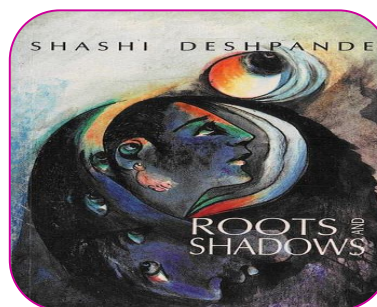




PATRIARCHAL PERSPECTIVES IN SHASHI DESHPANDE'S ROOTS AND SHADOWS**S. Nancy¹ and Dr. A. K. Polson²**¹Research Scholar, St.Peter's University, Avadi, Chennai, Tamil Nadu.²Professor, St.Peter's University, Avadi, Chennai, Tamil Nadu.**ABSTRACT**

Shashi Deshpande succeeds in portraying a realistic picture of the middleclass educated woman who faces the problems of adjustment between the tradition and modernity. She stands as a legend in her portrayal of the middleclass Indian woman with her inner turmoil, annoyance, frustrations and silence that mutilated. The present paper seeks to intricate upon the realities of familial disinterest in the urban milieu, the reality of the different forms of detachment and non-involvement of the characters, the destructive effects of parental incompatibility and anger over the lives of the children. It also explores the realities of the disgust and revulsion of the women in an atmosphere of a lack of companionship and sense of belonging. The study also seeks to examine agony of a secluded individual.

**KEYWORDS :** *Middle Class, Marriage, Conflict, Oppression, Self-Realization.***INTRODUCTION**

Roots and Shadows is the struggle of the educated, middle class protagonist min to assert her individuality leading to her disagreement with her family and society. Indu returns to her ancestral house alter a break of eleven years to attend her cousin Mini's marriage. She had gone to residence at the age of eighteen to marry the man she loved. She returns on being summoned by Akka, who is on her deathbed and has prepared Indu the sole heiress to her property.

In India middleclass families girls have virtually no choice in the selection of their groom. They have to accept any person thrust upon them. While Padmini in this novel questions this practice, another girl Mini says that for a girl in India it is the marriage that matters and not the man. Padmini feels that she has entrusted a huge crime by being born a girl. Here Shashi Deshpande depicts contemporary issues, cultural and profession-leaning middleclass married woman, who are responsive to the altering times and circumstances. She describes the middleclass knowledgeable woman to show what man has made of woman. Her women are anti-patriarchal central character.

VOYAGE OF SELF-DISCOVERY:

The predicament of Indu reveals the internal conflict of an artist to articulate herself, to find out her real 'self' through her inner and natural latent for artistic writing. Her creative activity combines the inner and outer voyage of self-discovery. The power of the creative act itself sanctities her spiritual strivings for freedom. In Deshpande's work Indu, becomes the sexually colonised and biologically subjugated women subject. Indu's desire to 'exist' finds expressions in her anxiety.

Marriage makes one so dependent... When I look in the mirror I think of Jayant. When I dress, I think of Jayant. When I undress, I think of him. Always what he wants. What he would like. What could please him.... It is not the way I want to be. (TDHNT 6)

Indu is an educated new woman who has the longing and the freedom to talk about things and to question the significance and nature of matters related to her. She thrives on arousing conflicts and oppositions. Indu wants to extricate herself from this kind of service in which she has no freedom and no scope to fulfil her own wishes. Evoking the two separate ambiances of woman's life Deshpande focuses effectively on the chasm between the haves and have-nots.

MARRIAGE AS THE SUBSTITUTE OF OPPRESSION:

Indu is taken up in a traditional Brahmin family headed by Akka. The novel starts with the Indu's come back to her parental house. The ancestral house commences her into a sympathetic of the sense of human life. The novels discover what her roots are-as a self-determining woman and creative writer, and what her shadows are-a daughter, a mother, and professional writer. She revolts against Akka her predictable humanity and her unbending principles and marries Jayant. To achieve liberation she looks for marriage as a substitute to the oppression expected in the patriarchal society. She considers of appropriate herself in a new-fangled responsibility of a wife to achieve her freedom. Her desire to attain an entire personhood is openly seen in these lines: *"This is my real sorrow that I can never be complete in myself. Until I had met Jayant, I had not known it [...] I met Jayant and lost the ability to be alone."* (idbi: 34)

Marrying Jayant, Indu realize that it is because of him that her life is meaningful in one view and also meaningless in another view. She speculates as to he why she in all the system is annoying to satisfy her husband, sentiment of having missing her autonomous personality. They are admit defeated themselves to ideas of the perfect women is without any autonomous character performing all the time diffident ideas and rites.

Indu identify rather fine that she can never in shape herself into the perfect lady booth and that she could never imagine of the stage modest practices which warranted her survival in relation with a man. But in course of her inner observation Aha understand that Aha is not very different from her conservative feminine complement for aha was instinctively and intentionally annoying to mold and modify and form herself according of Jayant's wishes and desires. Till now, she was self-determining, bright rational and balance intellectual, after her marriage, she out to be one of those prototype obedient Indian women, now, whose character is only a conservatory of their husband. She is surprised to see, that is revolving into a perfect Indian wife, following her husband's desires and conjures.

At a crucial time, she even think of leaving her husband, hoping to become whole herself again, but she dangles on to her marriage through below her skin, she recognizes that, her marriage is a failure. She is haunted by her affair with Naren, her cousin, who is now dead, but now she desires to survive without Jayant in her life. However she realise very soon that she cannot live without Jayant. She speaks about her incompleteness:

This is my real sorrow. That I can never be complete in myself until I had met Jayant, I had not known it ... that there was, somewhere outside me a part of me without which I remained incomplete. Then I met Jayant and lost the ability to be alone." (TDHNT 20)

She has protected through the relationship as if through a punishment. But in the end has achieved her power for it. Indu had determined to rotten all family ties to crack out of the imprisoned confine of inferior womanhood. She very healthy identify the fact that her feminine dealings have unquestionably yielded to the speak of male power and she undergoes that their idea was unsighted fold so that they should not witness the selections and that men since age groups have disadvantaged their progress so that the women will be below their thumb.

Though, in the beginning only she has been revolting against the customary positions of a woman, it is the fright of repression by the patriarchal humanity that makes her struggles turn destructive and declares

herself. It explores the ancestry the basis of her fears is uprooted, Indu cannot attain completion she there four annihilates the source eliminates her fears, and confronts her tribulations with bravery and what she believes is right. Thus Indu expands hold up to an orphan living with the family. Indu appears to be full-fledged up with improved sympathetic of circumstances than that survived earlier in the family.

Shashi Deshpande has very delicately presented the inner fight and misery of the new class of Indian women through the personality of Indu who has asked numerous necessary questions about contemporary woman who are ingrained and wrought by the Indian traditions but prejudiced by the technical acquaintance of the West. Indu's receiving of western principles and seeks for freedom with a requirement of tolerant development and adulthood of behaviour even with the sinister conflict between custom and practices in modern society. It eventually results in her appearance as a human being. S.P.Swain appropriately sums up Indu's growth as:

The meek, docile and humble Indu of the early days finally emerges as bold, challenging, conscious and rebellious woman. She resigns her job, thus defying male authority, hierarchy and the irony of women's masked existence. Her self-discovery is the frightening visions of the feminine self's struggle for harmony and sanity. She is able to discover her roots as an independent woman, a daughter, a mother and a commercial writer. (Roots and Shadows 27)

CONCLUSION

This paper shows how cautiously Deshpande articulates the disappointments and exploitation of women who practice societal and educational subjugation in the male dominated society. In *Roots and Shadows*, she represents the anguish and shock practiced by women in male dominion and ritual bond humanity. She conveys the senselessness of sacrament and conventions which help to be answerable for the legend of male dominance. This obviously represents how a woman develops from admit defeat to state her freedom with newly appeared characteristics rising especially as a woman of a strength of mind not springy to the speak of the patriarchal society.

Thus *Roots and Shadows*, comes out with its feminist approach in Indu's suffering into herself, it also shifted a head of feminist limits into a consciousness of the predicament of human existence. Indu traverses the road of self-realization into her destination is the point of comprehension of the mystery of the human life.

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