They challenge their victimization and find a new balance of power between the sexes. But their idea of freedom is not purchased from the west they strongly believe in conformity and compromise for the sake of the retention of domestic harmony rather than revolt, which might result in the disruption of family relationships.

She draws serious attention of her readers, to the problems of women and the decisions they make when they are in the whirlpool of complex man-woman relationships. In spite of the fact that her women protagonists are consistently pressured in awkward and problematic relationships, her women firmly decline to become prisoners of orthodox society, old traditions and generalized ideal identities. Thereby she casts a very hard look at the structural dynamics of the society functioning against the advantage of the female species.

Freedom for the Indian woman meant freedom from centuries of male-domination and male-ordained social and cultural norms. Though the Indian woman did not have to struggle like her American Counterpart for universal suffrage, she had to strive to attain recognition for her individuality and acceptance by society, of an existence even beyond her gender-based roles. Patriarchy had compelled the Indian woman to be totally subservient to the male in both the social and economic spheres.

The effort of creating, a picture of changing image of woman is done by novelist through her heroines. She totally opposes the patriarchal institutions which scare and cripple the natural creativity, individuality of women. Her heroines get married with a rosy dream and hope of
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getting respect, security and status in the society, but they are totally let down and disappointed. In searching and surpassing the limitations of the female gender, the novelist creates initially mutineers.

In *Dark Holds No Terrors* Saru, who is educated intelligent and economically independent; she could not accept her destiny as fate written on her forehead, turns into a New Woman. Sarita face her husband fearlessly. Today, the modern woman is more than a mother, sister or a daughter. She is a multifaceted personality, capable of any work or any role, but the only vitamin she needs is a strong healthy mind and will which showed Saru in this *Dark Holds No Terrors*. This modern woman passes through a process of transformation, signifying a change from bondage to freedom and self-assertion. Sarita asserts openly when the interviewer mentions bread and butter; she makes it clear that as a doctor she earns not only bread but butter too.

Urmi, the protagonist of Shashi Deshpande's *The Binding Vine*, appears to be the most rebellious of Deshpande”s female protagonists. Being acutely aware of the injustices and inequalities prevailing in the society against women, she makes an effort to set things right. She strongly fights on behalf of the rape victim Kalpana and resolves to translate and publish her long-dead mother-in-law Mira's Kannada poems. She also admonishes Vaana, who is a meek and submissive wife, and encourages her to be more assertive. The novel celebrates women’s coming together with other women as friends and companions and sharers of life rather than as rivals for approval by men.

In *That Long Silence* Jaya’s attempt of breaking the silence represents in general all oppressed women in the male-ordained society. Hence, she sacrifices her creative writing skill to be a good wife and finds herself satisfied with writing the blameless heart under the pen name Seetha. She begins to write what people want to read and not what she wants to
write. It is here, exactly, that the writer brings out the restrictions under which women writers try to express themselves. It is only in the end; she gradually begins to realize that her very compromise shatters her individuality, and has led her to be victimized. She decides that she will live without sacrificing her identity or individuality; she makes some adjustment of her own desire, taking care to see that she does not lapse into servility. Her decision to have her own way gives new confidence to her and this confidence makes Jaya face the realities of life and she decides to break her silences by speaking out.

In *Small Remedies* Madhu, Savitribai, and Leela are the three ambitious and courageous women who prove their strength by sacrificing everything for their goal. These women do not become victims of their so-called feminine weakness. Bai, Madhu and Leela are the victims of the gross gender discrimination but their self-realization helps them in discovering their identity and ‘self’. They went on with the dying desire towards their achievements facing the hardships while life threw upon them. They never looked back. Passing through the alienation, rebellion and aggression if necessary, they achieved their dream of being a ‘new’ woman. They have their own dreams and they learn how to realize those dreams despite social barriers.

Shashi Deshpande is a great orator of feelings, sentiments and emotions passing through human consciousness. Shashi Deshpande specialize in depicting undulations of the female ego or self under the pressure of cynical human situations and emotional relationships. Their attention is also focused around female enduring in the rigid culture pressure and tension in Indian society having strong past moorings. Shashi Deshpande explore human relationship in present day Indian society especially in husband-wife relationship. Like those of her predecessor Shashi Deshpande's women are tolerant, obedient and submissive. But a feminist awakening and upsurge is all along notable in their feelings and conduct.
Deshpande’s women characters also signify the changing time with the change in their private lives. It has been significantly pointed out that marital tension and adjustment problem of a woman within marriage is one of the notable features in Deshpande’s novels. So many obligations were imposed on them by their mothers and aunts – as a result they were disgusted. They needed some private space – a space of their own. Their constant deprivation by the patriarchal society made them bound to walk out from home and to search a world of their own. Shashi Deshpande’s characters struggle to defy traditional, patriarchal norms of society, and attempts to realize and preserve their identity not only as a woman but also as a human being. The frustrations of females are depicted in a realistic way not just to read and throw the book away but to awaken the Indian society, the Indian woman.
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Affirmative and Eloquent Message for Women and the Whole Humanity 

Shashi Deshpande has reserved a unique place for herself in the world of Indian women writers particularly in English. She is best in portraying a genuine and sensible photo of the particular middle class woman; who still economically free yet at the same time facing the issues of adjustment between idealism and pragmatism. In this way Deshpande is exceptional because of her depiction of Indian middle class women who are with their tremor, turmoil, disappointments and their long suffering which has been existed in them for a long time. Because of this her fictional work is mainly based on the lives of women and their consequences particularly in the Indian context. She raised her voice against the torment on women and begins mass awareness in the society through her fiction.

Long suffering and oppression of patriarchal society offer vent to women to take aggressive steps for divorce and at times remarriage too. But the heroines of Shashi Deshpande are less aggressive, in her novels at no place she encourage her heroines to rise in against of the male in family matters. The obvious message of Shashi Deshpande is that man and woman are like the two wheels of a chariot and that no chariot can run properly if any of the two wheels goes out of functioning.

Deshpande is not only arousing the woman’s problems but she offers a conceivable solution of their problems and provides new innovative method for recovering the self respect and identity through financial freedom. Her second solution of remarriage is likewise not ideal and accordingly can't be neglected. The message is yet clear in her novels yet the reader ought to decode the meaning. Maybe, Deshpande's intention is to pass on the message to her readers is that freedom from such mistreatment to woman is conceivable if the woman is financially independent. Her passage towards the center can be encouraged by reproducing the obsolete social standards however the first positive push originate from the victim.
The female characters depicted by Shashi Deshpande are strong, passionate, supportive, sensitive and at the same time hopeful, autonomous and frank in their nature. Deshpande's heroines live inside of the limits marked by the society and to a certain degree these limits foster a feeling of misery, suffering and injustice towards them. Deshpande's female characters at some point defy the social limits however an indispensable event urges them to think and act honestly, truly and obviously, in a different way. At this point with their inborn quality confront and recognize the truth and comprehends the individuals around them and the difficult circumstances. They are eager and attempt to learn from this awakening. As indicated by these heroines solution is not to leave the individuals to whom they love nor to turn their backs from the society of which they are member. The admirable quality in them is that they believe in people's concern and their own and are very much aware that change is not possible overnight. They firmly believe that things will change, and it is in this particular persistence and waiting that they show their tolerance and understanding. Every one of Deshpande's heroines chooses to have active role in presenting this change.

The heroines of Shashi Deshpande adopt some strict measures and follow them faithfully with self realization and a new awakening. In this specific procedure they concede and acknowledge new ideas, life style, new way of simplicity, seriousness and straightforwardness. This particular thing helps them to rise as achievers. These female heroines are not incredible, but rather they are simple and genuine one, true human being who loves each relative heartily and tries to appreciate every single relation. At some points they may do a few mistakes, however despite the fact that they are sufficiently wise to acknowledge their mistakes. They are mindful of their error and limitations and are constantly prepared to learn a few morals from them. Therefore an optimistic outlook towards the life of Deshpande's heroines keeps them as an outstanding female representative. They
are always fit physically and mentally to face the results just because of their optimistic approach.

The brief analysis of the fiction of Shashi Deshpande uncovers the fact that she upgrades the position of women. She firmly believes in the equal relations between man and woman. She feels that both men and woman ought to live mutually to make their lives beautiful, happy, meaningful and to make the country great.

Shashi Deshpande is a feminist author firmly propagating her own idea of women's liberation with a wide humanistic approach. Deshpande's innovative ability and philosophy have set up her as an extraordinary author really concerned with women's problems and anxieties. Her characters show awesome quality and strength in developing their own role models according to the necessity of their social milieu. She has been successful in making strong women characters who do not get crushed under the burden of their own tragedies, and face problems of life with awesome boldness and strength. Her novels are essentially reflective of the undesirable situation of the struggling contemporary Indian women, which she has portrayed with great artistic finesse and amazing originality. Her excellently practical portrayal of the contemporary Indian women's situation and the practical solutions which she puts forward, accord her novels an everlasting significance for their eloquent message for women and the entire humankind also.

In her earlier as well as later novels, it is not the aim of Shashi Deshpande to merely document female resistance to patriarchal ideologies, but also to focus on the strategies of readjustments her female protagonists undertake in order to forge an identity of their own. Her women characters struggle to learn to become "one's own refuge" and value the fellowship of other women. She recreates sensitively the female world and through modes of women's experience she gives it the mainstream position. She refuses to isolate women's
experience even as her fiction consciously creates feminine sensibility and specificity and is at times even successful in creating a language of her own.
Thematic Paradigms and Narrative Techniques in the Fiction of Shashi Deshpande:
A Re-Assessment

References:


