REVIEW OF LITERATURE

Ann Lowry Weir (1979) in her article views that Anita Desai is in the vanguard of a new generation of Indian writers who are experimenting with themes of inner consciousness. She makes significant contributions to Indian literature, and to world literature in English; at the same time, she gives her readers valuable insights into the feminine consciousness through her memorable protagonists.

Woman novelist Kamala Markandaya is known as a modern novelist. She has given the aspects of modernization in novels. She draws the character inclined with modernization. Her novels “Two Virgins”, “Nectar in a sieve”, “A Handful of Rice”, “Possession”, Some inner fury” deal with modernity.

A rare book by Kamala Markandaya Some Inner Fury is a semi-autobiographical story. The story is narrated in a nice manner. The intricacies of life are made clear in different parts of the novel. This is the story of a young woman in love with an Englishman. The duration was the riotous time of 1940s when India was fighting for independence. In Some Inner Fury, which was published by Putnam in 1955, is a masterpiece by Markandaya. In this creation she probed the east-west conflict through the dilemma of Mira, who was in love with an Englishman. The dilemma of their mindset was expressed in an excellent style. The remarkable novel “The inner fury” set against the backdrop of political unrest of the 40s reverberates the essence of the east west conflicts of that era. It is written in lucid language and backed with apt presentations it brings out the best of Kamala Markandaya.

UshaBande, (1990) provides an excellent and provocative introduction to the fiction of Anita Desai, one of India's most compelling contemporary writers in English. Bande surveys Desai's major fiction beginning with Cry, the Peacock (1963) and ending with In Custody (1984). American readers of Bande's study will find helpful her documentation of the critical response to Desai's work in India.

SandhuSarabjit.(1991) In this book, “The Image of Women in the Novels of ShashiDeshpande”, studies the image of women as depicted in ShashiDeshpande’s novels. The author says that society characterizes women as ideally warm, gentle, dependent and submissive. Family life and work patterns convey the idea that women should be subordinate to and
dependent on man. The study concentrates on the images to contemporary society and analyses the image of woman throughout the historical changes. The author talks about mother-daughter relationship with special reference to the novels, “The Dark Holds No Terrors” by ShashiDeshpande in her research article”, Mother-Daughter Relationship in the Novels of ShashiDeshpande. The relationship is based on gender bias and lovelessnessShashiDeshpande’s novels are a realistic depiction of the anguish and conflict of the modern educated middle-class women.

Tripathi, Nalinabh,(1997) In the article, “Gender Identity and Inner space in the Dark Holds No Terrors” the author has dealt with the concept of male-female polarity regarding social, psychological and biological framework in the novel, “Dark Holds No Terrors” written by ShashiDeshpande. The motif of home and family relationships which establishes the ambivalent aspect of female gender construction is the central to the novel. In the book, “Women in the Novels of ShashiDeshpande” there is an attempt to study ShashiDeshpande’s women protagonists with a view to understand and appreciate their trials and tribulations under the impact of conflicting influence of tradition and modernity and to critically analyze their response to the emerging situation in life so as to themselves in the contemporary society. The present book, “ShashiDeshpande’s novels: A feminist study” seeks to study the feminist perspectives in ShashiDeshpande’s novels. It reveals Deshpande’s sincerity and ability in voicing the concerns of the urban educated middle-class woman. her sensitive heroines are fully conscious of being victims of gross gender discrimination prevalent in conservative male-dominated society.

A. G. Khan (1998) In his research article “ShashiDeshpande’s Heroines prisoners by choice?” opines that in the process of introspection and antagonism ShashiDeshpande’s heroines fail to come to terms with reality and are maladjusted whereas most of the males are well adjusted. He chose the novels, “The Dark Holds No Terrors”, “Roots and shadows” and “The Binding Vine” for the analysis. He concerns with problems that agitate women. ShashiDeshpande presents case studies in which heroines probe their own selves to find how wrong had been their assessment of the self and how “stupid and silly martyrs” they had been by refusing to become normal.

Karen Horney and Abraham Maslow,(1999) in her close readings of Desai's texts, argues that Desai's "real concern is with exploration of the human psyche," Bande applies concepts from Third Force psychology, Bande's analysis of Desai's novels is clearly directed toward Western
readers, and her text is peppered with often digressive references to English and American writers and critics. The paper endeavors to analyze the female quest for identity in ShashiDeshpande’s novel That Long Silence through the female protagonist, Jaya. ShashiDeshpande portrays the image of modern women who faces void and feel vacuum in their life. It shows that how the character Jaya tries to go against the social convention to fulfill her thirst for self-identity.

Anita Desai deals with the problems of the Indian women’s predicament and its impact on the psychology of these of women through the women characters in her novels. The article comments on the philosophy of existentialism which Anita Desai presents through the struggle of her women character’s predicaments which are imposed upon them by the contemporary male dominated society. How the traditions of the male dominated society disturb their psyche and causes marital discord through the character of Ila Das in the Fire on the Mountain is critically discussed here.

**G. Dominic Savio (2001)** in his research article “A Woman’s Heritage of Commonwealth: A Study of “The Dark Holds No Terrors.” presents ShashiDeshpande, a famous woman novelist, as an outstanding novelist highlighting the problems encountered by the Indian woman caught between the native Indian and invading western culture. Sara, the woman protagonist of the novel, “The Dark Holds No Terrors” is analyzed in this light. she searches for herself. The author presents positive sides of women protagonist in the novels of ShashiDeshpande in the article entitled as “ShashiDeshpande’s Women Protagonists: Balancing Family and Career”. The author says that a women’s commitment to career reflects her desire to fulfill her own potential. All the women protagonists of ShashiDeshpande succeed in constructing a self through individual professional achievement.

**Dr. Ashok Kumar (2005)** in his insightful paper on Margaret Atwood considers feminism as a search for identity and survival in a Canadian society where power politics works to create the feeling of marginality and otherness. Kumar considers it as the bifurcation of reality into hostile opposites, which prepare for an inner journey.

**V. K. Pandey(2006)** traces the journey of ShashiDeshpande’s heroines from the subordination to autonomy and from intense to eloquence. He subscribes to the opinion of critics who consider women’s plight because of the lack of their self-realization.
Dr. Kumar (2006) in yet another paper discusses at length the journey of Indian women’s travails from a non-entity to a woman of rich stuff and substance. He applauds the Indian writers in English for their sustained encouragement through various forms of writing bringing to light the fact that women, like their male counterparts deserve the same attention, esteem and appreciation.

Elizabeth Jackson, (2010), in this work “Feminism and contemporary Indian women’s writing” Contemporary Indian women’s writing has already received a generous amount of attention from feminist critics. Elizabeth Jackson’s book is yet another similarly encouraging study focusing on the novels of Kamala Markandaya, Nayantara Sahgal, Anita Desai and Shashi Deshpande. In her introduction, Jackson follows other critics and historians in linking the national struggle with the growth of the women’s movement in India. However, as she points out, ‘one of the main justifications for British rule in India was the argument that Indian women required the protection and intervention of the colonial state’ (p. 4). In the 1930s and 1940s, as the struggle for freedom gained momentum, Indian women also became increasingly conscious of their rights and status. Gandhi’s call forswaraj (self-rule) led to a call for women’s emancipation. It is interesting to note that women came out in large numbers to support the national movement and became a part of the political struggle. The Post-Independence era, on the other hand, has been regarded as a more paradoxical period, with a clear focus on women’s issues while at the same time the atrocities committed to them have been on the rise. A central objective of this study is the critical examination of the concept of the family within society. Marriage and motherhood have long been the major areas of concern in women’s lives. The women in the novels of Shashi Deshpande are caught in marital crises and wifehood is more of a ‘habit’ than a ‘feeling’ (p. 79). Likewise, sexual repression and gender oppression are closely linked. Jackson rightly highlights the boredom of married life in several examples of Deshpande’s novels. Female infanticide, dowry deaths, infidelity in marriage, domestic violence, rape both in and outside marriage, sati, unequal marriages, the preference of the male child over the female child, purdah, the lack of education and a vocation are some of the problems examined by the four writers. Moreover, Indian women not only face discrimination on account of their sex, but also face injustice on the grounds of caste, class, race and culture. Each of the women writers discussed in this book has written extensively about women’s quest for identity, highlighting ‘women’s role in maintaining and/or resisting patriarchy’ (p. 11).
Archana Bagga, (2014) ‘Motherhood’ as one often understands is quite the patriarchal definition of the term. It is assumed that women pine to be mothers, in fact, women bodies’ are made to bear and rear children. But since the dawn of feminist awakening, such conceptualizations have been repeatedly questioned and undercut. Women’s representation in monolithic terms has been variously challenged as superficial and unreal. Among the most prominent feminist dissents, is the one offered by Shashi Deshpande. She not only exposes the ideological background to the constructions of femininity, but also how women need to get out of the male gaze and figure out the various levels to their personalities. There is no need to forego one’s individuality either as mothers or professionals. This paper seeks to establish the same vis-à-vis one of the most applauded works of Deshpande, That Long Silence.


Surender Allam, (2016) “Shashi Deshpande’s “That Long Silence”: Transformation of Woman in the Modern Generation” explains the discrimination, the violence, the subjugation caused to women are the reasons for revolution against men by women; the weapons to protest are many but the one which is effective is writing as life can be reflected in the form of literature where readers are enlightened with the knowledge which can revolutionize and bring change in tradition, culture and civilization. The reasons for feminism has its roots in western as because of Virginia Woolf’s ‘A Room of One’s Own’ which dates back to 1924, Simone de Beauvoir’s ‘The Second Sex’ (1949) and many more; they have come as a reaction to the domination of men; the terms we can use are many like- subjugation, marginality, patriarchal society, and many. When it comes to Indian context the major foundations are after 1960 which we can say it as post colonial tendencies for feminism where Indian woman writers came forward to fight for the rights of women. As for the women writers are concerned we can name eminent writers such as
Kamala Markandaya, Kamala Das, Anita Desai, Bharati Mukherjee, Shashi Deshpande, Githa Hariharan, Arundathi Roy, Manju Kapur, Shobhaa De etc.; Shashi Deshpande is a prolific writer who has produced many works which can be categorized under feministic studies; the one to my interest is “That Long Silence” where she creates a middle class woman named Jaya who works for the benefit of her members of family playing many roles like that of a wife, daughter-in-law and mother and forgets that she is a talented writer; her identity as a creative writer is hidden because of the house hold duties.