



# Realism in the selected novels of Shashi Deshpande And Manju Kapur

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## Abstract

Women of the Asian culture are usually sweet, flexible and sensitive to duty. The Indian woman is uniquely influenced by customs and norms and assumes happily the obligation of becoming the custodian of the dignity and reputation of the family. Indian women do not usually bother with their own personal happiness and comfort, just as they do with the task of making others comfortable and maintaining customs and norms.

Manju Kapur's Custody is mainly set in the throbbing upper middle class society of Delhi in the mid 90's. Within the confines of the novel, Kapur critiques many issues like social, familial relationship, marriage and gender issues using the realistic mode. Both, Shashi Deshpande and Manju Kapur portray the everyday life of people realistically. They give realistic touch to these novels by giving minute details with lively experience.

## Keywords

Self-identity distressed, Angst of modern marriage. Alienation, Frustration, Infertility.

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## 1. Introduction

### 1.1 Realism in women novels

The term 'Realism' was initially utilized by the thirteenth century scholastics as significance a confidence in the truth of thoughts: it was stood out from "nominalism" which upheld the regulation that thoughts are just names or deliberations. As an abstract term, authenticity happens first in a letter of Fredrich Schiller to Goethe attesting "Realism can't make an artist" (1789). Fredrich around the same time figured the conundrum that "... all theory is optimism and there is no obvious authenticity aside from that of verse". The New Encyclopedia Britannica defines realism from a philosophical sense, "comprehended in its broadest philosophical sense Realism suggests any point of view that accords to the objects of man's taking in a nearness that is self-ruling of whether he is seeing or thinking about them"(1117).

The term realism is obvious from these definitions. It has

a wide spectrum of meaning though it's most general aim is to offer an honest, precise and target portrayal of this present reality. Authenticity is a critical term adopted from philosophy has now acquired multiple variations, not only in literature but also in all other fields of knowledge, gathering around it a huge variety of critical analysis.

Many novelists have felt the need to use this concept in their writings, and for the realistic representation they have resorted to a number of strategies. Some of these are use of descriptive and evocative details, avoiding mythical, imaginary and fantastical fulfilling requirements of probability and including characters from all strata of the society. The approach in realistic writings changed from excluding events that were improbable to focus on the present and contemporary life rather than longing for the idealized past.

Realistic writings began to focus on the individual as a social being with the use of everyday speech, colloquial idiom and elevated language. The emphasis shifted to observations, induction of general truths and factuality. In the nineteenth century, this concept initially came to literature as a reaction against Romanticism but over the years, it has had a long journey, through many literary and art movements, gathering many kinds of debates, analysis and mistrust around itself.

Conflict between tradition and modernity finds a prominent place in the portrayal of females through the ladies authors. Ladies who are fit in with the current good morals and code and social standards, particularly concerning their

association with men and gratings can be named as traditionalists. The individuals who oppose conventions and settle on innovation are non-conformists. A custom bound lady may forfeit her satisfaction for the prosperity of the family as a unit, however in the meantime holds her distinction.

The modern woman does not discover any sense in being acknowledged. It doesn't engage her creative ability to be a torment and relinquishing person. As she feels the requirement for self-articulation and individual satisfaction, she begins to question the conventions and defies the traditions which tend to undermine her importance and individuality. Modern women challenge the injustice and demand reshaping their values. The need for individual freedom and happiness results in the breaking up of family and relationships. Women in their quest for self-fulfilment have to undergo the painful experience of serving the family bonds and re-establishing themselves.

The novelist, however, is also aware of the time-worn aspects of the tradition. To him it is just as bad to exaggerate the virtues of folklore as to minimize them. If at times he tends to underplay the tradition, it is the one manifested in his foolish characters. Slowly and steadily, his hero realizes the evil effects of effete tradition and revolts against it. His being a peasant helps him undergo a metamorphosis.

## 2. Discussion

In the novels of women writers, we come across women who are traditional in their way of living but modern in their outlook and capacity to retain their individuality. Likewise there are women who are modern in their dress and unconventional in their behaviour, who either come back to traditional life after a brief experience or suffer in their search for a new order. Traditional women who still hold their uniqueness show up in the books of Kamala Markandaya, and lady who confront challenges in their journey for self-satisfaction are found in the books of Nayantara Sahgal.

It is true that Deshpande's protagonists raise their voice against the straight-jacketed good examples of little girl, sister, spouse and mother and decline to be the objects of social and social mistreatments of age-old man centric culture. It is likewise evident that they, being delicate, savvy and bearer situated white collar class ladies of a changed time, feel suffocated and occupied with the male-characterized codes of life.

Deshpande's ladies protagonist rebel against social restrictions, confined, wrinkled customs and estimations of their predecessors, and perpetually question the very ideas of affection, marriage, sex, feel and desire to reclassify human relationship and behaviour. They feel the necessity to have a place to stand on and strive to attain the ideal of freedom and completeness. There was a pursuit on behalf of themselves, for example the search for identity.

Ladies' anger, their resentment against the existing system and custom does not present to them any fulfilment; rather it prompts dissatisfaction, sadness and the feeling of insane-

ness. A feeling of distance appears to lessen their vitality, the essential piece of their being. Their rebellious spirit, the anger which would liberate them, turns out to be the 'demon' self-destruction force.

Shashi Deshpande is in the quest of creating 'New Woman' out of her protagonist who belongs to different cultural, religious and linguistic backgrounds. The novelist is against the patriarchal formations, which cripple the inborn originality of women. The protagonists of Shashi Deshpande enter into marriage with the expectation that the marriage would give them regard, security and status in the general public yet lamentably, they got baffled and along these lines frustrated.

Deshpande praises the real investigation of her champions by rising above the limits of the female sexual orientation. She creates initial revolts but final compromisers like Jaya in *That Long Silence*. Her characters experience the cruelty of patriarchy and tradition. Deshpande's women question the existing traditions and customs and critically examine the patriarchal values of the Indian society.

Shashi Deshpande needs to change the society and she understands the need for ladies' instruction and financial autonomy which can destroy neediness. She is worried about the obligations of a committed spouse and ladies' internal battle to rebel against servitude. In any case, her ladies get to the meaningful part of trade off and maintain a strategic distance from every open battle. They hone peacefulness and supporter that individuals should figure out how to arrange contradiction and issues without battling. Deshpande draws out the blame emotions from her heroes and empowers them to move positive way to expand their potential.

Women ought to acknowledge their own particular duty regarding what they are. It is just through self-examination and self-comprehension they can begin to change their lives and overcome the hurdles in their way to progress. It is their battle which they have to fight with determination and courage in order to obtain what they want.

Women writers of today voice for the independent existence of women, focusing mainly on the question of individuality crisis for women in a patriarchal society. Exploring a wide range of female experiences, the recent women writers depict both the diversity within every woman. The issues managed by the ladies authors today are not any more women's activist or closed-minded, they are regular issues looked by individuals.

ManjuKapur is an Indian essayist who favours reality and reproduces a personal world. Kapur's fiction weights on the ladies' need like; self-satisfaction, self-governance, self-acknowledgment, autonomy, singularity, and self-completion. In portraying the inward nuance of ladies' brain, Kapur shows a develop comprehension of the female mind. She figures out how to mix the individual with the external.

ManjuKapur's *Custody* is mainly set in the throbbing upper middle class society of Delhi in the mid 90's. The subject of *Custody* is set against the back drop of uprising foreign enchantments. It captures wedding at its tremendously un-



bearable form followed by the emotional fallout of a break up through one Delhi family. Through the two kids Arjun and Roohi, Kapur gives an effective insight into their sensitive, confused minds. Kapur is skilled at dealing with this complicated family reconfiguration and the insecurity.

ManjuKapur is a contemporary writer who is immensely popular and quite important to modern fiction. Her novels depict how the cultural meanings have always been both literally and metaphorically inscribed on the female body and continue to shape the ways in which women interact with their own individual body. Her writings also highlight how women use their body as weapon and vehicle of resistance.

ManjuKapur's *Custody* traces the celebratory aspect of female body by presenting the female character Shagun who uses her sexuality as a tool to gain autonomy over her body after marriage. Her act of sexual violation celebrates female sexual assertion embodied in a desiring subject with an extreme yearning for sexual expression, fulfillment and satisfaction. While Shagun's sexuality is a wellspring of strengthening for her, though Ishita is displayed to indicate how the body dis-empowers a woman. The protagonists in ManjuKapur's fiction realize their marginal positions and comprehend the way in which they have been created. They redefine their identity and selfhood, map out strategies of resistance in an Indian content. The protagonists as human being their quest for self-identity and liberation, crossing all barriers of social, domestic and sexual oppression.

A woman in order to realize her autonomy struggles to get sexual agency and the right to choose her sexual partner. She challenges the culturally constructed view of woman whose desires are deemed subservient to that of man. In modern times, a woman makes the best use of her opportunity to enjoy her body, her relationship, her individual development, in a way that she never had before. ManjuKapur exposes the constructed nature of patriarchal society and celebrates women's defiance of norms and boundaries. By vocalizing the experience of women, the writer exhibits the culture of silence. She exposes female body in its naturalness. She speaks of adulterous relationships, sexual experiences, adultery and even of post marital sex, without the conflicts of patriarchal moral principles.

ManjuKapur's novel revolves around the issues of women and superbly scans the socio-cultural and political environments of the times in a very realistic way. She also puts a mirror to many other features of the society which have not changed in spite of freedom, schooling and social reforms.

### 3. Conclusion

These writers have also given proper attention to native languages along with English. They clearly shows many issues like social, familial relationship, marriage and gender issues using the realistic mode. Both, Shashi Deshpande and ManjuKapur portray the everyday life of people realistically. They give realistic touch to these novels by giving minute details with lively experience.

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