



An Analysis of the Psyche of Women, Women Versus Women and Withdrawal as a Tool Employed by Shashi Deshpande to Realize Women's Self

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ABSTRACT Feminists have fought for the betterment of women, considering men as the opposite party. But necessity has changed their approach to woman versus woman. Instead of condemning the opposite sex, women writers of today have developed a broad-minded approach among themselves, that is, women are acting against themselves for being not united. A psychoanalytical interpretation has been of considerable interest to most critics. Freud suggested a three-part model of the psyche, dividing it into to id, the ego and the superego. In this study, Freud's theory of conscious and unconscious states of mind and Jung's psychoanalysis are applied to prove the theories of today's feminists. This paper analyses the three novels of Shashi Deshpande, 'The Dark Holds No Terrors,'(1990), 'That Long Silence,'(1992), and 'Roots and Shadows.'(1993), Deshpande's feminist points of view and feminist approaches, such as woman versus woman and how her characters are in a quest for identity, are expressed in these novels and have been dealt with as a touchstone for Western theories regarding an Indian scenario.

INTRODUCTION

The 'second wave' feminism emerged in several countries after the Second World War. Between 1975 and 1985, the UN called for three international conferences on women's issues in Mexico city, Copenhagen and Nairobi, where it was acknowledged that '[T]here is and must be a diversity of feminisms responsive to the different needs and concerns of different women, and defined by them for themselves' (Walters 2007).

A remarkable variety of Western women picked up their pens. The feminism of the late twentieth century drew extensively from the pioneering works of Simone de Beauvoir, Kate Millet, Betty Freidan, and German Greer. Beauvoir uses theoretical approaches drawn from psychoanalysis and Marxism. Beauvoir, the architect of post war feminism in her 'The Second Sex' (1949), studied women's repression and the construction of femininity by men while Freidan, in her 'The Feminine Mystique,' (1963), deals with women's passive acceptance of the cultural stereotypes of femininity as constructed by patriarchy. These writers raised certain major relevant questions such as, *Who is woman? Why is she misinterpreted in male texts? and Why do women accept them?* These feminist writers set

out to address the key need of how to describe and subvert the cultural repression of women in contemporary society (Ramamurthi 2006).

The roles of men and women differ from each other in society and in the family. The physical and biological constructs of women also differ from those of men. This is due to the creation of progeny. This bodily difference is due to the maternal hormonal and reproductive processes that take place in the women's bodies. The woman's body is physically and sexually designed for childbirth. So, man restricted women to this act of childbirth and confined them to the home and family. To himself, man assigned social activities that take place outside the home. He restricted women within his gaze. The male gaze imagined women as objects of pleasure and use. Men desired women as lovers, wives, and as mothers of their children. Gradually, women were destined to be under the control of males within the family. Women carved a niche for themselves, accepting and bringing up female siblings according to the norms laid out for her by the patriarchal order. Men have tormented women for a long time, calling them the weaker sex and accusing them of and considering them as a bane for humankind. Manu, in his Dharmasastra, as quoted by Hunter College Women's Collective (1983), declared, '*Day and night women must be*

kept in subordination to the males of the family; in childhood to the father, in youth to her husband, in old age to her sons...' (Sandhu 1991).

The female is physically constructed differently than the male for the purposes of reproduction and is emotionally and psychologically constructed differently than the male due to male power and authority. Simone de Beauvoir comments this hold in her 'The Second Sex' that '*[o]ne is not born, but rather becomes a woman. No biological, psychological or economic fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature*' (de Simone 1989).

Objective

To prove, through psychoanalysis, that both men and women are responsible, as a whole, to determine the fate of women.

Social Norms for Men and Women

Earning money and running the household were meant to be the work of men while women did household chores and were responsible for bearing and rearing children. Automatically, women were dependent on men economically. The woman's psyche was molded to be subordinate to men. She felt emotionally weak, insecure, and dependent. She was restricted to four walls and her family, and so was her psyche and approach towards the world (which became narrow and limited). In turn, her nature was commented to be treated meanly, selfishly, and narrow-mindedly by men. This was reflected in men's literature, religious tales, art, sculptures, theatre, and cinema. In such a male-dominated society, women learnt to devalue themselves, participated in self-destruction, and denied their right to emerge outside the home. Eventually, their character was taken as mean and emotionally weak. Certain Hindu texts claim that, at the very dawn of creation, women emerged as sinful creatures.

Manu in his Dharmashastra, argues that 'at the moment of creation itself, women were allotted the habits of lying, sitting around with an indiscriminate love for ornament and qualities such as anger, meanness, treachery and bad conduct.'

Since the 18th century, modern Western science established itself as a rational and objective body of knowledge, ideas of liberty, equality, and fraternity inspired several women to demand their rights and freedom. They thought that it was not nature that made them inferior but that their perceived inferiority was a man-made construct.

Feminist theorist Simone de Beauvoir, in her book 'The Second Sex,' (1949), argues that women are just as capable of choice as men. She says that women must move beyond from being *beings* in themselves to a transcended position, taking responsibility for their world and choosing freedom. Beauvoir overlaid her existentialist belief with the notion that women could free themselves from patriarchal domination.

Friedan's 'The Feminine Mystique' (1963), deals with women's passive acceptance of the cultural stereotypes of femininity as constructed by patriarchy. Friedan tried to answer questions like, *Why did women, in spite of being educated, narrow the boundaries of their lives to marriage and children?* Greer published her 'Female Eunuch,' (1971), according to which women themselves only know who they are supposed to be according to the cultural definition of femininity. The solution to the problem is to free women from the destructive mental dependence of patriarchy. Both Greer and Friedan played an important role in raising consciousness among women. Feminist novelists term this as the 'quest for identity' or 'quest for self.'

Moreover, women are under greater pressure than men to observe customs and practice rituals and are more vigorous in believing in the orthodox and fundamental beliefs of their culture. So, naturally, the elder women in the family force younger ones to follow these practices strictly. Elder women envy younger women when younger women are in a better circumstance than the elder. As such, elder women develop a narrow-minded approach towards their siblings, as they are confined to the house and absorbed in their culture. This is the prime factor that makes women vehement towards their own sex.

Also, women are biologically constructed with more hormones for an easy childbirth and so are sentimentally emotional and easily vulnerable; this can make them feel insecure and weak. Their body is designed for mating and to

attract men as a creation of God. This makes them give importance to their looks and demeanor. E.V. Ramaswamy Periyar, (1879-1973), an anti-caste radical and original thinker, argues that '*Masculine and feminine norms are not given. There exists only a set of human norms – anger, pride, courage and so on – and as many women as men experience and express these emotions*' (Geetha 2006). Similarly, feminists argue that '*The ideal of beauty has to be viewed as a construction, a myth imposed on women.*' They claim that,

'This myth serves a particular purpose in patriarchal society. For one, it divides women into the pleasing and the plain. In context where so-called plain looks are considered valueless. And worse, disadvantage for women aspire to remake themselves those who cannot live up to the norm are afflicted with a sense of inadequacy, guilt and jealousy and most of all a corrosive anxiety that they would meet with male disapproval and indifference' (Geetha 2006).

But in this world of bourgeoisie culture, women adorn themselves to attract and create jealousy in other women more than to attract men. Naturally, the elder women detest the younger generation as they have good looks and are the apples of the eye of men in their families. This makes the elder women act harshly towards the younger generation, and younger women react equally aggressively, adding oil to the fire. Elder women develop an inferiority complex and a competitive tendency with younger women. These are the root causes for disunity in women.

Feminists have fought for the betterment of women, considering men as the opposite party, but recently, necessity has changed their approach to one of women versus women. Instead of condemning the opposite sex, women of today think of admonishing themselves and exploring a broad-minded approach within themselves. Women are more against themselves, for not being united, than they are against men. The cause for this disunity and narrow-mindedness and the need for realizing herself are discussed in this research. Psychoanalysis of this attitude of women is applied in the novels of Shashi Deshpande, 'The Dark Holds No Terrors' (1980), 'That Long Silence' (1992) and 'Roots and Shadows' (1993) in which women characters interact with each other more than with men.

METHODOLOGY

Freud's Theory of Conscious and Unconscious State of Mind

Psychoanalysis is famously associated with the life and works of Sigmund Freud (1856-1939). Freud's theory of human consciousness is central to his understanding of masculinity and femininity. The child, as it grows up, realizes its self, others, and the world around it through the conscious level of mind via everyday behaviors, speech, thoughts, and actions. As the child grows up, the observations of the conscious make their impact on the unconscious inner mind but are channeled, regulated, and disciplined, are forced to be observed, and are followed in the future involuntarily. Memories, dreams, fears go into the unconsciousness while knowledge, ideas, a sense of self, and awareness of the world go into the conscious. Freud's work is based on the notion of the unconscious. Linked with this is the idea of repression, which is the forgetting or ignoring unresolved conflicts, unadmitted desires, and traumatic past experiences from the consciousness forced into the realm of the unconscious (Geetha 2006).

Psychoanalysis of the Working of the Unconscious in Women

According to Freud's logic of the conscious and unconscious minds, the ego and superego in the unconscious mind develop according to space, thoughts, and actions at the conscious level. Something crucial happens at the young age of ego-formation when little girls realize that their bodily constitution is different from that of boys and that this difference is brought into knowledge by their mothers and female caretakers. Simone de Beauvoir, in 'The Second Sex,' explains in her chapter on psychoanalysis, '*Destiny: the psychoanalytical point of view,*' that '*woman can be defined by her consciousness of her own femininity no more satisfactorily than by saying that she is a female, for she acquires this consciousness under circumstances dependent upon the society of which she is a member*' (de Simone 1989).

Girls are subjected to suppression and are instructed by elderly women to follow certain practices while their brothers act free. When girls find that these women, who are similar to them-

selves, are against their own powers, these girls are more vulnerable to develop an inferiority complex and a reproach towards their female counterparts in their unconscious ego and superego. This finds expression when they interact with other women. Elderly women subjugate young girls to religious beliefs and practices at a very early age and the young girls are forced to follow them involuntarily. So, when they grow up, they begin to detest their mothers as they identify themselves with their mothers.

The matriarchal partiality towards their sons is a similar issue. When the mother is biased with ideas of tradition and gender discrimination, she develops pride in her male child as she finds him powerful and attaches more importance to his welfare than to her daughter's. She derives pleasure from the power she experiences through her son, her own male creation. When the mother considers her daughter inferior, the daughter, in turn, develops a liking for her father and derives pride from him as she finds him powerful. Similarly, when a proud mother brings up her son and when another girl comes in between the mother and son as the son's better half, a fear of losing his affection makes her vehement towards her daughter-in-law. Thus, women develop a reproach among themselves. Sometimes, the mother-in-law develops a kind of affection towards her daughter-in-law, one that is stronger than that for her daughter, for the sake of her son. She derives pride from her son's property, as she finds her son to be all-powerful in her unconscious. In some other cases, when a young woman develops hatred towards womanhood in her unconscious ego, she compares herself with other women, finds herself supreme, and wants to attain the place of other women by craving and acquiring another woman's husband, boyfriend, or son and acts aggressively towards these women. This is due to the reproach she develops for other women in her superego.

Review of Psychoanalysts for Quest for Identity

Psychoanalysts like Freud and Jung explain this quest for identity in their own ways. Freud locates the beginning of masculinity and femininity in a psychic process, which he insists is central to all human development. In 'Civilization and Its Discontents' (1961), he argues that

the repressions, which operate in a child's life in the context of the family, assume a greater resonance at the community and social levels. Freud observes that the process of repression is complex with respect to women. Taboos, restrictions, law codes, sexual norms, courtship, and marriage systems, in short, the entire realm of culture and custom, involve repression. In Freud's scheme, wishes that are refused do not go away. They are repressed and pushed deep down into the domain of the id where they remain until the girl reaches adulthood, at which point they re-emerge. Freud's theories have been criticized, re-interpreted, and subjected to broader and more suggestive interpretations by other psychoanalysts.

Freud's descriptions of the evolution of masculine and feminine identities elicited a major counter-response from his one-time associate and later rival, Carl Gustav Jung (1875-1961). Jung argues that one's inner lives (he refers to it as 'psychic life') cannot be defined solely in terms of sexual energy. Human consciousness also possesses an internal image of the opposite sex, the soul image (the 'anima' in man, and the 'animus' in woman). A man intent on asserting his masculine identity consistently would relentlessly deny the existence within him of a female self. Similarly, women banish male desires and fantasies to the shadowy realms of the unconscious, where they lie dormant, erupting when the stable articulate personality is beset by crisis. Yet, the soul image edges its way into the individual consciousness towards a creative resolution of identity.

Jung's ideas derive from certain occult notions of the human consciousness as something comprised of opposite characteristics. A person's dominant character often subsumes and overwhelms its opposite. Jung's ideas are interesting for what they tell about the evolution of individual identities. Jung views the male and the female not as cast in a dominant or subordinate position. Rather, Jung assumes that one position needs the other for resolving questions regarding one's individual self. The female principle or character is not viewed as a failed man, but as an essential component to the process of a person's growth into a healthy adulthood (Geetha 2006).

Many feminists and feminist novelists take up this argument as the 'quest for identity' or the 'realization of self.' Protagonists in feminist

novels, at a certain level of crisis, realize their selves; they compare themselves, their male selves, or their other repressed selves, and they eventually realize their own identities.

Withdrawal as a Tool Employed by Shashi Deshpande for Quest for Identity

Shashi Deshpande's novels deal with the theme of the quest for identity. She employs the narrative technique of stream of consciousness, where the protagonist, once finding herself in a critical situation, shuts herself in a private place and broods over her past, identifies herself, and realizes herself. She shuns her subordination and her repressed desires for freedom, and her realization of her capacity finds expression.

To accomplish this, Deshpande employs the tool of withdrawal (or seclusion) from family and society in a private place where the protagonist is free to identify and realize herself. For instance, her protagonists, Sarita, Jaya, and Indu, experience 'nostros' (or homecoming) when they experience withdrawal or seclusion from society and begin a process of introspection. Each one of them is intent on emerging from their niche and carving out an identity of their own in the society. It is only when Sarita of 'The Dark Holds No Terrors' withdraws from her immediate family, her husband and her children, that she is able to overcome her sense of guilt. Sarita's withdrawal is not of an escapist nature but is rather a withdrawal, which is essential for her re-integration into society (Pathak 1997).

For Indu of 'Roots and Shadows,' the idea of withdrawal for self-realization is very important, and she realizes it is this, as she says, '*I wonder if I will leave him one day and live by myself. The only way in which I can be my whole self again*' (Deshpande 1993). As a woman, Indu believes that an identity of her own is important and that this identity as a person is inextricably linked with a name of her own. Going back home and doing the type of writing that she wants to do is a decision that comes to Indu only after introspecting and soul-searching. It is only after this period of temporary physical withdrawal that Indu is able to realize what she really wants from life.

Jaya of 'That Long Silence' needs a period of physical and mental withdrawal before she is able to come to terms with her expectations of life. When Mohan walks out of their Dadar flat,

she is in a state of turmoil. During the next two days, she writes, pointing out all that she had attempted to suppress for years together. Beauvoir recognized that 'it is necessary, before the socialism we dream of arrives, to struggle for the actual position of women... Even in socialist countries, this equality has not been obtained. Women must, therefore, take their destinies into their own hands.'

Consciousness-raising, Mitchell has suggested, is a matter of speaking the unspoken. Friedan's book was a well-researched, sharply written, and passionate indictment of the fact that even affluent middle-class women lead restricted lives and too often lapse into a depressed acceptance of that restriction. She insisted that each woman must at least ask what she truly wants. Then she may indeed realize that 'neither her husband nor her children nor her things in her house, nor sex, nor being like the other women, can give her a self.'

Deshpande's women rebel, reject and seek freedom through intense self-examination and are particularly caught in the process of redefining and rediscovering their own roles, positions, and relationships within their given social world (Deshpande 2004).

RESULTS

The Working of Unconscious Mind in Women in the Novels of Shashi Deshpande

Modern Indian woman writers like Deshpande tend to depict the oppression of women with greater self-consciousness, a deeper sense of involvement, and often, with a sense of outrage. The mother-daughter relationship has always occupied an important place in Deshpande's fiction. She has not valorized the image of the mother as a goddess. Instead, she has rendered more motherly qualities to her. Although mothers and daughters in Shashi Deshpande's novels are at loggerheads with one another, the mother is still the most important relation in the daughters' lives. Shashi Deshpande said in an interview, '*I consider that the relation between mother-daughter is abnormal, in which they do not fight*' (Deshpande 2004).

According to Deshpande, 'Being mother, daughter, wife is important for a woman but that is not the be-all and end-all of her existence.' In 'The Dark Holds No Terrors,' (1990), the mother-

daughter relationship is based on gender bias and lovelessness. The protagonist, Saru, is deprived of her mother's care and the mother's preference for Saru's brother, Dhruv, which forces Saru to tread on the path of rebellion. The novel reveals the life of Sarita, who is always neglected and ignored in favor of her brother. No parental love is showered upon her, not even on her birthdays. Her brother's birthdays, however, are celebrated with full enthusiasm and include the performance of religious rituals. The mother is attached to her son, as he is the one who will propagate the family lineage. When her brother is drowned, Saru is blamed for it, and her mother, in particular, scolds her for being responsible for her son's death: *'You killed him. Why didn't you die? Why are you alive, when he's dead?'* (Deshpande 1980) Due to her mother's accusation, Saru begins to wonder if she really had killed him. Saru, in her teenage years, revolts against her parents and runs away to get married to a person of her own choice. She develops hatred towards her mother who always comes in the way of her progress (Deshpande 2004).

Deshpande has shown the gap in the mother-daughter relationship. In other words, it is a conflict between the old and the young, the traditional and the modern. Saru develops hatred, as it is the mother who puts all the restrictions on her without considering the fact that the times have changed and that the next generation is passing through a transitional period where the daughter is sandwiched between tradition and modernity. When Saru hears the news of her mother's death, her first thought is who would light the pyre, for her brother is dead. In her unconscious mind, Saru is full of hatred for her mother and has a guilty feeling that she herself had killed her brother, due to her mother's constant accusation in her childhood, even though Saru was not responsible for his death (Bhatnagar 2014).

In Deshpande's *'That Long Silence,'* (1992), Jaya feels uncomfortable, even angry, when told by Vanitha mami an elderly woman, *'Remember Jaya, a husband is like a sheltering tree, you're dangerously uprooted and vulnerable.'* Shashi Deshpande has portrayed the irony of a common writer who is also a young housewife. Jaya is struggling with her present and is trying to establish a rapport with the future. Not satisfied

with her married life, Jaya recalls her past days, her upbringing, the environment in which she was brought up, and the preaching of other women that were thrust upon her when she was growing up. Though Jaya had been educated and influenced by the modern thought of the West and other advanced countries and is herself a writer, she still wants to compare herself to the courage of Sita, Draupadi and other ideal mythological characters as she had been instructed in her childhood days.

In the Indian context, once a girl gets married to a man, whether it is for love or based on an arrangement, the husband takes complete control over the wife. When Mohan, Jaya's husband, is caught in an act of malpractice and is supposed to be unavailable for certain period, he assumes Jaya would accompany him. Though she is unwilling to follow the examples of Sita and Savithri, paradoxically, she is compelled by the situation and circumstances to follow the principle that *'both are yoked together so better go to the same direction as to go to different directions will be painful'* (Deshpande 1992) as suggested by the elderly woman in her family during Jaya's growing years.

'Roots and Shadows' (1993), by Deshpande is a novel that explores the inner struggles of Indu, who represents a set of modern women who are educated and very much in contact with society. Indu had been a determined girl who always wanted to be free and independent. As a girl, she was always told to be obedient, submissive, and unquestioning. In fact, she hated fighting against her womanhood since the day she was made aware of her being a woman by the elder women in her family.

Indu is projected against the women belonging to the older generation. Deshpande has very artistically juxtaposed two sets of women in the Indian setup. One set is represented by Akka, Sumanta atya, Narmada, Sumanthra kaki, Kamala kaki, and the other set is represented by Indu. To the older generation, a woman's life is for nothing *'but to get married, to bear children, to have sons and then grandchildren'* (Deshpande 1993) and the ideal woman is the one who does not have her own independent identity. Besides being an educated young woman, Indu is very sensitive to situations. She finds the dominant Akka and her family to be a great hindrance to achieving her goal of attaining independence and completeness. When Indu studies at col-

lege, Akka does not allow her to meet boys or cultivate friendships with them (Sandhu 1991).

In all the three novels, 'The Dark Holds No Terrors,' 'That Long Silence,' and 'Roots and Shadows', one finds Deshpande's intense and long-suppressed feelings about what it is to be a woman in the society. It comes out of the experience of the difficulty of playing different roles. Her writing comes out of the consciousness of the conflict between her idea of herself as a human being and the idea that society has of her as a woman. She presents the world of mothers, daughters and wives in a way that also (indirectly) presents the world of fathers, sons and husbands, the relation between men and women, and among women themselves. The generation gap between women and a feeling of hatred amongst women in families itself stand as barriers to the emancipation of women. The clash of tradition and modernity, as reflected by the generation gap, inflicts women with orthodox and superstitious beliefs and notions, due to which women themselves carve niches and are reluctant to emerge in society (Deshpande 2003).

DISCUSSION

Throughout her novels, Shashi Deshpande has performed her role as a protagonist of the oppressed woman. She feels that a woman, not only in other countries but also India, is not treated at par with men in any sphere of human activity. Deshpande is grimly aware of the plight and predicament of the Indian woman.

Shashi Deshpande has taken to writing very significant novels in terms of women's fiction, and her approach to feminism is positive. Her novel, 'The Dark Holds No Terrors' (1980), deals with a character, Sarita, who dares to challenge the age-old traditions to marry a man outside her caste.

The practice of giving preference to a male child has been a remarkable feature of the Indian family. In 'The Dark Holds No Terrors,' Deshpande refers to the importance given to the male child. Deshpande also highlights the social evil of people's hankering to have a male child to inherit ancestral property, maintain the continuity of the family, and to light the funeral pyre of his parents and grandparents. The difference between the treatment of a male child and of a female child is perceptible in the mother-daughter conversations throughout the novel.

Disgusted with the mother's biting comments, Saru moves to Bombay for higher studies, and her impressionable mind is attracted to Manohar (called "Manu"). Deshpande makes her protagonist assert her personality through her to adopt a medical profession and to marry based on her own choice. Deshpande's fiction focuses on the women characters trapped up in a conflict between tradition and modernity, and she has clearly pointed out the gap between the prejudice-stricken traditional women and modern, educated, empowered women who prioritize their personal opinion and empowerment. Sarita, from the beginning of her life, has been constantly reminded by her mother that she is a "woman". From her childhood years, she was asked to take care of her complexion so that she could easily be appreciated by a groom and his mother. '*Don't go out in the sun, you will get darker.*' These words made a deep impact in her mind (Sinha 2012).

From the study of her female protagonists, it becomes clear that the term "feminism" is applied to Shashi Deshpande in the broadest sense to refer to the writer's intense awareness of her identity as a woman and her interest in women's problems, and not in the sense that she makes an advocacy for women's rights in her fiction. In fact, she does not hold the torch of women's liberation beyond making the woman realize her 'self'. If she begins with the feminist cliché of patriarchal modes of injustice to woman, she goes one step further and brings out the injustice caused by women against men. Shashi Deshpande's feminism is not cynical or nihilistic, as she avoids the indiscriminate use of Western jargon and analyzes the universal significance of the woman's problem, thereby transcending the feminist perspective. Deshpande sees the need to harmonize the male-female relationship as one of equal partners. She does not believe in taking 'the militant, anti-men, and anti-marriage stance' (Renganathan 2009).

Sandwiched between tradition and modernity, illusion and reality, and the mask and the face, the protagonists in Shashi Deshpande's novels lead lives of restlessness. Indian women have always been socially and psychologically oppressed, sexually colonized, and biologically subjugated. Any attempt by a woman to rise above the oppressive forces rooted in the middle-class margins have either been curbed mercilessly or ignored in the name of social dignity (Nayak 2011).

While the previous research papers on Shashi Deshpande's novels offer only a peripheral treatment of the psyche of her protagonists, this paper offers a deep analysis of the psyche of women by explaining the working of women's consciousness through the theories of psychoanalysts like Freud and Jung.

CONCLUSION

Each and every woman of today is expected to ponder over her psyche, to bring out her repressed desires, and to identify her own self and to be herself as opposed to being something that is molded by patriarchal domination. Women must explore their own necessities and build their own futures. Indian women are in an ironical situation in which they must decide whether to conform to old beliefs or move drastically forward toward a Western culture and modernity. Women must help each other to emancipate themselves rather than curb themselves toward old practices. There is a need for unity amongst women, which is hard to achieve.

RECOMMENDATIONS

At least women of younger generations can, in the future, shed the practice of subjugating their daughters, at a very young age, with wrong notions and ideas, which would make their daughters shun the word "womanhood" for the hatred for their fellow women, which would continue for generations.

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