

Shobha de' and feminism: Hunt of special autonomy for indulging

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ABSTRACT: *Shobha De, as a writer is exceptional with astonishing capability to talk about extremely sensitive aspects of human being sensitively. The technique she narrates each and every feature of human relationship in universal and man-woman association in exacting, is actually magnificent. The conventional people in India criticize her for her open discussion of sexual matters. She has numerous side of her which are recognize by people in parts but on the whole no one has understand that she is a lady who is multitasking varied and a package of mixed individuality who can handle a variety of skills with ease. In my belief, she is the last person to think about for what conventional readers say about the subject-matter of her fiction. As an imaginative writer, she is flattering enormously popular day by day. Most of the readers enjoy her surprising narrative method as well as her subject-matter.*

The present paper aims at bearing in mind Shobha De's treatment of feminist issues as create in her novels with exacting situation to Snapshots. Shobha De's volatile novel called Snapshots presents 'Snapshots' from the life of six Women who were associates at school—"the 'girls' commencing Santa Maria High School, foremost unsurprising, ordinary lives of domesticity and imagined bliss. The fundamental matter thrashed by Shobha De in her novels relates to authority, the wish to dictate and straight action and accepted wisdom of others, which is highest in human psychology. However, women in Shobha De's novels are Side Street minded enough to carry on with their flings and affairs without bothering about the matrimonial alliance of their partners. These women are confident and are reasonable enough to validate their relationship. This relationship is finest exhibited in the relationship between Asha Rani and Akshay Arora in Starry Nights (1991) Men are apathetic to women's individualism, compassion and opinion but These women are in hunt of special autonomy. They articulate their anger by resorting to what might be termed as unprincipled acts like indulging in extramarital relationships.

Key Words:

Shobha De is one of the most veteran and well-liked Indian novelists of our era; she is the person who does not require any introduction she is India's best -selling writer. She was born in Maharashtra in 1948 and was knowledgeable in Delhi and Bombay. She graduated from St. Xavier's College. She completed her graduation in Psychology. She began a profession in journalism in 1970 in the route of which she founded and edited three trendy magazines Stardust, Society arid Celebrity and was consulting Editor to Sunday and Megacity. Shobha de in her sixties is followed as a style diva even today. She earned both name and reputation although working as a freelance writer and columnist for numerous leading newspapers and magazines.

Shobha de is acknowledged for her bold script. Shobha De as a writer is exceptional with astonishing capability to talk about extremely sensitive aspects of human being sensitively. Some acquire it as positive feature while additional citizen is as being morally wrong and unprincipled. But no matter what estimation one hold about her she actually has an aura around herself. The technique she narrates each and every feature of human relationship in universal and man-woman association in exacting, is actually magnificent. The conventional people in India criticize her for her open discussion of sexual matters. She has numerous side of her which are recognize by people in parts but on the whole no one has understand that she is a lady who is multitasking varied and a package of mixed individuality who can handle a variety of skills with ease. But her creative writing has got marvelous response not only from several European countries but all over the world. All classes of people read and take pleasure in her creative writing. It is no less an achievement. In fact, as a writer she -differs significantly from other Indian women novelists writing in English. She is a writer who believes in incredibly open narration of incidents and absolute open-heartedness. As a creative writer, she is becoming massively trendy day by day. Most of the readers get pleasure from her unusual narrative technique as well as her theme.

One of the chief reasons of Shobha Dc's attractiveness as a writer is her cherished considerate of the awareness of woman and her troubles. Her behavior of the modern urban women position and the challenges she faces is not lacking significance. principally talking, Indian creative writing depicts three

kinds of women: primary, the underprivileged women, belonging typically to the country class, portrayed by writers like Kamala Markandaya and R.K. Narayan; secondly, the middle class women, principally the knowledgeable and working, depicted by writers like Nayantara Sahgal and Shashi Deshpande; and thirdly, the neo-rich noble women depicted by writers like Namita Gokhale and Shobha De. Shobha De's doesn't consider in unfolding her women characters as love slaves or mere help mates at home. Shobha De as a writer tries to reflect or describe her feminist approach while portraying women in her work. A broader assessment of her work reveals her objection alongside the good old representation of women who can't live the way she desires to and do things the way she wants to. Women in her novels are represented as sexually free-thinking and free thinkers who have been termed as 'New Woman'. These so called new women are much more bodily energetic and athletically strong than their mothers. Feminist- New Style, a journal (1927) declared that "The new woman is a blend of physical freedom, sexuality and stamina with feminist self-assertiveness and traditional domestic femininity, a woman who can combine pleasure, career and marriage. They are eager to participate in pleasure as they would do in play, work etc."

Basically, Shobha De's novels are extremely compound. They present adequate material to the critics to understand them in various ways. Sarbani Sen discusses the area of cultural political beliefs in Do's fiction. Shobha De gives glowing depiction of the civilization and society of the high society of modern India. Well-known Italian intellectual Alessandro Monti evaluates the creative writing of Shobha De in terms of 'the making of modern India.

Shobha De is fundamentally a feminist writer. Like Nayantara Sahgal and Shashi Deshpande, she concentrates on women's troubles and gives a novel move toward to them. She is a contemporary novelist who recognizes the displacement and marginalization of women and attempts to rotate this prototype positive aspect downward from side to side her writings. She continuously tries to shatter patriarchal supremacy and raises a tone of objection alongside male supremacy. For such, she tries to explore the world of metropolitan women in India. According to Pushp Lata, Shobha De's female protagonists are significant when deliberate alongside men. The man-woman's harmonizing representation has been totally devastated in her novels. This is her point of view in her article "A Protest against the Patriarchal in Shobha De's Works.' Shobha de, as a writer she -differs significantly from other Indian women novelists writing in English. She is a writer who believes in very forthright recitation of incidents and absolute open-heartedness. We don't come across something kept back in her creative writing from narrative point of view. In my belief, she is the last person to think about for what conventional readers say about the subject-matter of her fiction. As an imaginative writer, she is flattering enormously popular day by day. Most of the readers enjoy her surprising narrative method as well as her subject-matter.

The present paper aims at bearing in mind Shobha De's treatment of feminist issues as create in her novels with exacting situation to *Snapshots*. Shobha De's volatile novel called *Snapshots* presents 'Snapshots' from the life of six Women who were associates at school—"the 'girls' commencing Santa Maria High School, foremost unsurprising, ordinary lives of domesticity and imagined bliss." (13) These friends had drifted left in due route and "disintegrated through marriages, transfers and unshared interests " (11) One of them residing in London is called upon to write, direct and produce a "bold and meaty" serial, on "the exciting world of the Nineties' Indian urban women," for which she needs "authentic voices." (222) The get-together of these 'Sisters of the Subcontinent' at the house of one of them, Reema, begins well. There is so much to vicious circle on and reminiscences found to outside—some happy, others bittersweet and some absolute toxic. As Swati, the spirit behind this get-together, tells them:

We aren't here just to chit-chat. I want to know everything about everybody from the time we left school and every single dirty detail. What happened to all the boyfriends? Where did the school crushes go? , And the breathless infatuations? (90)

The fundamental matter thrashed by Shobha De in her novels relates to authority, the wish to dictate and straight action and accepted wisdom of others, which is highest in human psychology. Hobbes is not the only one to talk about mortal fanatical with "a perpetual and restless desire of power after power that ceases only in death. Shobha De's novels have emphasized the value of equivalence of power. Whenever this balance collapses, there is tension in society and double-dealings and hypocrisy predominate. The novelist can easily visualize a change in this respect taking place in the contemporary society, but men, she says, are not willing to accept it and "many men expressed their anxiety over the changed power equation." (5)

When we are using word power and its synonyms have been reiteratively used in *Snapshots*. Who would be familiar with concerning the power game enhanced than Champabai, a brothel-owner, who says to Rashmi:

“Never give yourself to any man for free. You know why? Men don’t value anything they get so easily. That’s why we are here: to satisfy their lust, not for sex but power. Power over women. Power over us—you and me. If they buy your sex, pay for you, they feel like kings. Give it to them with love for nothing and they’ll kick you in the gut.” (43)

In an affair with her husband’s brother, Reema is said “to have invested [her] all into this crazy arrangement. . . He has the power. You don’t.” (116) An ideal scrape like Balbir asks these six women to be honest with themselves and tell him: “Do you fuck because you enjoy fucking? Or is it power-play?” (162) it is “powerful” people like Juan Mendonca who can play politics as fiercely as trade on international exchanges. (194) Even women like Swati appear like a minute soar previous to their assets—Swati who has had “some kind of power over” her friends and others; “All you have to do is snap your fingers and the rest of us will jump.” (181) Her capacity to “manipulate” has been variously recognized. (183) Even Aparna, who has for her a “mixture of revulsion and fascination,” “reluctantly acknowledged the power Swati still exerted over her and to a lesser degree over the rest of them.” (209) The indispensable theme of Shobha De’s novels can thus be described in terms of the cat-and-mouse set of symptoms of power play. Considerations that Rashmi and Swati lead ‘liberated’ life. Having worn out her obsession on Raju and in the awaken of the resultant annoyance, Reema turns into “an unfeeling, mechanical woman with her eyes fixed on the next big guy—piece of jewellery, a prized acre of farmland, [and] gold in its most basic form. It was greed that kept her going. A greed that no longer excited her.” (93) The ‘new’ Indian women who have attained financial self-government are “a breed apart” from others. They take pleasure in financial freedom and their approach is characterized by a rare significance:

Rigorous taboos of our civilization forbid women to have any class of sexual liaisons by violation the inflexible laws of married state in India. However, women in Shobha De’s novels are Side Street minded enough to carry on with their flings and affairs without bothering about the matrimonial alliance of their partners. These women are confident and are reasonable enough to validate their relationship. This relationship is finest exhibited in the relationship between Asha Rani and Akshay Arora in *Starry Nights* (1991). Shobha De, however, while advocating economic independence of women, would not support of obsession for money. She makes’ Aasha Rani of *Starry Nights* rupture out on her overpowering mother: “Money, money, money. That’s all you think of. Well, I’m fed up of being your money machine. I’ve done. Enough for everybody . . . now I want to live for myself and enjoy my life.”¹⁸ Money is vital, she seems to recommend, but livelihood one’s individual being is even further significant.

The organization of matrimony is of unrivalled meaning in the life of your people in India. In the life of a woman it scripts a point of maturing; it signifies the blossoming of life. The establishment of marriage has provided for the society’s wants for love, safety and children. On account of a variety of factors such as sexual promiscuity women’s increasing economic self-determination, improved rate of separation. Educated and good-looking, certain and. self-confident socialite women in Shobha De’s novels Marriage to them is barely more than a suitable agreement to guide a comfortable and immoral life, which can be ended at any moment depending upon the whims of the partners. The change in approach towards marriage represents, according to De, “a big step forward”:

The terms underlying marriage have. . . been redefined in recent times. With some amount of economic freedom, women have changed the basic rules somewhat. If a self- sufficient woman with a roof over her chooses to marry, it is because she wants to share her life with someone in the fullest sense, not because she is looking for a lifelong meal- ticket. Divorce, too, has got to be viewed in this light. A woman of independent means is not compelled to perpetuate a bad marriage because she has nowhere else to go.(22) In *Snapshots*, women have miscellaneous married standing. Reema and Surekha are married housewives, who have had prearranged marriages and were able to get “a prize catch” each in “the highly competitive marriage market.” (104) Swati and Aparna are divorcees. Swati led a life of her individual with her former husband in London. They led “Separate but friendly lives. . . We loved each other dearly but we led strictly individual lives.” (189) And now she lives the life of a unconventional woman. As for Aparna, she is not ready to replicate the “mistake” of marrying again, (149) and even the term ‘husband’ is an “Awful word” for her. (24) Noor is still a maid and is fated to die single at the end of the novel.

Men are apathetic to women’s individualism, compassion and opinion. These women are sufferer of unfaithfulness, and casual relationship which makes these women seek for pleasure outside their marriage. These women are in hunt of special autonomy. They articulate their anger by resorting to what might be termed as unprincipled acts like indulging in extramarital relationships.

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