

Conjugal Connections In Shashi Deshpande's The Strangers to Ourselves

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ABSTRACT

The current article endeavors to investigate the multifaceted idea of conjugal connections in Deshpande's tale, Strangers to Ourselves. Shashi Deshpande, the writer of ten books, two novellas, four books for kids and an enormous number of short stories, has been expounding on issues and issues of white collar class Indian ladies trapped in the snare of Indian male controlled society. She has a far reaching comprehension of the grass-root reality and ladies' place and position, distresses and sufferings, situation and issue, torment and misery in a male-driven Indian culture. Her ladies heroes, all around, wind up to be the casualties of uncalled for customs, shows and conventions which are supportive of men. Unfit to hold up under limitations and impulses forced on them for the sake of sexual orientation segregation in their parental homes, they use marriage as a getaway course, yet shockingly, by and large, marriage turns into a snare for them. They are embarrassed, tormented and misused in one way or the other. They face physical viciousness as undesirable conjugal sex, right around an assault and mental torment. Her books move around conjugal connections which are defaced by the shades of malice, for example, male pride, personality and control, man centric mentality to ladies, absence of comprehension and correspondence.

1. Introduction

Shashi Deshpande, a Sahitya Foundation Grant winning Indian lady author, portrays the situation and issue, agony and anguish, concealment and misuse of taught and vocation arranged white collar class Indian ladies trapped in the snare Indian male controlled society. Her books move around the lady and her reality. Unpredictable trap of human connections has been one of her significant worries since she began composing.

The lady, she accepts, possesses a significant situation as a spouse, a mother, a little girl, a sister, and above all, as an individual in every single human relationship. She battles to fine and protect her personality in every one of these connections. Be that as it may, the relationship wherein she is most intrigued is a man-lady relationship in which the lady is relied upon to play an auxiliary and substandard job. In a meeting given to Vanamala Viswanatha, she stated: "It is necessary for women to live within relationships. But if the rules are rigidly laid that as a wife or mother you do this and no further, then one becomes unhappy. This is what I have tried to convey in my writings". (13).

Her books manage the subject of marriage and conjugal connections. To be valid, preferably, marriage is a wonderful thing. It is a unique sort of companionship, an exceptional sort of organization between two individuals from the other gender, individuals with various tastes, interests, perspectives, different preferences. It assumes an indispensable job in the life of people. It is a defining moment particularly in the life of the lady.

It, as indicated by Madhav-kaka, in Roots and Shadows, is a troublesome business for the two individuals to converge into one personality, yet certain things in like manner, for example, foundation, language, customs, ceremonies, culture make it simpler and endurable somewhat.

For Gajanan Dandekar, in Strangers to Ourselves, it requests the unthinkable; it requests something which is past

accomplishment. It is a trial particularly for the lady as she is required to modify herself totally to another condition, customs and shows of her conjugal home. It permits all her social poise flawless and to discover sexual satisfaction as adored one and mother. It accommodates her requirement for sex, love, security, strength and kids.

Taimavshi, in Strangers to Ourselves, says: "Apu, marriage gives you security; it leaves you free to live the rest of your life without worrying about loneliness or sex. And the greatest boon – you can have children. Life is transformed when you have children". (145).

Cheerful and fruitful marriage isn't everyone's cup of tea. Relationships, love just as masterminded, in Deshpande's books, with certain special cases, are troubled disappointments. They are laden with either sort of sickness or disease.

The interest of the lifetime love and duty it makes isn't feasible for everybody. They bomb by virtue of different factors, for example, sexual wantonness, male-self image, male-mastery, women's developing financial autonomy and mindfulness, the male centric disposition to ladies, men's regarding ladies as the objects of sex, absence of comprehension, etc. Conditions, too, appear to possibly be liable for the disappointment of relationships. The conviction that a spouse and a wife are to fulfill each other for the duration of their lives is immensity which offers ascend to lip service, lying, antagonistic vibe and despondency which at last are liable for the disappointments of relationships.

Apparently, the conjugal relationship has all the earmarks of being founded on balance, shared love and trust, however deep down it is defaced by the disasters as male pride, male-personality, male-mastery and barbaric conjugal sex which look to minimize the job of the lady in Indian man centric society. Marriage makes the lady penance her name, individual, self, personality, opportunity, virginity, her fantasies and desires. Simone de Beauvoir expresses: "In marrying . . . she takes his name; she belongs to his religion, his class; she joins his

family, she becomes his „half. . . She gives him her person, virginity and a rigorous fidelity being required . . . No doubt marriage can afford certain material and sexual conveniences: it frees the individual from loneliness, it establishes him security in space and time by giving him a home and children; it is a definite fulfillment of his existence". (445-451).

2. Shashi Deshpande's *The Strangers To Ourselves*

Most likely marriage can bear the cost of certain material and sexual accommodations: it liberates the person from forlornness, it sets up him security in reality by giving him a home and kids; it is a distinct satisfaction of his reality".

It is something that oppresses the lady to a man in one structure or the other. Indu, the hero of the novel, *Roots and Shadows*, considers it a pen with two caught creatures, a couple, glaring disdain at one another. She additionally says: "Marriage means living with a man. You have to listen to him, endure his habits, his smell, his touch, his likes and dislikes. You have to sleep with him, bear him children". (124).

It anticipates that the lady should submit latently to the requests and wants of her better half and to acknowledge her significant other who, according to shows and conventions, is over her in every single regard. She is frequently characterized as an article used to fulfill the male sexual want. Marriage doles out her the elements of fulfilling her husband's sexual requirements, giving youngsters to her family and dealing with her significant other, kids and family unit.

Deshpande is basically worried about the issues and issues identified with conjugal connections. The current article expects to investigate complex and peculiar conjugal connections in her novel, *Strangers to Ourselves*. Deshpande's most recent novel, *Strangers to Ourselves*, is an account of affection between two people from various fields - Aparna, an oncologist and Hari, a rising vocalist. It brings us profound into the delights, distresses, inconsistencies and clashes of experiencing passionate feelings for and wedding. It moves around the topic of sex, love and marriage.

Aparna's first marriage is a heartbreaking disappointment. Aparna recounts to a sad story of her marriage. She says: "I was raw and sore from my mother's death, from my separation from my father, I hadn't spoken to him after my mother's death . . . When I got to the States, I was lonely and homesick. Then I saw this man on my first day in the hospital . . . He had been in my college . . . We began to see each other, we went out on our off days . . . And of course we began sleeping together . . . We did get married a month or two later. In a week I knew I'd made a mistake . . . He was shallow . . . Both of us knew it was no good, both of us knew we were wrong for each other . . . But we gave ourselves a last chance. We went to Paris for a holiday together. I was there when I got the news of my father's heart attack. I came back home, Baba died. And I never went back". (169-170). Life of their marriage is very short.

Life of their marriage is short. For her better half, marriage is close to sex; it has nothing to do with a respectable sentiment of adoration which is the base of conjugal connections. She, as well, concedes that she lays down with him not for adoration, not in any event, for desire, or for her real need, however simply out of franticness and dejection. After she chooses to end her marriage, she needs to dispose of everything related with it, with the man she has hitched. She disposes of all that she has, including her mangalsutra and her

ring. She loses her trust in marriage and chooses not to wed once more. She meets Shree Hari Pandit and falls in his adoration. Their incessant visits bring them genuinely and truly together. Hari is anxious to wed her however she isn't set up to wed him.

Fearing marriage, she is resolved not to wed once more. In a reaction to his inquiry, will you wed me, Aparna? She reacts: "Hari, I love you and I want us to live together. I am as sure of that as I am of anything else in this life. But I am not sure about marriage" . . . Marriage makes a tight knot, marriage means expectations. We'll quarrel about money, you won't take my money, we'll quarrel about small things. No, I don't want to go through all that again. I've lived alone for too long, Hari, I am not sure I can live my life according to somebody else's ideas". (251-253). She offers herself genuinely to him and needs to a piece of his existence without wedding him. She leans towards a live-in relationship to a conjugal relationship. Hari has been truly awkward with himself since the day of his physical relationship with Aparna. He states: "I am uncomfortable with myself . . . It was my great love for you that drove me into loving you through your body. I don't want you ever to think that I came to you only for sex, for your body. I came to you because of my love, because of my desire to express my love for you through our bodies. Your body is sacred to me". (220).

Hari is persuaded that she is negative about marriage since her first marriage didn't work, since her parents' marriage didn't work. He demands her to consider relationships that worked, yet futile. She is prepared to live with him in one home without marriage for which she isn't prepared. He chooses to maintain a strategic distance from a physical relationship until she chooses about marriage. Jyoti, who needs her to wed him, says: "You want a perfect marriage and you are afraid it won't happen. You're a perfectionist, you're crying even before the milk has boiled over. Come on, doc, nothing in the world can be perfect . . . We are born flawed, we must accept that. And you can't sacrifice your today for a future you think may be bad . . . This whole idea of understanding each other seems highly exaggerated to me. It can never happen to any two people, least of all to a man and a woman . . . Whatever time you have, doc, live it with the man you love". (260-262).

3. Discussion

Taimavshi, Madhu's mother, as well, needs her to wed him. She needs her not to trouble herself with the disappointment of her parent's marriage. She is correct when she says: "Each relationship is different, each marriage is different". (269).

Aparna respects the boldness of individuals who, having had one terrible marriage, get into another. She considers how Mel can be so idealistic about her second union with another man. She thinks about her own concept of living with Hari - not tied in the tight obligation of marriage, however integrated distinctly by adoration. She thinks a great deal and at last sets herself up to be trapped in the snare of marriage.

Aparna's guardians, Gajanan and Sulabha, at first a glad couple adoring each other seriously, meet a troubled end when her mom ventures out from home never to return. She is resolved not to excuse her better half who engages in an extra-conjugal relationship with a vocalist and entertainer. Their marriage separates out of the blue instantly. Aparna ponders: "Why, then, did she refuse to forgive him in the end? Why did

all those years of being together, of loving and being loved, not matter at all? . . . Does marriage mean tying two people in so tight a knot that to live together is difficult, and to separate is death?" (148).

Does marriage mean tying two individuals in so close a bunch that to live respectively is troublesome, and to isolate is passing?". She thinks of how her mom, a run of the mill Indian lady, had molded her life to her husband's needs and prerequisites. She closes her marriage instantly. Hari is stunned to know the narrative of Aparna's parent's separation. He thinks about his grandparents, of their cheerful and quiet conjugal coexistence, of its effortlessness and how they cherished, collaborated and supplemented one another, how they shaped a total unit that made their lives so a lot simpler and progressively important. They had been a cheerful couple since the day of their marriage.

Marriage of Jyoti's guardians is distraught one. It is profoundly established in conjugal sex. About their marriage, Jyoti says: "My father was an abominable man . . . I believe my father slept with her every night of their married life, every single night, except perhaps when she had her periods". (Deshpande 216).

Prabha, her mom, even didn't realize that she could disapprove of her significant other in bed; she believed that it was her obligation to do what he needed. She even idea of scratching her face and ruining her looks with the goal that she would spare herself from sex. Jyoti, a disliked kid, resists her dad whose center was Deepak, the child of the family and the beneficiary, and weds Akash and gets an endowment of marriage as kids. For her, sex is a methods for compromise among a couple; it is a methods for spanning a developing hole between them.

About her stressed relationship with Akash, she says: "We fought, oh god, how fiercely we fought. Both of us had bad tempers. It was only sex that saved us; sex is the one drug that brings about complete forgetfulness, amnesia almost, even if it's for a few moments. (Deshpande 217).

After her husband's demise, it is hard for her to control her craving. She says: "I found myself so desperate with desire; I let myself get into a relationship with an old friend. It was only for slacking my bodily desires, nothing more, but it soon

changed and I wanted a man in my life, doc, I wanted a man to live with. We thought we would think of marriage at some time". (Deshpande 296).

Be that as it may, they couldn't wed due to Tejas, her child. Deepak, Jyoti's sibling ventures out from home since he can not tolerate the manner in which his dad threatened Prabha, his mom. He weds Mel however they can not proceed onward with their conjugal life notwithstanding their adoration for one another and their affection for their child. As per Mel, her union with Deepak was additionally overwhelming because of their various races, societies and religions. She is wedding a partner of hers educating in a similar school for quite a long time.

Madhu, an insubordinate young lady, weds and acclimates to living with Abbas, a Muslim, who had a spouse and two youngsters, yet who lived amidst an enormous group of a mother, two sisters and their families. She cheerfully adapts and turns into a piece of her conjugal family. She is agreeable even with Nilu, Abbas's first spouse and the kids too. It is the lady like Madhu who establishes the pace for the manner in which two or three lives. She accepts that sex assumes an indispensable job in keeping conjugal relationship unblemished. She says: "You can't insure your marriage against all possible problems . . . Once you sleep together, everything falls into place and your relationship becomes pukka". (Deshpande 115-116).

4. Conclusion

Rohit and Arundhati is a happy couple with their adopted two children, a boy and a girl. Aparna learns a lot about Arundhati's family life. Her mother died in an accident. After her death, her father got into a relationship with Kasturi. Arundhati says: "I hated him and I hated her . . . We had been estranged even earlier, but after this I thought I'd lost my father. Luckily we were able to reconcile and the woman, Kasturi, became my friend, she is my friend . . . My father and Kasturi are still together, they didn't get married. But they've had their lives, they have children". (Deshpande 243). It is true that marital happiness and success are abstract concepts. Their meanings change from couple to couple, person to person.

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