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## A WAR OF GENERATIONS: A COMPARATIVE STUDY OF SOCIAL PSYCHOLOGY IN SHASHI DESHPANDE'S ROOTS AND SHADOWS AND A MATTER OF TIME WITH MANJU KAPUR'S DIFFICULT DAUGHTERS

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**Abstract:** The main focus of this paper is the effect of culture and significances, thereby faced by a woman and the discrimination between them, the males and the oppressions of married life in a social-psychological aspects. Social psychology helps people to understand the human endeavors according to their environment and how to deal with mental states in social situations. This comparative study brings about the difficulties faced by women of generations, that they face because of society norms from the beginning. The devastation of female especially in their married life was a matter of concern as the war of generations is the main focus of these novels. It dealt about how the people construct their social reality and their attitudes shape their behavior. Customs and traditions are a very significant focus on social psychological experience that makes the women to fought for generations by realization and acceptance.

**Index Terms** - Culture, social situations, generations, women folk, mental states and attitudes

### I. INTRODUCTION

The work chosen is through analytic research on two contemporary Indian English authors, Shashi Deshpande's *Roots and Shadows* and Manju Kapur's novel *Difficult Daughters*. It is a comparative study about social psychological aspects in the world of Traditional and Modernity, Child marriage and turbulence of marital lives. The main reason and purpose of this research work is to delve into the resemblances and similarities in lives of three generations of women, their temperament, values singularity, their attitude towards circumstances under social psychology. The novel has a taste of post-colonial setting which with contribute to the background or the stories.

Social psychology tells us through the literary work about inter-personal relations, the role of individuals in groups, how to deal with society to help themselves, and to lead they are of their own. The ignition of the social situations helps to change the distressed life of people especially women to establish their status. The Social psychology concentrates on behaviors, emotions, and thoughts which cannot be seen directly. The stimulus is given by the social situation and the behavior of an individual who is affected by the situation. These novelists are like social psychologists and through their writings focuses on the understanding of the behavior, the factors which affect the emotional aspect of a woman. Through their writings they suggest the path to come out of the emotional distress so that they can lead a life of their choice. It is almost like a scientific study that the writers have reflected in their characters.

All these problems, are interrelated and are concerned about tradition, family relationships, cultural identity and the inner change of an individual into modernism, mainly because of education and exposure to different life. They learn this through people like friends, cousins and other people in modern life of freedom.

Manju Kapur and Shashi Deshpande, the two great eminent writers, through their novels they explore the evolution of a different women in India, specifically after the partition. At the advent of new country later times, the standard of living became different as women started expecting new standards and identity from themselves. This was a natural result of a capitalist society, where the women expected more respect, because through education women expected a better position in the society and even laid their hands on the economic factor also. Their lives started a resemblance to sunrise and sunset. These two authors have vividly portrayed, Indian women as subjects to injustice, mental sufferings as a role of mother, daughter and wives and how they were silenced by patriarchy society. This paper mainly concentrates on how people relate and react to external pressure due to society. The

psychological aspect relates to the nature of humans and whereas sociological aspects relate to the nature of society, whereas social psychology analyses and deals with the relationship of man and society. It also deals with the individual with social situations. The novelists taken up an example with their writings is the concentration of the concept of social psychology. A significant number of facts were taken out from these novels of these writers, where they have given a vivid explanation of how social psychology intrudes in social life and which has particularly affected women. These books create awareness among the people especially the woman to educate themselves for awareness to have a fulfilling life.

All these novels are written with the same theme in mind, that is women struggle and their married lives. In the sense the themes of these three novels have intensive and extensive viewpoints in an engrossed and enthralled way and deeply immersed in the subject. This comparative study in intensity and informs the reader the various points on the sociopsychological in the perception of marriage. It's us interesting to note that both the authors have stressed the same prints in the three novels

The three novels mentioned above have very distinct features which are similar and lot of resemblance in the life of three generation of characters lifestyle. when we probe into these novels the three female characters in Shashi Deshpande's *Roots and Shadows* which deals with characters Akka the aunt, Indu the niece who is like daughter of Akka and mini has a striking similarity with Manju Kapur's *Difficult Daughters - Kasturi*, Virmati and Ida in the line. The parallel characters in Shashi Deshpande's novel, *Matter of Time* Manorama and Kalyani the first as Kasturi in Manju Kapur's *Difficult Daughters*, Sumi as Virmati and the third generation Ida as Aru to with another novel.

In all the novels, Child marriage is focused where the females as soon as their basic education is done and are forced into marriages, to men much older, widowed or mismatch. The girls are forced into these marriages when they were too young to realize the concept of marriage. They were innocent and young at heart and were not ready to face the burdens of married life. In all these three novels the first and even second generation faced immense mental, physical and psychological and emotional stress.

Under first generation Akka in *Roots and shadows*, is a matriarch and rules her house with strictness. She was twelve when she got married, who becomes a rich widow then. Akka was married at a younger age to her real trauma of being a girl she had to tolerate the sexual advances of her husband and it shows how the panicked Akka struggled hard to escape from her husband was more than twenty years older to her. He was a hefty and a rough man whereas Akka was a petite girl, looking and after she attained maturity had to go to her husband's family. It is written in the novel Akka tried to run away from her husband out of distress. Realizing this her mother-in-law trapped her physically tortured her and locked her up in a room. Akka suspected to bear children but she couldn't bear any child due to repeated miscarriages. Her mother -in-law ridiculed her and mentally tortured her for not able to bear children. The bonded chain of patriarchy and tradition resulting in distress, no way to escape. Thereby tries to find out ways and means to console and take shelter in obsessions succumb to mental slavery, which in turn leads to distraction of physical and mental health. The society and the rigid rules contribute to women's suppression and has to have mere existence without the force of inner voice, being suppressed mail because of fear of society. Akka had to give in and face insults and humiliations with stoic behaviour and never had guts to complain.

Apart from all this agony, she had a shock when her husband had himself involved with other women and brought her to his house. She was ought to accept. Abuses from Mother-in-law, her children status and the identity of her husband affected her psychological and emotional life. This changes her attitudes towards her daughter, right from how to dress, and also behave in society. In fact, she turns down, her daughter to learn music from a man. We can see due to the mental torture Akka underwent. She changes totally her attitude towards her daughter. Expresses once, "what learn music from a man like those women?" here what she means 'those women' are supposed be characteristics and Akka continues are we that kind of family? And be satisfied by singing devotional songs. What more does a girl from a decent family need to know" (Deshpande.1992. Pg. no.55 A) though Akka's life was ruined by gender oppression, she imposes the same notions and rules to her daughter. In fact, this develops bitterness towards her relationship with Indu. The reader of this novel understands the inhuman treatment towards young married women by the shackles of marriage. Through Akka's character, Shashi Deshpande depicts the contradictory roles in a woman, who changes their mental torture. Akka originally was taking care of her sick husband and would not allow his mistress to come inside to take care of him and took vengeance on her. Her husband felt miserable but she expressed as it is in novel. He tells her dying husband "I threw her out you'll never see all her again" (Deshpande.1992. Pg. no.78.A). Through her Shashi Deshpande expresses the arrogance of the arranged marriage.

In patriarchal society as Shashi Deshpande expresses, women cannot do anything against the norms and men can cross limits. Men can have mistresses but women cannot think of mild frustrations. In the case of an women there is continuous hit on her psychological and sociological thinking. Women cannot have life of their choice. Even because of mild flirtations Akka had to face hostility and persecution from her husband. Women had to be submissive always, whether her need was physical, mental or psychological and had to face dogmas like if she utters her husband's name, his longevity decrease. When by mistake call their husbands name, they had to pray to goddess Tulasi for long life.

Because Akka was wounded and distressed due to social and psychological and mental conflict, she gave vent to choked feelings by taking her family under control and even tries to turn down make domination. In the next novel *A Matter of Time* by Shashi Deshpande, Manorama belongs to the first generation like Akka she is also married at younger age. Manorama gave birth to a female baby and the chances of getting her pregnant was remote.

Manorama who distressed because of her husband felt the need for a male child, very much. The people imbibed in the minds of family members, male child should be there to continue family and also take care of elders. This made Manorama miserable and had the fear her husband will succumb to the wishes of the family and marry another woman for the sake of delivering a male child. This kind of notion makes the life of women, miserable and agony. Though Vithalrao wanted his daughter Kalyani to be educated but Manorama turned it down and did not allow her daughter to pursue higher studies. She deprived Kalyani of care and affection she wanted her daughter to marry within the family. Lest their family property and assets may go out of the family so she almost forced her daughter to marry Sripati to save her property. The novel says Manorama mis constricted her daughter Kalyani. Thereafter she even rebuked and abused Kalyani. Kalyani left her husband. this aggravated Manorama more, and her husband feeling for Kalyani dies but Manorama is rude and scolds Kalyani saying she is the cause for Vithalrao's death. "you are my enemy, you were born to make my life miserable... charging Kalyani with trying to kill her as he she had her father (Deshpande.1996. pg. 153 B) Manorama in fact feels Kalyani a disguised emblem of failure to have a son. All of this shows that Manorama believed in

tradition and patriarchy during the time she lived. She did not want to cross the boundaries of tradition and accepted it and she carried this attitude towards her daughter Kalyani. We can see Manorama comes out as an insensitive and insecure woman. She never saw good in her daughter. This attitude continued towards her granddaughter too. The portrayal of Manorama is a reflection of traditional conviction and she is a symbol of old traditions. She literally plunges into tradition.

In the novel *Difficult Daughters* by Manju Kapur the first generation Kasturi, as Akka and Manorama was depicted as a woman who was married at the young age though had basic education. She was a submissive wife and accepted like other married women of traditional houses and their marital life was within the limits of traditional convictions. Kasturi never had a voice to express her desires and she never showed any emotions when the plans executed were quite contrary to her desires or choice. Kasturi life was always adjustment to situations, acceptance of rules and sacrifice. Kasturi as a wife was a voiceless being and followed traditions and rules of society meticulously. She never went against wishes and needs of her husband all the time. She never deprived her husband in sexual relationships and never bought out her dissent to the desires of her husband best for sex. She became very weak. All their novels place during the time of partition in India. The novel starts with the life of Kasturi as a spaceless traditional woman. Kasturi unwisely suffered from continued pregnancy. Hence, she did not have any other happiness but succumb to the needs of the husband taking care of her eleven children in addition the household Frustration, distress and anger turned out on her first daughter Virmati helpless and without realizing the damage she did on her own daughter by expressing "God has put you on earth to punish me" (Kapur,1998, pg.111.C). Thereby she was only an obedient wife and mother to her children. Therefore, she was only an obedient wife to her lustful husband but not a real mother to her daughter.

Author manifests clearly that Kasturi was motivating her daughter indirectly, not to repeat the mistakes she was making, not be senselessly be an obedient wife, not to be voiceless in all circumstances. When Kasturi states about girls that "When I was your age.... girls only left their house when they married. And beyond a certain age..." (Kapur,1998, pg.111.C). In India even in the beginning of sixties or twenty years of independence, the status of women and nature of women's life hasn't changed much. Suffering and subjugation which is the root cause for women's circumscribed life. These women observed and followed strictness and austerity which were perfectly followed by them. We can see in a jointly family system, the collective interest of family, with adherence to the prevailing tradition and the personal desires, issues and needs are totally overlooked and only sacrifices were predominant.

At this juncture author makes the reader to understand that Kasturi is the embodiment of customs and traditional values. The whole set up Manju Kapur is about a middle-class family during the pre-partition, Kasturi in contrast to her daughter thoughts felt that all women should be aware that their duty to get married according to their parents' wishes and thereafter be an obedient daughter in law and wife and later mother. She feels all duties and wishes of the husband assigned to her should be executed submissively positive and also happily. They do all kinds of things to charm the husbands and his family. The reason was lack of education and her trading bringing up in father's house.

Indu in *Roots and Shadows* belongs to second generation takes a different role in the society. Indu lost her parents and was forced to be under the care of her aunt Akka. As it was a joint family, Indu had to adhere to family traditions, right from the young age however she could not endure it for a long time and it led to conflict and confrontation with her foster mother Akka. Indu had a rebellious character and this led to unpleasantness with her mother. Indu never wanted to be submissive or selfless which normally any traditional family expects from a girl child.

Indu was very firm and was determined to break the boundaries, drawn for girls and did not succumb to any rules of her family or her aunt Akka. Thereafter she proceeded to Mumbai in search of a job and is successful to get a journalist job. Unfortunately, she has a wavering mind develops a relationship with a person named Jayanth with whom she had her marriage which the family did not accept. Further she was also unhappy with her marriage and was distressed mentally and physically. As she was not strong enough and become a submissive woman to Jayant without realizing that it was a destruction of her quest and dreams since passion and love towards blinded her and here the author clearly expresses Indu's life with Jayanth "I had rejected the family, tried to draw a magic circle around Jayant and myself. I had pulled in my boundaries and found myself the poorer for it". (Deshpande.1992. Pg. no. 21. A)

Unfortunately, Jayanth does not try to understand Indu's true self lack of conversation being the main reason and the result of conversation being the main reason, was displeasure sadness, she opens her frustration to her childhood friend Naren and she tells him that her husband is not bad, but attitudes differ. She says her husband imposes her ideas which she is not able to agree. In spite of having a rebellious nature like most Indian women who once married believe in sacrifice, by putting of their search for their identity. Even Indu is educated and wanted freedom to be a successful woman but was not strong enough to revolt against her husband Indu had a dream to be an artistic writer because she wanted to stand out and be unique. But her husband's attitude was a hindrance for her progress and denies freedom to her. Deshpande depicts her character which is not totally accepting traditional which was not totally accepted by her. Many times, her mind was towards tradition but always searching for identity and status. Though she tries to separate from her husband but not able to face complete detachment from him. Her feelings are kept to herself unsaid and she creates more and more complications within herself. The result was she was not fulfilled in her career. Though Naren her friend confronts and solace her. To her great surprise and shocked when she realizes Jayant, not only expected her to submit and takes her submissiveness for granted it was almost like slow poisoning. Since she did not want any conflicts, she adjusts. Indu who was once proud of her rational attitude and could not arrive at conclusion why her marriage was on rocks. Whenever she wanted to express something, Jayant called it as stupid he refused to agree to Indu's real life, Jayant forces in her idea of neutrality in life with him and blemishes the blessedness of their relationship. She expresses the frustration in her and the mental pain by Naren "I've learnt my lesson now and so I pretend, I am..." (Deshpande.1992. Pg.92. A)

In the beginning she takes a role of a good house wife which restricted her self-development. First thing it takes away her freedom of thought and secondly, by not giving permission to pursue her artistic potential. Jayanth came in the way of her creative writing and so, Indu faces lot of psychological, emotional, and social stress and was not able to liberate her mind and literally fight against the traditional womanhood.

The novels *Roots and Shadows* explores the inner self of Indu who symbolizes the new women. One can see Indu's failure as her new efforts are also rooted in dishonesty. Indu's mind torn between two extremes, finally Indu's life is depicted with a note of affirmation, she asserts about individuality as a woman simultaneously. She is a part taker in the endless cycle of life. She is caught up in a conflict between her family and also her professional role as a writer. Indu finds it as a difficult path of emotional



growth, peace and arrive at an answer and arrive at a solution for her disappointments and mental turmoil. This is the only way she gets peace and happiness. She finally states "Now I fell- clean, as if I had cut away all the unnecessary, uneven edges of myself" (Deshpande.1992. Pg.6. A)

Shashi Deshpande's next novel *A Matter of Time* depicts the character played for the second generation is Manorama's daughter Kalyani. Kalyani also from a middle-class family born to Manorama's. In the age tradition the woman is given a status if a male child is born, but Kalyani could give birth only a girl. That is Kalyani, which even her father could not receive her units this world with satisfaction. Because of this Kalyani's mother is upset the causes being her mother had very little chance to conceive again. Though Manorama had love for Kalyani, she was also visible symbol of a failure, that is having a son and this did not allow Kalyani's mother, to fulfill her dreams.

In this novel Kalyani pulls along forty years of her life in total tolerance and silence, with her husband Shripati who punishes her and irritated with her for losing their son, a male heir which was given very much importance. In the onset Kalyani emerges as a powerful character. Later submits herself to never ending struggle and agony mentally and emotionally Kalyani is pained and distressed by her mother's attitude. Kalyani who is married to Sripati as per her mother's choice refused to have any cordial relationship with her husband. In fact, for many years, they did not speak to each other, even for essential matters. At last, she has no choice but to accept him as her life partner. Kalyani's father dies and Kalyani's mother blamed for his death through the character of Kalyani, the novelist Shashi Deshpande exhibits the attitude of older and traditional generations discriminate people even their daughters and gave more weight to men and this attitude of the older people create a lot of unhappening mental and psychological agony in many younger generations and destroy their peace of mind.

women who are victimized become rebellious and make wrong choices because of their frustration. It all various between individuals, their view in feeling these gradients situations. Among all characters Kalyani comes out as the most powerful character, in spite of her unfortunate and pitiable life. But she is credited with endurance and strength she sees a reflection of her story in her daughter Sumi's life, that gives Kalyani the strength and make her mind free from past and come to an adjustment with her own unfortunate life and failures. Kalyani suffers a lot emotionally with doubts and fears due to patriarchal oppression and Kalyani enters into the world of silence, boxing up all her desires to move forward to get an identity for herself. She was branded as a wrong woman till the end by her husband and mother specially. Under the pretext of tradition Kalyani received bad treatment for two reasons, one because she lost her son and secondly a rejected wife by her husband.

Manju Kapur portrays Virmati in *Difficult Daughters* belongs to the second generation, daughter of Kasturi as a first born of eleven children given birth by Kasturi. As Kasturi was fully immersed and conceived about tradition wanted to marry Virmati off at a young age to man of parents' choice. In this novel Manju Kapur highlights all the shades of sufferings and dilemmas of educated middle class Indian women.

Virmati Kapur's fictional world is overwhelmed by the presence of women characters influenced by modern education and thinking, economic freedom and employment opportunities. Though Virmati belongs to a traditional family in Amritsar but falls in love with her neighbor, a professor who is already married and has two children Virmati against her mother wishes marries Harish as his second wife. Since Kasturi was woman of traditional and stressful life, more over did not show love or compassion towards her, she did not disclose to her mother about the illegal marriage with professor. The mother was against her daughter taking up to career. In fact, she did not like Virmati getting higher education. When she met Harish, a professor who encouraged for her higher study, falls in love with him and married against her family. But her dreams shattered when she realizes her marriage was a bed of thorns and not roses. Kasturi her mother bonded with tradition hates her for her doing, but Virmati "She was trying to live within the moral code, but her mother would have never understood her". (Kapur,1998, pg.113. C)

She losses all her assertiveness after marriage to professor as his second wife. She was unrecognized and affronted in her husband's family. She should have taken a bold step to create an identity, but she did not she was disrespected by everyone particularly by her husband's son born out of his first wife. The mother-in-law asked Virmati to be thrown out of the house. Yet Virmati did not behave aggressively as she used to when she was a daughter. She realized that she was too late to set things right. She had to adjust and control her emotions. She had to lead life of compromise, her act of marrying a married is condemned socially and made her miserable. Hence Virmati attempt to give a complete satisfaction to her hearts desires was an absolute failure. Here the writer depicts her character who did not want or even attempted to break the patriarchal mold.

She thought if she bears a child through professor situations will change but her baby died in her womb. This was an additional emotional stress on her. She realizes that her marital life with professor was far from reality. The character mainly focused as the third generation is Mini. Mini's marriage is fixed by elders to a person who is told mis-match for mini. The boy is uneducated with a character not appreciated by many. His only plus was his wealth. Here mini agrees to marry as per aunt's wish and this clearly shows her typical upbringing in a traditional atmosphere.

Through the character mini, Shashi Deshpande states that life in a traditional middle class joint family and the status of women in contemporary Indian society by depicting the different situations and actions within the parameters of the joint family. Very aptly laid the aspect of the inferior status accorded to women in the society. Mini though had a different attitude of life more of modernism, the attitude was that even the education would be wasted on a girl reflecting on the character of mini's submissive consent to marry a man of Akka's her aunt's choice

In the same way, the plight of mini too similar for mini who suffers a lot in score. Mini once tells Indu that "What choice do I have Indu?.....Surely it is this, this fact that I can choose, that differentiates me for that animal (Deshpande.1992. pg. 116. A) On comparing Mini with Ida, though Mini wanted to search her identity, she could not because she was in the group of traditional joint family and had to undergo stress or unpalatable married life and being brought up in the boundaries of family rules and reputation, she did not have a fulfilling life. She was a woman of no choice, though her desire was to lead a life of freedom, combined with tradition and also create a spare in her life.

In the novel *A Matter of Time*, Aru and Sumi are characterized as the third generation, after Kalyani. In this novel the family gives a higher status to male children than female, which in turn brings about serious talk and men are supposed to be the stronger but mentally weak. The novel depicts sumi suffers a lot like Kalyani, by losing their lives in hands of men, under the pretext of marriage and Aru the third one struggles to bring about a change in the life of her elders and also hers. Her father left the family and shrunken his responsibilities in the family as a member and father. Aru learning all this is not interested to marry anyone, and also feeling

very much for her mother Sumi. Aru has two siblings Charu and Seema, and mercilessly left them without taking any responsibility learning their mother Sumi with the burden.

The main reason for this attitude of their father was all were female children and wanted a male child for whom he feels will take up his responsibilities later. The father took this decision even before sumi's marriage. The love for sumi by Gopal, who has undergone miseries in his own family. We can see through the novel that Gopal is an inevitable character and Sumi too. Even though Sumi's and Gopal were love marriage that conducted through mutual agreement which said that they could separate at any time, with no valid reason and promised each other after their separation. This gives a clear picture of sumi's character an independent strong-willed person. Once after leaving he is so determined not to return even after request from sumi and Aru very assertive expressions to him. The breakup of marriage leaves sumi in an emptiness in world. She finds it difficult to choose a path to lead her life. After death of her mother Aru does not argue with her father who comes to attend the funeral, in fact she tells him "Yes papa you go, we'll all right, we we'll be quite all right, don't worry about us." (Deshpande.1996. Pg.246. B)

The same situation like her mother Kalyani, continuous for Sumi that the main cause for husbands for sumi that the main cause for husbands to leave this not having male child. This is shown through Aru's recollection of Gopal expression "father, mother, son and daughter, The completely family..." (Deshpande.1996. Pg.184. B). Sumi does not get the love from the father because she is a daughter and sumi husbands disregards her because she could not give faith to a son. We cannot find in the novel, Sumi asking questions like her mother. Sumi is also brought back her parents' house.

Although sumi manages to hold her feelings, very firmly neither herself, it is Aru who is not able to bear and come to bear the situation. Even when sumi tells Aru it is all ok, cannot accept anything when her father decides to leave the house. Here we see Aru realizes they are not able to do anything and fears which their inactive. The novel focused on Sumi who is helpless, unhappy clinging to their past, but forced to live in the present situations which is mainly created by the society. Sumi many times tries to please her inner self by engaging in pleasurable activities like gardening, learning to ride scooter, trying to be economically independent and also concentrating on writing plays. After death of Kalyani Aru takes over charge of all affairs like household, its duties etc. She has the will power to hold on without showing any grief of tension.

The three novels, two by Shashi Deshpande *Roots and Shadows* and *A Matter of Time* one by Manju Kapur *Difficult Daughter* are very intrigued both in a very elaborate viewpoint, while they focus on the different generations. They focus on the social and emotion view point. All these novels have several features in common. When we study the life, character and attitude of three first generation in these novels, all three are subjected to child marriage, even before they could understand what marriage is. They only knew when girls are born, they have to get married, succumb to the wishes of the parents. Education is first an incident till proposals come. Akka in *Roots and shadows*, Manorama in *A matter of time* and Kasturi in *Difficult Daughters* are the three characters focused in these novels as the first generation. The second similarity is they were all born in village, in a middle-class family and all three had no say in anything. The similarity noticed was, their attitude was traditional, they believed in traditions and were keen to follow the set rules and did not wish to cross boundaries etched for them. All the three men as husbands, respectively had no big consideration for their women's psyche emotional and sociological needs. They wanted the women always for their physical pressure and without bringing to their thinking and desires within them. Women are expected to assist cheerfully all the pleasures of sex and almost like a slave. These three had pregnancies whether they wanted or not and Manorama in *A Matter of Time*, faced problems because she could not bear a male child face. Akka the first generation in *Roots and shadows* was not lucky to have even one and so went into take care of her niece Indu and her family.

In contrast Kasturi in *Difficult Daughters* faced the maximum brunt by delivering eleven children. All these three women are confined with their traditional dogmas and beliefs. Both the novelists have impregnated the three women with a role of submissiveness and acceptance without showering any rebellious attitude but on the contrary accepted the patriarchy norms. Sex was considered as a joy for men, it was brutal for the thirteen years old. These women spent their whole life breeding, tending and also looking after the house hold. Before we go into some more details of the contrasts, there a few more similarities they shared. They, Akka, Manorama and Kasturi wanted their daughters to follow tradition. All three felt their daughters should be settled at a young age to a man of the parent's choice and all three had their marriage fixed by their parents especially mothers. When their daughters went against their wishes, they were very angry and expressed they will bring disgrace to the family. Because of their family were all pent up inside them, with no way to show their emotional stress. They look at it on their daughters.

Yet another striking similarity of these generation, character, which both novelists brought was there no love lost between the mothers and daughters They never showed love and compassion, was always unempathetic towards them and very harsh in their expressions. Akka's niece Indhu in *Roots and shadows* and Manorama's daughter Kalyani in *A Matter of Time*, Kasturi's daughter Virmati in *Difficult Daughters* were all deprived of mother's care and love. All they wanted from their daughters were implicit obedience and expected their daughters like them to fall them into the groove of tradition and forced them to believe in the society's norms, where women after marriage were like puppets in the hands of their husbands and in laws. As a result, parental relationship was unstrained.

In all three cases they had their own mental, emotional and sociological strain, but could not express, all of them suffered this mental agony though in case of Akka in *Roots and shadows*, her agony was she could not bear a child and had to go into adopt her own niece and Manorama in *A Matter of Time*, without a male child it was ridiculed and she constantly worried about a second person coming in place of her. So, she decided to make her get married to her own brother, so that the asserts will continue in the family. But Kasturi in *Difficult Daughters*, it was better. When we look into contrast of lives of the three Kasturi as per her relatives "she breeds like an animal" and the second one no male child which was shameful and the third no issues at all and that was looked upon among the relatives and society. Kasturi's life was different, she enjoyed her husband as fidelity, whereas the other two are not. The themes of these novels are intrigued both in an intensive and extensive manner. All the three books when we read focused on subjects which had the tinge of social and mental perspectives from the onset of time female misery, because of disintegration in marital life was the main focus. This disappointment and distress are in incorporate in the word custom which fluctuated yet stereotype as far as women are concerned. There was no feeling of pride in these issues, mentally and emotionally, so abuse and humiliation became the critical factors. The authors have laid their hands in three factors to bring forth a change in them at least in the future generations. Here both the authors bring in the issues of child marriage the consequences there after like

Adverse health due to early pregnancy where the girls are not reached the age bear sex and child bearing, though the age expects, compassion love and happiness from parents. They are deprived of education, good health, maturity and even career opportunities and so on. The authors give very vivid depictions of orthodox family's societies throughout the world. The rituals conducted joint families, which unfortunately includes 'sati' the most dangerous and miserable customs. We learn from the description of the first generation of women in these three novels of Manju Kapur and Shashi Deshpande that accusations and abusing either because of too many pregnancies (Kasturi) or because not able to give birth to a male child (Akka) or not able to bear children (Manorama). By deep study we find lot of similarities and slight contrast in the life of the second generation in these three books. The characters dealt with are Indu from *Roots and Shadows*, Kalyani from *A Matter of Time* and Virmati from *Difficult Daughters*. In contrast to the life first generation, it is found that there is no total acceptance of the traditional norms and the kind of lives, the first generation Akka, Manorama and Kasturi had similarities attitudes towards life. Accepting that females were lower than males and that child marriage before puberty. But the second generation who were born in the latest era could not accept total submissiveness to tradition, patriarchy and child marriage and that too marrying a person not to their choice but by their parents irrespective of the grooms age, attitude or character.

The second generation had strong inner voices and had the thirst to choose a path where they could not get an identity of their own, on accordance all three characters Indu, Kalyani and Virmati had an inner psyche which made them to first educate themselves.

In the phase when learn about Indu in the novel *Roots and shadows*, she fights for her rights to pursue her studies and have a life of her own. But she fell into hands of her aunt Akka and she had no choice but to succumb to her foster mother choice. Indu cannot endure it as Virmati with her mother in Manju Kapur's *Difficult Daughters*. she refused to be docile and obey her aunt and went to Bombay for her higher studies against the wishes of her aunt Akka and become a journalist. At Bombay she builds a relationship between with Jayanth and married him against her aunt. Here we can see a lot of resemblance between Indu and Virmati's attitude and how their life changed after they married a man of her own choice. They both felt education was the first step for freedom, so Virmati like Indu went out to study though she could not out her off from family tradition etc... Though all three had the same life, each one's life was different. Virmati second mother had to be a second mother to her siblings, because she was eldest and mother gave birth to ten siblings. She could not enjoy the freedom of a young girl who could enjoy life with her mates, study etc. Virmati felt that she is losing her individuality. she never got love and care from her mother took it out of her daughter. This gave lot of agony to Virmati. She attempts to give a complete fulfilment to her heart's desire, so when the talk of her marriage started and since lived as a helpless daughter. She established her individuality by listening to her inner voice did what her heart dictated. She went out of the boundaries and married a professor who was already married.

Indu after marrying Jayanth and Virmati after marrying Harish, fables turned to face the old tradition and face the rough path of their married life. Both, after marriage it was physically and mentally unhappy. Kalyani in *A Matter of Time*, who comes under the second generation also faced the effect of tradition and it influences the individual mind differently. Kalyani is the first born to her mother Manorama. For Kalyani becomes a mark of shame and symbol because she was girl. She wanted a boy but she could not be successful at all and her mother grew her up with all femineity just to prove people a girl child is nothing less than a boy. But Kalyani's activities displeased her mother though Kalyani was an accomplished girl like Indu in *Roots and shadows* and Virmati in *Difficult Daughters*. She was not encouraged for education or pursue their higher studies. She was stopped to become a graduate and forced to marry her mother's brother for the security of family property. So, she is wedded to Sripati. Here we can see Deshpande depicts Manorama to as a victim of tradition and patriarchy.

In the case of Indu in *Roots and shadows* and Virmati in *Difficult Daughters* who chose to marry a person of their desire, Kalyani on the onset had to marry a man of her mother's choice. According to modernism this act of Manorama can be victimization. She is unable to see the good in Kalyani. All the three are victimized either by their elders or even by their bold steps. We can realize that the themes of the social psychological aspects are present in all the three novels. There is mixture of tradition and modernity Indu, Kalyani, and Virmati had unhappy married life. Indu a character in *Roots and shadows* could not have a comfortable life with Jayant, who was selfish, dominating without giving any freedom to lead life she wanted, he was a hurdle in the path of her freedom. As for Kalyani in *A Matter of Time*, communication between husband and her stopped her decades. Virmati in *Difficult Daughters* is switching from here to there, her mind facing conflicts all because she could not leave her husband in spite of humiliation and unhappiness because she was a second wife.

Both Shashi Deshpande and Manju Kapur gave stress in their writing and focussed on the awful times. The above three women had especially after their marriage. Though they were very much against tradition except Kalyani in *A Matter of Time* cross their boundaries but never were successful in marking an identity for themselves. There is blend of tradition and modernity in their experience in these characters.

In these novels there is emphasize on how society is, their cultural aspects are and how three characters life is miserable and how difficult and challenging it is. When they had a practice, acceptance, tolerance and adjustments in their respective lives. These three books have beautifully connected the lives of these three characters Indu, Kalyani, Virmati is commendable. The purpose behind disappoints in marriage, those stereotypes had fluctuations too. We see no pride in these women mentally but had to face humiliation, criticisms and abasement in relationship which was cold between the partners. In spite of all the unethical treatment, all three live with inner pride, attempt to further their education, whenever the opportunities opened a way for them.

Shashi Deshpande's *Roots and shadows* and *A Matter of Time* and Manju Kapur's *Difficult Daughters* have several depictions on the obstacles women face mentally, emotionally and psychologically in similar ways. Especially all three had no care, love and affection from their parents. In fact, to put in a nut shell had similar incidences in different situations. All three marriages at an early stage, though two had had the choice of their men, the right path in their married life, one with the second-hand treatment, one because she lost her male child and who could not give birth to a male child all their lives were inside the circle of customs and traditions though they wanted to break the chain, cross the boundaries to choose the path where they could get status and identity.

All the three are revolutionary novels and depict the social reality of conflict between the powerful and powerless women and how they are agonized due to tradition and patriarchy. All the three projects, vividly about women are brought up in tradition but rebellious inside to exposure and education. Since tradition over power them their lives seem to failure. While these feminist writers depict the suppression and injustice faced by women earlier.

Trampling patriarchal norms all the three generation defies social expectations in defiance to social expectation to assert their individuality and hopes and expects to achieve self-fulfillment. All the three characters become losers and they alienate their family



specially the mothers but fail to create the space they wanted for which they were striving all the time. Manju Kapur depicts how the poor and middle-class family restricts the freedom of daughters and how the women struggle for their freedom and independent life. All the three novels when we compare, especially the second generation shows how it deals with marriage, infertility, inability to give birth to male child, dissatisfaction of sex and loneliness and deprivation of love from mother and spouses. Shashi Deshpande make the readers to understand both she attempts extra marital relationship which is not found in the character of Kalyani in *A Matter of Time*.

The second contrast was Virmati and Indu chose partner of their will desire whereas Kalyani yielded to her mother wishes to marry the man of her mother's choice Finally to an end this study of the comparisons of the second generation of three women in Shashi Deshpande's *Roots and Shadows* and *A Matter of Time* with Manju Kapur's *Difficult Daughters*, there is a lot of similarities in the character depiction, similarity in their mental, psychological, social, agony, through their submissiveness to the rules of the tradition. We realize when we read the novel, that we are bound to our destiny all the above findings in the above novels of Manju Kapur and Shashi Deshpande have brought similar and contrast feelings and situations through patriarchy is the main cause. As we analyzed the similarly and contrast study of the characters in their novel, especially a study of the second generation Virmati, Akka and Kalyani. When we look into the life of third generation in the three novels that is Ida in *Difficult Daughters* by Manju Kapur, Sumi and Aru in *A Matter of Time* and Mini in *Roots and Shadows* by Shashi Deshpande, the distinct similarity in all three novels depicted in the third generation is all of them are narrators, all the mothers were in the terminating stage of their lives. All of them distressed to know at most the mothers unfulfilled life and their life bound by traditional norms. Ida, Mini, Sumi and Aru very fond of their mothers but when we see Ida's attitude and character was stronger and she never yielded to the wishes of her family but went on pursuit of an independent life.

All the characteristics had an inner voice which induced them to come out the traditional boundaries. In this pursuit Ida was luckier because she was strong to choose a path of freedom. The others were strong enough to break the chains, they married the man of elder's choice and led a miserable life, especially mentally. Ida never approved her mother's life, where the mother became a prey to social tradition, and thereby faced lot of misery. They succumbed to their destined life. The third generation where feeling for their mothers, they too engulfed in the misery except Ida. All of them were deprived love, affection and attention from parents but only the degrees were different. All of them, in their inner mind felt ashamed of the lives led by their parents who did not use their inner voice to break the joins of society and fell into the rules and regulations of the patriarchy. In the case of Aru, she turned down all the marriage proposals brought by her family. In this respect she is a match to Ida. Ida by cutting off her marriage bound, leads to her freedom from male domination and power and conventional social structures which bind women. This shows she fights for autonomy and separate identity. This strength of mind, one cannot find in Sumi, Mini. Both the authors have creatively written and brought home the similarities of the women characteristics of their generation's women confused in the traditional beliefs cannot escape from everything from the norms of it.

The research attempts to revive the scope of success in marital life mainly by their attitude. It tries to bring out the social and psychological causes and the need for social changes and psychological fulfilment, that could create a great difference in the future of men women relationship in their marital life. Manju Kapur and Shashi Deshpande's women characters can face the problems by gaining some sense of importance by wielding power, within their lives. Here we can see the women rebel, accepting the universal and eternal laws, that govern their Indian women could no question their loss for a long time. Instead of blaming the destructions they calmly accepted it.

#### CONCLUSION:

Struggle doesn't come on the period women live, women struggle and suffer throughout ever and ever just in the different shades. Society has norms to safeguard the women but no norm to let her out of her struggles and sufferings. This paper also focuses on enduring survival and gender discrimination. It deals with the two strong parallel existence of tradition and modern, the oppression and subordination of women in family and society, especially in their married life. The lack of relationship and communication affects marital satisfaction. To accept the self-respect of women and to overcome it, equal emotional rights should be given to women.

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