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Abstract

Women authors from all over the world document their experiences in light of a certain social, political, religious, and cultural context. The underprivileged in Indian society, including women, children, the destitute, and members of the middle class, are those who are most impacted by the changes. With clarity, Shashi Deshpande captures the predicament of these groups in her writings. In her varied roles as a daughter, wife, grandmother, and family earner, she shows a wide range of modern Indian women belonging to diverse ages, classes, and sectors with her trademark compassion and sensibility. Shashi Deshpande's books highlight how Indian women are starting to progress toward self-perception, self-expression, and self-determination while yet being bound by familial obligations. The Indian family system, which is built on sharing and accommodation, would be challenged and destroyed by the western ideas of equality, individual rights, and free choice. The present paper portrays male chauvinism in Shashi Deshpande's *Small Remedies* and *In the Country of Deceit*.

Keywords: victimization, patriarchy, melancholy, pessimistic

One of the most influential and well-liked literary genres nowadays is fiction. The form that was developed more than 200 years ago has continuously and thoroughly portrayed the narrative of human actions and experiences, rich and various, unfolding thoughts and feelings, aspirations and desires, throughout the ages: "A fiction 'represents' the real world which is filled with people. Though the characters are in the fiction are not 'real', they reflect the characteristics of the people of the world" (19).

The Indian English literary tradition has been praised by a large number of writers as a unique force in world literature. Up to the 1980s, the history of Indian literature in English may be traced. According to Jaidipsingh:

The journey of Indian English Fiction in India emerged out of almost six decades of intellectual and literary gestation that had begun in 1930s with the triumvirate of R.K Narayan, Mulk Raj Anand and Raja Rao. They were followed by a new crop of writers in the 1980s who dealt with various subjects in a language of irreverence marked with skeptical rigour. In short, Indian Writing in English is one of the voices in which India speaks. (v-vi)

Chauvinism is a term that refers to the belief that people of your own sex are always superior to those of the other sex. When we use the phrase "Male Chauvinism," we imply the rule or dominance of men in society, and it refers to the dominance of the father in a family. The phrase refers to a certain kind of "man-dominated household" where the dominant male rules over women, children, slaves, and domestic employees. The term "male chauvinism" was first used in print in 1935. Male chauvinism and patriarchy are equivalent terms.

The role of the obedient lady is required. In other words, she serves as the servants' servant. It is her responsibility to take care of the home, including the mother, father, brothers, and spouse. Every door she walks through is met with sexual harassment. The belongings of my spouse are not mine either. Reproductive rights or fertility are not in the hands of women. They are required to follow their husbands' wishes in all aspects of their lives.

Deshpande describes remedies that one encounters during one's lifetime in his book *Small Remedies*. The focus is on the psychological process of maturation since this type of fiction offers a problem, analyses it, and suggests a possible solution. A demand for re-evaluating and re-assessing many of the accepted values that underlie the stereotypical roles we assign to ourselves arises as an urgent requirement since the endeavor of reintegrating a fragmented person always leads to chaos and craziness. The protagonist of *Small Remedies*, Madhu, lost her only son Adit, and she is currently

attempting to overcome the overwhelming shock by penning a biography of the well-known singer Savitribai.

He has travelled to Bhavanipur, where she is residing with Hari and Lata, a young couple. In this instance, she uses the format of a biography within a biography. The main character, Madhu Saptarishi, is an educated, urban, middle-aged lady who has been hired by a publisher to write a biography of the legendary classical vocalist SavitribaiIndorekar, the doyenne of the Gwalior Gharana. There are several things that Madhu and Bai have in common. Childhood companion of Madhu, Munni, was the daughter of Bai, who tragically perished in the same bombing as her own son Adit. However, Bai had abandoned Munni before she passed away; she did not recognize Munni as her daughter or Madhu as Munni's friend.

She has requested that Madhu play her like a heroine. But she declines to portray her in that way since she was a victim of the gender discrimination that permeates our patriarchal social structure. Madhu found it inappropriate to impose the modern heroinism paradigm on an elderly woman. Instead, she portrays her as a young woman who has lived in a protected environment as both a kid and a daughter-in-law of a wealthy Brahmin family. Madhu describes how humiliated she felt when her grandma abruptly requested her to stop singing during a family event.

As a nonconformist who deviates from social conventions, Savitribai's father plays a significant role in the story. He is a widower and is responsible for raising his daughter alone. Even Savitribai's father-in-law exhibits the same behaviour. He too could live his life without facing criticism or social rejection. He had a famous Thumri singer for a mistress. People in the area were aware of his frequent visits to her. The women talked about it and it wasn't really a hidden affair.

It was perfectly okay for him to choose a bride from his own class and a mistress from another, but it was scandalous that his daughter-in-law wanted to be a classical musician. This is an obvious example of male chauvinism. male dominance of women in society. Males were free to act whenever they pleased, and society welcomed them wholeheartedly. Females, on the other hand, do not have the same freedom of thinking.

There is a rumour that Savitribai has a relationship with the station master, who might secure her as many radio contracts as possible, and that she leaves her house with him. Ghulam Saab is a tabla teacher. Savitribai was viewed as an immoral lady in a patriarchal society since she had left her husband's house. She had lived an unconventional life, much like her father and father-in-law. But her life was inevitable in the eyes of society.

Madhu is unique. After the passing of her father, she is virtually an orphan. She marries Som, a guy, who bestows upon her the titles of wife and mother. The welcoming warmth of her husband's family initially overwhelms the motherless Madhu. An sardonic remark that quickly follows deflates the excitement. Madhu tells her husband Som that she had slept with another man when she was fifteen after having a nightmare. Som struggles to accept her behavior.

The couple's connection starts to break down. Madhu is unable to understand Som. Som clutches onto this one act of sex with his stereotypically masculine mindset, forgetting that he had had a committed relationship with a married lady before to being married. She reflects purity, chastity, and unbroken hymen these are the realities that count; these are the things Som is thinking of their relationship suffers from a split caused by this event, although it is subsequently repaired after their son passes away.

Leela, Madhu's aunt, has such a significant role in the movement to Quit India. She is a widow who aims to become financially independent. She begins working with the TB patients, where she meets Joe, a Christian widower with two kids, and they get married. Leela's struggles and anguish in trying to find a place in a patriarchal system are described by Madhu:

I know that Leda was, certainly, a person who accepted wholly the consequences of her actions- Therefore, no complaints. In her work, too, though she was sidelined after years of working for the party, though she never reached the top of the hierarchy, while men who'd worked under her got there, she never complained. (318)

Deshpande appreciates the significance of female contact throughout generations. She stresses that women's power comes from their acceptance of their urges, both sexual and creative. Deshpande's work serves as an example of how assertiveness is necessary for women to reclaim their mental equilibrium and uniqueness.

The author emphasizes the effects of male chauvinism or the domination of women by men in society in her other book, *In the Country of Deceit*. Through the figure of Devayani, the novel's main heroine, who endures a lifetime of suffering due to the bad influence of her father, who has an inferiority complex and ends up leaving behind all of his familial obligations and even his bedridden wife.

The novel's very title denotes the prevalence of dissatisfaction, tension, and a melancholy and pessimistic tone. This book is mostly a love tale between an adult man and an adult lady, examining the perilous, precarious territory that love leads individuals into. She weaves the story around love, which she considers to be a powerful feeling, for the first time in this book. She also explores the experiences of women as people, their participation in and the limitations of family life, as well as the problematic nature of married relationships.

In this book, alienating factors include the need for love, its fulfilment or denial, loyalty, betrayal, faithfulness, and the question of right and wrong. Male family members and spouses are completely unaware of the emotions that women experience since they do not even perceive these feelings as sorrow. The protagonist of the book first comes off as having a very bright outlook and a strong will, and she marries her sister Savi. She chooses against getting married since her parents are upsetting her.

Devi's father was a guy with an ossified macho pride and an oversized conscience. Because the bank was owned by the parents of his wife, he had to quit his position there right away due to his egocentric personality. He has an idealistic and straightforward nature. Because he is a man, he has a duty to care for his wife and kids, which he neglects to do. Being an introvert, he finds it difficult to express his emotions and issues to others. She remains alone for the first time after Savi's marriage at this time.

She desires to take pleasure in her autonomy as an English instructor. Devi decides she will never be married. She rejects any marriage and sexual advances made to her by her sister and other family members. They make an effort to persuade Devi by implying that there is no life without marriage. For a woman to be physically satisfied, she needs a spouse.

To establish a topic where characters act in accordance with their free choice to satiate their physical demands is an adventure on the part of the author.

She becomes acquaintances with prominent actress Rani around this time. The DSP for that area, Ashok Chinnappa, is introduced to Devi by her. Ashok, a married man with a wife and a daughter, shows interest in Devi and makes a proposal. Devi acknowledges his affection after receiving an equal number of phone calls. Devi, who is a spinster, comes to terms with the fact that society does not accept their relationship toward the book's conclusion. While Ashok, who is married, avoids reality, does so nevertheless. In *Small Remedies*, Ashok's affair with Devi was not seen negatively by society because they were Bai's father and father-in-law.

Devi's lack of a positive home environment with her parents caused her to become restless. She engaged in an unlawful relationship and did not get married. She learns that Shivanna, Chinnappa's driver, travelled to Bangalore to see his family when she chats to him. She then becomes irritated over hiding the fact that he is already married since she knows it then. Later, he persuades her and her comfort comes from his presence. Devayani appreciates Ashok's body as much as her own and accepts him as a fact of life.

The book's title is appropriate given that the lady is tricked in this patriarchal culture. As a sign of intolerance and male opportunity, Prem switches girlfriends as frequently as one switches clothes once his wife betrays him and ignores him. He has relationships with a lot of women. Devi thus starts dating a married guy and eventually experiences all the shame and remorse that an innocent person would experience. Deception is just as easily expressed as desire is, with "our country" serving as

both the nation of deception and the secret, hidden area that Devi is now residing in. She decides to abandon the relationship since she is so mature.

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