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PERSPECTIVES ON PORTRAYAL OF WOMEN IN SHASHI DESHPAANDE'S AND SARAH JOSEPH'S SHORT STORIES

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Abstract:

Eve teasing, harassment, sexual aggression, honor killing have become burning issues since the last few decades. Analytically, these problems are not new to a particular society or a particular age group. A number of Indian English feminist women writers have tangibly perceived the position of women facing challenges directly and indirectly in this patriarchal society. The Condemned passion in women is always targeted by her social circle. Playing the game of thorns everyday with professional, personal, social and cultural issues women has been actually projected as beautiful creatures but has rarely been shown as entities resisting domination. On the other hand the oppositional dichotomy of women as entities of strength in this unsaid patriarchal society has been highlighted in Sashi Deshpande's "A Wall is Safer" and Sarah Jeseoph's "Inside Every Women writer".

Keywords: Patriarchy, feminist, captivated, domination, entities.

Perspective worldwide shows that both creative and critical writing in Women's writing is different. Chained in different social structures and inherited role, a marginal succession in altering in lifestyle from constraints is projected to present generation with a slight variation. Many writers, especially women need to follow certain unsaid protocols for their works to be accepted across gender division, of course, we can see many and dynamic writers who are least bothered in criticism rather focus on the issue.

Initially, writing is considered as a male territory without restrictions but women writers are restricted to certain subjects. In other words, they don't have the right to express even in writings on serious delicate issues. To this challenge suggest that we follow Varginia Woolf – to kill the phantom or it may pull back by changing the mindset that women should not experiment outside the designed for her. The phantom is not forcing the writers to kill their imagination or creativity says Ms.Woolf thereby concluding it for the sake of the writer to survive as a writer or to have a successful career in writing forced

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to kill out of sympathy. It's rare for women to come forefront without the support of Men even though they consider that women writers express only one theme in their writings that is male chauvinist or patriarchy. This concludes that men considering inferior and compartmentalized women's writing in literature. With changing mindsets if women writers' experiments after being expressed by patriarchal society a new genre have raised "Pennezhutu".

Diaspora's Perspective of Sarah Joseph founder of Maanushi (established for women thinkers) is one among such waters who lead a feminist movement in Kerala. One other writer Madhavi Kutty along with Sarah Joseph considered as leading women writers of Malayalam. Most renowned work of Deshpande "The Dark Holds No Terror" projects not only women character being the victims of the society but also men show her keen observation of relations of present scenario. "That long Silence" has given her scope to achieve Padmashri as it depicts the realities of present generation women with lot awareness about their rights of speaking, expressing ideas, of financial freedom and has the courage to stand for a reason; but... the silence continues! Why?

Present generation Perspective shows that educated women psyche that too of middle-class Indian women is trapped

between her aspirations and the narrow forces of patriarchy. A subtle mentioning of multiple levels of oppression (which includes sexual oppression) faced by women being part of the family and also by male-centered Indian society. Of course, the struggle to secure identity and self-respect is highlighted.

The Short Stories in a nutshell "The Wall is Safer" mirrors a lady protagonist, Hema, who will leave into isolation and cheers at the wall like an image of wellbeing. The story is a portrayal of a profoundly docile lady, whose existence is really esteemed not more than as a cook by her significant other, Vasant. Sarah Joseph's "Inside every women writer" revolves around a lady essayist who is bewildered and torn between her energy of composing and her obligation as a spouse. Her loneliness smashes her and she ends up lost. She needs to move away from her wedded life, her better half Purushothaman and her flesh and blood (children).

Deshpaande's sort story "A Wall is Safer" depicts the dilemma of a young lawyer, Hema. The character Hema relinquished her professional path just to be with her husband Vasant who is a Scientist. Instead of being a lawyer, Hema is seen doing regular chores of cooking, cleaning, taking care of children. The character Hema is seen leaving urban life and particularly accepting by living in a remote village for

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her husbands' job. Great Symbolism used by the author in depicting veracity of women accepting the hardcore reality rather than going against it. Even with a qualified degree in law Hema was not considered and was taken for granted without any identity after moving to village. Consciously she turned herself not to take interest in the profession as it may disrupt the family as a slave without any identity. Similarly, women like Hema are seen in Indian middle-class society who lives for the family instead of the profession which in turn ponders them over problems as they are losing their identity.

Filled with the emptiness of existence still, we see Hema being projected as a great supporter of her husband that too titled as 'self-effacing' wife a successful man. The shifting of spirit from dream to reality thereby confining inside the wall is clearly presented through the protagonist. Deshpade projection through the character Hema who made a conscious understanding of their visitors' reaction without any expectation of her denial in projecting her existence is plausible. Hema narrates 'Unnatural, forced smiles flicker across their faces as they talk to me, staying on even when there is no need. Hey turn away from me with almost audible sighs of relief...' (P-116) The presence of the protagonist is projected as 'not out of choice, but because there was none' (p---116). When Sushma describes

Hema the woman narrator, 'And here she is, the women behind the successful man, the one too whose support you owe everything, the devoted self-effacing wife...' (P-120)

The term, 'self-effacing' makes Hema awake and aware of the situation which in turn she relates by saying that the 'cry of the new-born' to 'triumphant assertion of being. Of existing...' (P-120)

Deshpande presented her female protagonist as the victim of self-abnegation especially when the protagonist is seen eating out her own expressions thereby invalidates of being a professional lawyer with indistinguishable utterance 'Oh, I'm all right as I am. After all, I'm a good housewife now'. Vidyut Bhagwat (2004:66) refers O'Brien, who accentuates the greatness of 'the notion of areal, female collective consciousness...' the fact is its missing still it enables women to construct a strategy by cooperating women to construct a strategy by cooperating with each other in 'resisting male domination'. For example, Sushma's friend of the protagonist initiation to resist male domination is being rejected which can be clearly observed 'For God's sake Sushma, don't make out to be one of your exploited women, I know all my legal rights'.(P-120) Hema is seen for being completely aware of 'tenuous peace' built around herself that too by herself in limiting the scope for

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flourishing as the transcendental secret agreement of building a fence around her ‘ a wall’ but not a fence with ‘barbed wire’. The symbol of no scope and interest is projected as the wall; despite being able to understand, that hassles her subjectivity. Finally, this short story depicts the thoughts of some educated professional women is happy behind the domestic wall instead of a fence is the solution.

Another well-known writer of the similar genres Sarah Joseph who also took an active part in Women’s movement of Kerala mentions one cannot express react or dream except in their annotations. Particularly one should observe how the annotations neutralize the subjugations and respond accordingly. Her narration of ‘Inside Every Women Writer’ exhibits the challenges and subjugations faced by women writers. Through the protagonist, Sarah Joseph expresses the fight against the subjugations offered on women by the society, life partner and family. The fight projected is a combination of boldness and assertiveness that flout her husband’s verdict to conventional to stereotype.

Sarah Joseph projection through the female lead presents the psyche and relative responses to the opposite gender and society. We can see the similarities in Pratibha Nandakumar’s ‘Poem’. When Sarah Joseph mentions through her protagonist that an author is chained by the family, household chores, creating and

moulding next generation (her children of course) which consumes a lot of her energetic time. With her fixed roles/relations her personal time lacks in expressing thoughts through writings. If a poetic muse triggers while at mending responsibilities she had to wait till she finishes her works, but the innovation or the spirit is lost while recollecting...

Contrary to her own house the protagonist is seen found a parallel world filled with freedom of thought and expression- Aunt Mable’s house. Even when dismissed her fantasy by her husband she continued in her creation.

Aunt Mmable’s house has no walls. It is built of thin; beautiful, mysterious screens. It has no grills or bolts. Only nerves. And throbbing veins and arteries. Its backdrop is an infinitely vast and open seascape. There I have a room of y own with three windows that open out to the horizon wheel can read and write. Aunt Mable never spends dirty linen over my thoughts. She never puts a grinding stone on the ideas that take shape in my mind. (P-104)

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The imaginary character of the writer Jayadevan is distinctive from her husband who should be perfect in all aspects as the name Purushothman ironically means Uthama Purushan(ideal Man). The conclusion is seen contradictive but the writer seems to walk out of her house which is not a home, husband and children with a sense of freedom that releases the shrunken state to spatiotemporal state of unlimited powers of expression.

Conclusion: Various cultures impact on women writers by their unequal treatment that leads interrogative approach is unraveled. Notable expressions of these writings or the writer are that lettering remained at the grass-root level but still they reached a towering watermark on the mindset their short stories.

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