



THEME OF CONFLICT BETWEEN TRADITION AND MODERNITY IN SHASHI DESHPANDE'S NOVELS

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ABSTRACT

Traditions are a fundamental component of human existence that are passed down from one generation to the next. While we are studying what happened in the past we will gradually notice that some things have changed. These are displayed in the novels written by Shashi Deshpande. Shashi Deshpande has also made an effort to demonstrate how to progress along the road to modernity while maintaining a firm grasp on the past. Her works stand out for a number of reasons, one of which being the accurate portrayal of India they contain. Her art is around a lady who is best of love, companionship and understanding. Her subjects are the reality of women's exchange and the facts that lie behind their silences. Specifically she focuses on the truths that lie behind their silences items remedy to the problem by changing the mind sets of the man folk towards the women. This is done while keeping in mind the long standing traditions that has been upheld in Indian society. The world of man is currently experience in the third process of women it is impossible to alter it without first alerting the way that people think.

KEYWORDS: Women tradition; Existence; Indian society.

INTRODUCTION:

The majority of Deshpande's works are told from the first-person perspective of the protagonist. In most cases, the protagonist also serves as the story's narrator. Only from her perspective are the events that are taking place in the story being observed by the readers. Every one of her books is an investigation into the female mind and it also provides knowledge of where the heroine fits into that psychology. This is biggest her books focus mostly only journey that woman embed on. When most Indian writers extol the virtue of Indian women, such as their patience, virginity, selflessness and sacrifice. She debunks the illusion that a woman is the personification of all bridges in the world.

Shashi Deshpande fell into the career of writing by chance, and her ascent in the world of literature has been nothing short of meteoric. After the birth of her two sons, she decided to begin her career as a writer. In the beginning, she just wrote about her own experience, and her father published such writing in the Deccan Herald. Later on, when she was working for the magazine. On Looker, she penned a short tale that was eventually published and received a great deal of praise from the publication's audience. After that, she begins to compose short stories. In an interview that she gave to BBC World service, she described how she unexpectedly began her career as a writer. The themes of feminine consciousness are prevalent in Shashi Deshpande's novels. There is little effort made to pick or focus on male characters, despite the fact that Shashi Deshpande's has been quite selective when it comes to choosing female protagonists.

However, as a number of Shashi Deshpande's detractors have demonstrated, her female narrators transcend their gender in order to investigate the male mentality. The question of whether or not Shashi Deshpande is a feminist is a debatable one due to the fact that she has self-labelled her work as feminist fiction. A novel is, to your considerable extent and in its entirety the private vision of its author and is entirely subjective. In a same manner, Shashi Deshpande shares his individual perspectives in *That Long Silence* regarding marital disharmony. It is true that any Indian women can discover her own stillness in Jaya's silence, and this is true of all Indian women. To argue that Shashi Deshpande is a feminist writer and that she dehumanises masculine characters is, however a perspective that is only partially correct.

CULTURE AND TRADITION IN ROOTS AND SHADOWS:

The Thirumathi Rangamahal Price was given to the author of the novel *Roots and Shadows*, in 1983. The novel was deemed to be the greatest Indian novel published in 1983. "Roots" Stands for tradition and "Shadows" represents the fringe culture. In this book by Deshpande, the main character, Indu thinks back on the ways in which women are mistreated in society. Emotionally, she is speaking release as she experiences feelings of unhappiness, being suppressed, and restlessness. Her husband Naren's question asked as to why she has always fought for her women hood makes her think in retrospect about the day when she was first made aware of it. She bitterly recalled how the concept of womenhood had been pushed upon her in a crude manner. Naren had asked her why she had always fought for her women hood.

My women hood --- I had never thought of it until the knowledge had been thrust brutally, gracelessly on me the day, I had grown up. 'You're a woman now Kaki

had told me. You can have babies yourself --- And I who had all the child's unconsciousness about my own body had for the first time felt an immense hatred for it. And don't forget, she had ended for four days now you are unclean. You can't touch anyone or anything'. And that had been my introduction to the beautiful world of being a woman. I was unclean. (*Roots and Shadow* 86-87).

The relationship between a mother and her daughter is another theme that runs strongly through Deshpande's writings. She does not place a lot of faith in her mother, who in the Indian cultural tradition, is worshipped as a goddess. She explores many dimensions of the mother-daughter connection in her presentation. The female protagonists of Deshpande are unlike standard depictions of "Sita" figures in anyway. They decide to live their lives independently, breaking away from the traditions of their family. Every one of her books explores aspects of the female mind and the feminine consciousness. It seems as though she is interested in bringing attention to the subordinate role that women play. Shashi Deshpande articulates her concept of the "new women" or a woman who has rethought her identity, in a way that is both clear and compelling. She strives to break free from the confines of her traditional role in order to become the new woman she wants to be, one who chooses to confront her husband rather than flee.

IMPACT OF TRADITION:

The primary protagonist in Deshpande's work can be observed transitioning from a position of passive acceptance to one of aggressive assertion. They do not give in today process of society nor do they rebel against the traditional and social structures that are generally recognized. They have preserved themselves as strong, independence people. Even though they were born into traditional homes and received their upbringing there they aspire to be more than just daughters, wives and mothers. They fall into neither the category of rebels nor conformists. Every woman is there one who maintains the peace and contentment in the home. If someone were to say that every home is happy, what they really means is that all of the women living in those homes are happy, and that their happiness ensures and in fact maintains the happiness of the other members of the household. This does not mean that everyone living in those homes is happy. This kind of contentment results from a calm, harmonious and prosperous life in a house and it is mostly dependent on the women who control it for the house's improvement and economic progress.

"Our own lands.... for generations they were our...And we had to hand them over just like that.... If someone had told me some years back. I'd never have believed it. When father was alive, he just had to go there and the fellows would fall at his feet. Now they have become too big. There know they have the upper hand. They're arrogant and disrespectful. And for generations we were kings".

Deshpande has made an effort to bring attention to the issue of patriarchal society and the problems it causes in general. She conveys the inner life and ideas of Indu, the protagonist through her performance. She is a revolutionary woman, and it seems as though she has been working against hegemony from the times she was a child. She does not give to Akka, the oppressor who is taking over her house, and allows herself to be bullied. She is adamantly opposed to the idea that had new husband; Jayant should be able to manipulate her like a puppet in any-

way. She is unable to comprehend the nature of the life that he she is currently leading.

When Akka's husband suffers a stroke that leaves him completely paralysed, we witness a positive side to her character. She has been obedient to her husband for two years, administering his medication and providing him with meals at the appropriate times, and providing excellent care for him; however, she has not forgotten the torment that her husband has caused her and she has made the decision to exact her revenge on him. She does not permit him to meet his concubine, whom he loves madly and she forces the women to leave the house. It causes her great anguish to recall those sleepless and terrifying nights; she did not go here single nights without crying. The novelist is of the opinion that women do not receive appropriate respect and place in society, and that arranged weddings are unfairly discriminating towards females.

Indu scoffs at the notion that a wife should avoid calling her husband by his name because doing so makes him appear to be younger. She does not comprehend the correlation between a man's wife addressing him by name and his ability to live a long and healthy life. According to her, doing so is on par with praying to the Tulsi plant to lengthen his life. However, she vacillates between being traditional and being modern. She is unable to break away from the shackles of tradition because her identity is ingrained in time-honored ritual or practise, and she cannot change the past. She comes to the agonizing realization that despite her education and exposure, she is not any different from the ladies who circled the tulsi plant in an effort to lengthen the lives of their husbands.

Even though he has an education and gives the impression of being a contemporary guy, her spouse is still the stereotypical Indian husband. He enjoys the company of a wife who is docile and undemanding. His wife puts forth a lot of effort to ensure that he is content and happy all of the time. The job of writing for the magazine is extremely frustrating for her, yet she continues to do it because she wants to make sure that her husband is satisfied. During the course of her career, she learned of a social worker who had been honoured for her contributions to the community by receiving an award. She felt that the soft-spoken women's behaviour, which appeared to be real and dedicated, had a significant impact on her, so much so that she decided to write an article about her.

AWAKING OF MODERNITY:

But it turns out that day social worker is quite different from what Indu had anticipated she would be like. She has any sense of decency or morality and is relentless in her few pursuit of wealth, power and notoriety. Indu finds another piece that criticises the women and shows it to her editor, who is experienced and knowledgeable in the world, but he decides against publishing the story since it criticizes the women. After being taken back by the other woman's hypocrisy and the editors' behavior, she runs to her husband and spills the beans to him about city situation. Her husband, who is immersed in the principles of the middle class, tells her that he is powerless to change the entire system and asks her to keep working so they can afford to live. She begins writing what is appropriate for the magazine rather than what is right in her own conscience. She comes to the conclusion that in this hypocritical culture, success is recognized as the sweetest, there for she makes a deal with the circumstances in order to keep as spouse in high spirits.

Indu comes to understand the humourless nature of reality with increasing rapidity. Her new life as a wife has altered her. She discovers, much to her astonishment and surprise, that not only had Jayant expected her to submit but he had also taken her submission for granted. She also discovers, much to her own surprise that she had, without realising it, gradually resigned herself to him in the name of love. Because she never wants there to be any tension in her marital life, she has come to the conclusion that it is not love but rather adjustment. Because she has already wed for love, she does not want to leave any room for her parents to hold her responsible for the action that she has already performed. She is eager to demonstrate her level of achievement.

The author of this novel has very accurately and precisely described the predicament that young contemporary women find themselves in, which is that they are called in the middle of tradition and modernity and must decide whether or not to abandon the norms of the past in order to participate in modern society. According to Indu, one ought to give heed to the urging of one's own conscience and behave in a manner that is congruent with who one is, both in times of one's words and one's deeds.

As a consequence of this, she begins to have second thoughts about various aspects of her life, including her marriage, her position as a journalist, and the independence she had always believed she had earned through hard work. She is introduced to Naren, her cousin and immediately has the impression that he comprehends her better than Jayant does. She finds herself attracted to him and opens up to him about her struggles and her life. At long last, she makes the decision to go back to Jayant. It demonstrates both her independent and her originality.

The love-hate relationship that exist between the protagonist and the author in Shashi Deshpande's novel "roots and shadows" is metaphor for the struggle that exists between modernity and tradition. In the novel, the other takes an objective look at the man-woman relationship and concludes that men are not only to

blame for the oppression of women.

As a realistic writer, Deshpande prefers to broaden the scope and create new environments in which the wife and husband might live together peacefully and contentedly. He also enjoys the challenge of writing realistic prose. She also believes that it is important to strike a balance between traditional family values and up-to-date fashion trends, as well as personal and financial autonomy. According to Deshpande, a sudden jump to modernity may be detrimental to the well-being of Indian women because of the deeply ingrained culture and civilization of the Indian people, which is fundamentally distinct from that of those leaving in the West.

Deshpande is particularly concerned with the issues of the challenges rights and successes of women. Her "new women" aren't afraid to question and subvert the norms that have been around for decades. Her one and only goal is to bring men and women together as equal participants in a harmonious partnership. Her protagonist is a risk-taker who is also independent and defiant. They come to the conclusion that "going out" is not the solution to the difficulties that face.

PORTABLE OF WOMEN BOND TO TRADITION:

In The Long Silence the two distinct images of Indian women are shown in Shashi Deshpande's work: one is of lower-caste women whose primary means of subsistence is the performance of domestic labour, and the other is of educated middle-caste women. They come from a variety of social backgrounds, but they share one thing in common; they are of the opinion that the success of a woman is dependent on the success of her marriage. It doesn't matter what social class the women in this book belong to; they all want to get married and keep their marriages together because breaking up a marriage is seen as the worst possible outcome for a women's life.

As a result, the woman is required to maintain her silence whenever it is required. She must, at times, break that extended quiet if it is cons for them in order to get there place in the world that is dominated by men. The main character, Jaya, in That Long Quiet, too went through a lot of pain of the result of your silence. She did not defend herself alone by her own efforts. It is possible to describe her fighter for the liberation of women. The shackles of a conventional marriage are difficult to bear. In these kinds of situations, women frequently have no choice but to be quite.

It is important for all women to have this realisation about their status and how males treat them. They have a responsibility to make sure that they are of the implications of their silence and respond appropriately. They shouldn't mention a state of complete silence. They can only have an identity if there can communicate. Additionally, Shashi argues that the ladies do not have to transform all at once. However if there is hope and courage in their life, it is feasible for them to make a difference. The people's lives improve as a result of their hope.

A lady does not often talk about herself. Under typical conditions, the only thing she discusses is her role. Even while she occasionally discusses her responses, she never reveals her true emotions. She never lets on (2).

The ultimate subjugation of women has been brought about result of the veneration of silence in females. Her subjection is the unintended result of denying right to speak and making assumptions about her agreement to things. As a result, the Women has become a silence shadow as a result of her silence.

The lack of speech that occurs in the lives of all of the ladies is evidence of the pessimism and despondence that exist in their lives. They have come to terms with the fact that they have no other option except to go through the days in silence. However, because of this mentality, they are forced into a position of subordination, which contributes to the establishment of oppressive patriarchal patterns.

That long silence is a work of fiction that delves into the psychological and ethical conundrums that contemporary Indian lady faces on her journey to find freedom and a new harmony with both herself and her environment, which she ultimately accomplishes at the novel's conclusion. Deshpande gives an intimate and domestic chronicle of the subtle tyranny faced by women and the difficulty of coming to terms with one self in That Long Silence, which explores the portrayal of the man-woman connection in the novel. That Long Silence was written by Deshpande. Deshpande investigates the mental state of contemporary women of the middle class, who are caught between sorrow and feeling, patience and tolerance on the one hand, and egoistical assertion and emotional explosions on the other.

MODERN WOMEN OF DESHPANDE:

In the novella, "That Long Silence" by Shashi Deshpande, the main character, Jaya, is able to gain her independence, dignity, self-respect and freedom by working for her own satisfaction within the context of family and community. This runs against the egalitarian ideas that are prevalent in western culture. She conveys the silent sorrow that the protagonist Jaya endured and how she was repressed from expressing her own ideas in the story. Because of the chain of events, we now have a better understanding of that. From the time Jaya was a toddler, she was barred from the right to freely express your opinions. When she was a child she was a child, she was instructed to solely accept her father's point of

view. She was deprived of the joy that she experienced during her childhood since she was not permitted to interact with children of other households.

Despite the fact that she is upset about it, she did not muster up the guts to express her decision to her father. If she had been more outspoken when she was younger, she would have been able to fully appreciate the joy that characterized her youth. Once it is lost, there is no way to get it back. The days she spent as a child will never come back to her again. In similar vein, her marriage did not turn out the way that she had hoped it would. Her brother was successful in persuading her to concentrate to Mohan's proposal of marriage. She could have had the happy life she desired if she had only said no to Mohan and listen to her husband instead. However, she was silenced as a result of the circumstances around her family. In spite of her image as a housewife, she wants to build a reputation for herself talented writer. Because her husband did not adopt a new vision for his wife, she was treated subordinate by her husband. Her husband did not embrace a new attitude for his wife.

Jaya now finds herself confirming to the archetype of the submissive, self-effacing wife which is something she previously abhorred. She was a good wife and always respected husband, Mohan, no matter what he liked or disliked. It was strictly forbidden for her to share her thoughts and emotions with Mohan in anyway. If she had been more open about beliefs, it might have caused friction in what was otherwise a harmonious marriage for her.

CONCLUSION:

The books written by Deshpande don't just focus on women's plight and women's need for identity and space as an individual; rather, they demonstrate how the conflict between tradition and modernity deals with each other, as well as how it affects human relationships inside families. The idea that life is not merely acceptance or rejection in its purest form but rather the combination of both has been brilliantly communicated by Shashi Deshpande. The family unit serves as the bedrock upon which human history is built, and even a seemingly insignificant shift in the traditional position of women in society has the potential to jeopardise the continued existence of families that adhere to particular norms and customs. The ways in which customs and beliefs can have an effect on familial connections, such as those between parents and children, brothers and sisters, and husbands and wives. In this passage, Shashi Deshpande does a good job of exploring the path that a protagonist takes from her initial rejection of traditions and attraction to modernity to her eventual embrace of both on an equal and balanced level. And every one of these alterations has an impact on the concept of the family. However, this demonstrates how the idea of family can coexist with both traditional and contemporary ways of living. Because it demonstrates both cultural cohesion and diversity that exist within the society, it might be of use to students of literature who are interested in sociology. Students of literature may also find the analysis of the works of literature that is offered to be helpful for conducting additional research in the topic.

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