

Shashi Deshpande: Imagery in her novels

Pooja Rajwanshi

Research Scholar, Department of English, A.P.S. University, Rewa, Madhya Pradesh, India

Abstract

One of the most fascinating aspects of literature is its ability to broken our understanding of the world by seeing things in new ways and by making new and unexpected connection and juxtaposition. In this way literature can enhance and enrich our enjoyment of our word and our understanding of our world by literally creating new ways for us to see and experience the world. Through images we can enjoy the literature and enhance our understanding of literature.

Keywords: Shashi Deshpande, Imagery, Her novels

1. Introduction

Shashi Deshpande is a superb in order to add to the interest in his narration of the growth and follow the devices of myth to develop the theme of novel in imagery.

An image is a concrete representation of an object or sensory experience. Images in literature are usually visual, but the term 'image' can also refer to the representation of any sensory experience. It is a man to picture of someone or something produced by the imagination or memory. An image is multifunctional. To make of produce a likeness; to minor or reflect; symbolize or typically; to picture mentally; to describe are some of the functions of an image that a writer selects the art in the long run that becomes the thought delineating the characters in the novel. Her novel 'That Long silence' gives an image of mirror that is always treacherous, it shows you only what you want to see" ^[1]. It does not show the real picture what we want to see like other persons who always look into the things as they want to see them Jaya carves the image of a happy family which is:

The type of family which she always wanted in her life could not get this type of family seems to her like fairy tales. She imagines the life for the people like her as it "would go on for us as before, punctuated by dreary quarrels, the children's successes and failures, their estrangement from each other from us, our resentment and bitterness, old age for us. Perhaps widowhood for me this was our future, nothing else was possible for people like us" (45).

It is easy to read "That Long Silence" as an expression of the female psyche by male dominated society. But when we read the novel closely, it shows that narrator has been delineated almost as a fragmented personality in whom there is a constant battle between tradition and individuality. All the troubles are centred round the confusion arising out of this presentation. Shubhash Chandra's view that "the novel being with gender differentiation, valorizing the male categories." ^[2] May apply such minor characters as Mohan's matter or Jaya's mentally disturbed relative, Kusum. Jaya always believes that she has been victimized by everyone around her, Kamat, the only character in the novel she seems to have some respect for.

The practice of giving a new name to a bride, a common Indian custom recurrent in Deshpande's works, is to "supersede the identity of the woman, which is sharp contrast

to the continuity nay, reinforcing of the same familial identity of the male, an identity which is the product of patriarch society" ^[3]. The conflict between her maiden name Jaya and Suhasini symbolizes the conflicting show the difference between the two selves makes it very difficult for her to identify with Mohan's problems. Jaya can distinguish her real self from Suhashini, a soft, fearful, motherly woman. Like the self. Centred, worldly wise sparrow she remains inside the security of the life and suffering. In the novel Jaya has two personalities Subhasini steps in traditions and Jaya trying to break free from the shackles of tradition. Suhashini is trying to carry to the atmost the burden of wifhood and Jaya is a person who can laugh at everything – "marriage, as, the whole absurd exercise we call life....." (122). Jaya is misfit among the members of a traditional family she has developed in the traditions and culture of society.

In the novel an atmosphere of death broken the silence and feelings four out through the story when Mohan goes away leaving Jaya alone, her fascination for death sees Mohan as dead. The images of death toll like a persistent bell in the novel. Not only the death – images but the hallucinatory imagining of the death of the living person is also found in her novels:

Perhaps he'd fallen out of a train – like Mukta's Arun, perhaps he'd a heart attack like Appa, perhaps he'd been run over. They would bring his body home and then carry it away again. "Rama, Naam Saya Hai" they would chant as they took away and I would lie down here and watch the shadows move along the ceiling. Rama, Naam Satya Hai (137).

It is the same brain which had imagined her mother's death when (her mother) agonized by the untimely death of her husband, by still on her bed, "her hands folded on her chest, toes pointing upwards. Simulating it had seemed, Appa's pose on his bir. I had held my breath and watched her fearfullywas she too dead? The intense fascination for death sees to negate life ^[4] and affirm that "it is only of dead that we can have a perfect relationship" (151). The image of death comes in the novel in many ways. She imagines her husband, her children and herself too are "roped together, walking into the sea. Away from shame and disgrace a peaceful and colourful death (10).

Jaya's feelings of detachment from the self and experience of a personality form to conflicts are nothing but the expression of neurotic conflict. After marriage, as woman finds a split personality within herself. Jaya too has been living with this kind of split personality for the last 17 years of her marriage life. Her husband and in-laws rename her as Suhasini. Ever since, Suhasini has been her marital identity she plays a perfect role of an ideal wife and looks after the comforts of her husband – his breakfast, lunch, tea and dinner 'Suhasini' becomes the symbol of pain taking housewife, to only come and look after her children, maintain the home as well in order. Jaya is gifted waiter but because Mohan does not like her waiting and nurtures and idea hence restricts her waiting career and fits into traditional role of an ideal wife. In the novel the husband expects everything from his wife and never thinks to be same towards her Jaya rejects even the symbol of marriage at last she killed herself because of burden to herself and to them including her children. Her Ajji along with silence has taught her to wait "the waiting game", for a man waiting brings in restlessness but for a woman the game of waiting starts quite in her childhood "want until you get married, wait until your husband comes, wait until you go to your in law's home, wait until have kids. Yes ever since I got married I had done nothing but wait," (30) she has to lead on a traditional, passive, obedient wife role. She followed her husband Mohan because of compulsion which makes her sufferer right from beginning to till day last. This such a comparison puts forth a strange picture of life a husband wife relationship. The two are expected to be compassionate towards each other. But such situation is not found in "That Long Silence."

The story of Yajmavalkya and Maitreyee which is referred to again and again shows the contrast between two attitudinal positions – that of Jaya and of Maitreyee. The forced isolated stay in Dadar flat enables Jaya to reconsider her life with some objective detachment. In her retrospection her previous life buss bare before her mind. She realizes the futility of a life which is built around the needs of a husband only, "The truth was that we had both last the props of our lives. Deprived of his routine, his files, his telephone, his appointments, he seemed to be no one at all there was nothing he needed, so there was nothing I had to do. My own career as a wife was in jeopardy" (24-25).

The woman stands nowhere in the male dominated society. Even the patriarchal society does not consider her a part of lineage. In a conversation with Ramukaka, Jaya recalls:

..... looks, Jaya, this is our branch. This is our grandfather – your great grandfather – and here's father, and then us – Laxman, vasu and me. And here are the boys – Shridhar, Jannu, Dinkar, Ravi "But Ramukaka, I'd examined, I'm not here.

She wants to ask Ramukaka why Kakis and Ai are not her in this series, "They married into this family, didn't they, why are they not here? and what about Ajji, who single handily Kept the family together why isn't she here?" (143) but she could not ask.

Under the same roof Jaya and Mohan have two different lives – Mohan dictating terms. And Jaya following them silently. Jaya wants Mohan to repent for his crime, but his words that he does it for the sake of the family, have been. cherished on her Soul. She finds it very difficult to detail herself from the crime. Thus we find that the relationship between Jaya and

Mohan is never very much pleasant but disturbing her throughout life. She is not 'A Breeding Animal' but creator of Sita: "Jaya is both an individual and a type and the reader is free to take her in any manner he likes" [5]. Through this we consider that the life is totally implies shame, guilt, suffering and even death, self expression is basic human right.

'In The Dark holds no Terrors'. "Shashi Deshpande focuses her attention on images of problems of her characters and central character of the novel. She realizes that suffering of multitudes does not mitigate one's own suffering in any way and that she is doomed to sit and watch happiness all by herself. Saru's feeling of homelessness is an affirmation of her sense of isolation. She leaves "Home" twice in the novel to seek release, when victimized by Manu she starts on a guest for home she has earlier rejected. "Home is the place" writes Robert frost in his poem "The Death of at hired Man", where, when you have to go there, they have to take you in". Saru is taken in but finds herself still a "Homeless refugee" "a fleeting interruption" [6]. The feeling of homelessness is indicative of inner disintegration. The conflict between Saru and her mother symbolizes the clash between the old and new; the tradition and the modern. Saru's conflict is the conflict of every woman between the desired and imposed. She declines to within the farewell of the house. She protests against her mother, who does not allow her admission to medical college; "I am not talking to you. I'm not asking you for anythingyou don't want me to have anything you don't want me to live" (142).

Disappointment in her life that is unable to fulfill her desire of attaining higher education and also better quality of life, which otherwise may not be possible for a common girl like her. Saru remembers that when she is wanted to study in medical college, her mother has been against her studies. Though unsuccessful her mother is tried her best to persuade her husband not to send to medical college.

You don't belong to that class and don't forget, medicine or no medicine, doctor or no doctor, you still have to get her married, spend money on her wedding. Can you do both? Make yourself a popular, and will she look you in your old age? Medicine five, six, sevenGod knows how many years. Let her go for a B.Sc. You can get her married in two years and our responsibility will be over (144).

This reflect that girls are seen as belonging to a different family altogether and their socialization stresses their future roles as wives, Veena Das quotes an important saying that: "Daughters are comparable to something kept in trust for another (amount). You have to care for them, love them, and you will be held responsible for them but you are destined to lose them. Once daughter is properly married and goes to her own house it is like a debt that have been paid" [7]. Thus a girl has to adjust twice: first in her father's house, and then in her father – in – laws house. Coffman terms these as primary adjustment and the secondary adjustment." These adjustment especially the secondary but different of bondage on the girls they are taught not to struggle don't swim against the tide, co along with it(137).

Conclusion

Shashi Deshpande, in all Novels have dealt with the problems of new women. She has concentrated on the theme of sexual confusion suffered by women in tradition – oriented institutions. The reality of women in modern Indian is that

even to the need of love and sex she is in a state of absolute confusion. She has developed different attitudes towards this aspect of life these attitudes sometimes reject the traditions and some time rebel against them that is why she feels a kind of imbalance between the tradition expectations and demands. In this process she suffers, questions and looks for answers. Shashi Deshpande is capable of compromising to give the complete answer of the idealistic attitude with the materialistic one which is necessary to live a happy life for modern educated women.

References

1. Shashi Deshpande. *Telling Our Own Stories writing from the margin and other essays* (New Delhi: Penguin Books, 2003, 90).
2. Shubhash Chandra. *Silent Nomore: A study of that long silence. Indian Woman Novelists. Set 1*, ed. R.K. Dhawan (New Delhi: Prestige, 1991; 5:148).
3. *Ibid.* 149-5.
4. Bijay Kumar Das. *Aspects of Commonwealth Literature* (New Delhi: Creative Bookds, 1999, 131).
5. Paul Premila. *The Dark Holds No Terror: A Call for Confrontation": the fiction of Shashi Deshpande* (ed) by R.S. Pathak, Creative Books; New Delhi. 1998, 39.
6. Simone de Beauvoir. *The Second Sex. Trans and ed. H.M. Pars by* (London: vintage.), 1977, 496.
7. Veena Noble Das. *Feminism and Literature. The Common Wealth Review*, 1994-95; 1:10.