

Significance of Interpersonal Relationship and the unpaid services of women in the novels of Shashi Deshpande

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ABSTRACT

Interpersonal relationships occur between individuals who fill each other's requirements in a way. Based on Marriage Builders, requires that happen between couples that are married include affection, physical attractiveness, sexual fulfillment and conversation. You are able to manage the hardness of the interpersonal relationships of yours by acting or failing to act on the requirements of the individuals that you have interaction with. For instance, discover what your significant other expects from you on birthdays or any other special events. Loved ones may be the best gift of God to everyone. The relationships, affection and love, caring and sharing, suffering and pain, every thing is learnt in the household. It's a little planet of creations. Ladies play a certain role in the household as a mom, sister, wife, daughter and sometimes anything. Though just how many males actually understand the real meaning of a 'woman' as well as offer her the value she deserves. Does the culture realize her necessity and need? Will the world give her the value she deserves? The question remains unanswered. Shashi Deshpande highlights the role of females in different characters in almost all the novels of her. The current paper discusses around the job of females played in the household. Each & every human being is a part of loved ones, that will be the smallest cell of society. It offers some amount of mutual caring and also sharing that transfers knowledge, values and material advantages from generation to generation. As babies and kids which are small that we learn from the families of ours the patterns of behavior which impacts all our later relationships all with various people and also with modern society as a full. Households continue to be society's most basic and pervasive organization, bridging the gap between the people along with the larger context of team activities for example work, communities, recreational activities and most of the various other community and financial organizations within which we interact. The current papers is an honest effort to draw in the interest of the audience and also lovers of literature towards the Significance of Interpersonal Relationship as well as the unpaid providers of females.

1. Introduction

Shashi Deshpande portrays contemporary, educated and career oriented middle class females that are rather vulnerable to the eternal changing conditions and time. Her women are conscious of the social and cultural shortcomings to which they're subjected in this male dominated society. They rebel against the males of theirs in search for identity and independence, but eventually find themselves up against well entrenched social inertia. Quiet conscious of the predicament of a female in this particular male chauvinist society, particularly when she's not economically independent, the author provides the females of her as longing to be ideologically and economically independent. She discovers her females swept up in a struggle between the loved ones of theirs as well as professional roles, between social demands and individual aspiration. Her females position at the cross roads of traditions. They need change but within the cultural norms, seek to not reinterpret them, but just cause them to become living with self respect and dignity. Her females seek anchorage in marriage. They consider it as a substitute to the bondage required by the parental family and choose it. Her female's protagonist is found in the struggle between responsibilities to conformity and oneself to the conventional role of a wife. They don't take being viewed as the items of gratification. They test the victimization of theirs and discover an innovative balance of power between the sexes. They firmly

believe in compromise and also conformity for the benefit of the retention of household harmony rather compared to revolt, that may lead to the disruption of family relationships.

In several of the novels of her, Deshpande offers the extra marital connection of the female protagonists. Saru's relationship with her former classmate Padmakar Rao (DHNT) appears to border on an affair. However she refuses to acknowledge the developments made by him. Similarly, Jaya's friendship with Kamat (TLS) progresses towards physical appeal, but she manages herself and ruthlessly suppresses the desires of her. In the exact same way, Urmi's connection with Dr. Bhaskar (BV) develops into more when compared to a platonic connection, though she will not allow herself be enticed into an extra marital affair.

In the early India, the roles of male and female were plainly marked. Woman was kept ignorant about political, economic and social affairs. It was the domain of male and female discovered at the start of the life span to not encroach, "there is a tradition, maybe not just in India, that females shouldn't be concerned, that the fastest way to make certain this's keeping them as much as you can in ignorance" (Sharma, ninety nine). Woman was given a subordinate role as she was interested in housework, preparation of care & food of kids that had been viewed as unproductive labour.

The last 100 years has seen a multitude of female authors, in India, learning the root cause of the female who's looking for solutions to assert the selfhood of her in a culture which is prejudiced in favour of male. By projecting the pathetic state of the woman of theirs resulting from the conventions of regular culture, these writers are attempting to emancipate their female. They get their heroines latest challenging perspectives which allow them to come through from their dominance to the openness of assertion. They're bold adequate to renounce the design of female expression set by age old patriarchal codes of behaviour.

From the formidable array of Indian females writers Anita Desai and Shashi Deshpande are selected for research due to the contemporariness of theirs, the similarity of the sensibility of theirs and also the missionary zeal with which they expose the disgrace heaped on females. The selected writers for review are females, writing about females and challenge the assumption that marriage is definitely the final goal of the female and also uncover exactly how it leaves them severely mauled and awfully frustrated.

Anita Desai is especially noted for the sensitive portrayal of her of the internal life of the female characters. Several of Desai's novels explore tensions among the alienation and family of middle class females. She explores the intricate facts of human experience bearing upon the main experience of psychic tensions of characters. The chief concern of her is man relationship.

2. Objectives

The purpose of this research paper is to provide a clearer understanding of the antecedents and consequences of positive interpersonal relationships at work. The main objectives of the present study is establish dispositions as important antecedents of valued interpersonal relationships in the workplace. The research scholar tries to attract the attention of the readers and lovers of literature towards the Significance of Interpersonal Relationship and the unpaid services of women.

3. Interpersonal Relationship in Shashi Deshpande's Novels

The present work is an attempt to discuss Shashi Deshpande's treatment of personal relationships in all its ramifications and the chief questions I will try to investigate are: What is the nature of relationships? How many types of relationships exist? What is the common bond between one type of relationship and the other? What is the social/emotional/spiritual value of a particular type of relationship? What are the motivating factors which govern the contours of relationships? What is the hue of relationship? And above all, how relationships are given a structure and meaning by those who feel bound by these relationships? She not only gives descriptions of urban middle class family, but also analyses in depth those families that grapple with poverty, struggle for existence, and hardly manage to lead a normal life. However, both of them paint the bleak picture of the Indian woman, which serves as a timely reminder to those at the helm, to respond to the concerned voice of agony. Family is the

greatest gift of God to everyone. The relationships, love and affection, sharing and caring, pain and suffering, everything is learnt in the family. It is a small world of creations. Women play a specific role in the family as a mother, wife, sister, daughter and sometimes everything. But how many men really know the true meaning of a 'woman' and give her the respect she deserves. Does the society realize her need and necessity? Will the world give her the respect she deserves? The question remains unanswered. Shashi Deshpande highlights the role of women in various characters in all her novels.

The present paper discusses about the role of women played in the family. Each and every human being is a member of family, which is the smallest cell of society. It provides some degree of mutual caring and sharing that transmits knowledge, values and material benefits from generation to generation. With the changing times and values, the family, like the rest Shashi Deshpande, as a novelist is also deeply concerned with the subjective realities of human existence like Anita Desai, Kamala Markandaya and Nayantara Sahagal. In the process of delineating her fictional characters, Deshpande reveals their frustrations, their strong sense of isolation; their agony and despair, their reflective self-awareness and their sincere effort to achieve integration of their fragmented "self". It is natural that in the act of delineating the world of women, different aspects of feminine life should find expression in her novels. Deshpande's women protagonists emerge from a male dominated society which is conservative in its outlook of life. Educated as these women are, they are conscious of their individuality and desire to live their lives according to their own frame of values, but the socio-cultural values which they imbibe from tradition bring them into conflict with their own set of values and cause alienation and fragmentation of their personality. The fractured domestic relationships are also visible in her novels like *That Long Silence*, *The Dark Holds No Terrors* and *The Binding Vine*. All the protagonists of these novels, after getting married find the husband's family at first fantastic, almost unreal, but they fail because their quest for meaning is based on illusion. Shashi Deshpande projected well the emotion and experiences woman as a wife, mother and as an individual facing psychological and sociological problems. She also influenced the Indian life and society to an extent. She concerns herself with the plight of the modern Indian woman trying to understand herself and to preserve her identity as wife, mother and above all as a human being. Significantly, Deshpande's leading woman characters learn in due course how to arrive at a compromise and find a sense of balance in life. At the end of *The Dark Holds No Terrors*, Saru for example, goes back home. The spirit of affirmation is clearly felt, somehow more or less in this novel. Even Urmila in *The Binding Vine*, who thinks that human nature is the hardest to bridge, the hardest to accept, and to live with does not remain unaffected by the healing touch of love. The case is same with Jaya in *That Long Silence*, who is not exhausted, even after a lot of suffering, and is prepared to start life afresh. They are candid enough to accept their earlier misgivings about life and their approach towards it. Their preparedness to change themselves according to the situation indicates that they believe in eternal goodness of life. Theme like husband-

wife relationship, women's search for identity, childhood experiences, clash of home and the world, sexuality in marriage etc. are the same in both the novelists. Shahe Deshpande's concept of affirmation is different from Desai. Her protagonists change themselves according to the situation which indicates that they believe in eternal goodness of life. In this way the conflict caused by illusion and misunderstanding which at one stage threatens the existence of her protagonists is brought under control through acceptance, accommodation and understanding. These positive values mark the triumph of the novelist.

Though she remains unchanged till the end, she has a better understanding of herself and others. This gives her the courage to confront reality. Sarita is highly self-willed and her problems ensue because of the outsized ego and inborn over for power on others. She defies traditional codes at the slightest threat to her importance and that is what she missed and craved for in her mother's house. Even in her childhood Sarita had realized that economy alone could be an insurance against subordination.

As a sign of rebellion, she takes up medicine as her career. She also falls in love with and gets married to a man her mother objects. She does not go back to her parental home till her mother's death. She wants to escape from the mother, an embodiment of authority and domination. But after marriage, she again finds the same domination of her husband, Manohar. He is less successful in career than her. So he suffers from inferiority complex. He starts behaving sadistically towards her at night. Though he acts quite normal during day time, she hesitates to discuss things with him. She prefers to suffer the humiliation silently.

Sarita feels:

"No partnership can ever be equal. It will always be unequal, but take care that it's unequal in favour of your husband. If the scales tilt in your favour god help you, both of you. And so you must pretend that you're not as rational as you are, and not as strong either. You can nag, complain, henpeck, whine, moan, but you can never be strong. That's a wrong which will never be forgiven.

Don't struggle, don't swim against the tide. Go along with it...
"(137)

Another recurrent relationship in Deshpande's novels is that between a mother and a daughter. In **The Dark Holds No Terrors, That Long Silence** and in **The Binding Vine** the relationship between mother and daughter is far from being warm-hearted. Deshpande rejects the stereotyped image of mother and refuses to use any mawkishly sentimental

language to describe the mother- child relationship. Shashi Deshpande deals with one of the important aspects of life, in her novels, and that is marriage. Contrary to the traditional view which holds marriage as the sum mum bonus of a women's life, she presents marriage as a weapon in the hands of patriarchal society to coerce and subjugate women. In **The Binding Vine, Urmila** compares the bent neck of a bride on the wedding night to a lamb's neck awaiting the butcher's knife to fall upon it. In **The Dark Holds No Terrors**, Saru views herself as a desperate animal caught in the trap of marriage. In **That Long Silence**, Jaya sees herself and her husband as a pair of bullocks joined together who cannot move in opposite directions for fear of pain. The plight of Jaya's mother-in-law is even worse. She silently endures the sexual onslaughts of her husband and dies in a pathetic condition when she tries to rid herself of the birth of an unwanted baby. The novelist realistically presents the hypocrisy of married life which is widespread in society. In spite of her economic independence, the woman is considered inferior to man and is coerced to suppress her longings and her individuality. Although **Shashi Deshpande's** novels reflect the harsh realities of woman's life, the final impression of her works is not gloomy. Her protagonists discover a meaning in life and achieve a sense of balance. They realize the significance of human relationship which helps them synthesize their different roles into a unity. Women characters, especially the protagonists, in **Shashi Deshpande's** novels find themselves in conflict with their domestic and social environment.

4. Summing Up

To sum up, as interpersonal relationship is so essential to people's success and happiness, I advocate people get along well with others. Shashi Deshpande has provided in the novels of her contemporary Indian female's hunt for these meaning about the person plus culture and also the connection which are central to women. Shashi Deshpande's novel handles the design of the quest for a female identity. The complexities of man woman relationship particularly within the context of marriage, the stress associated with a disturbed adolescence. The Indian female has for years been a quiet sufferer. While she's played various roles-as a wife, mom, daughter and daughter, she's never ever been able to state her own personal individuality. Shashi Deshpande's novels deal with the females belonging to Indian middle class. She deals with the internal world of the Indian females in the novels of her. She portrays the heroines of her in a practical manner.

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