



## RESEARCH ARTICLE

**FEMINIST CONCIIOUSNESS IN THE NOVEL *THE DARK HOLDS NO TERROR***Nazia Rashid<sup>1\*</sup> and Dr. Anshu Raj Purohit<sup>2</sup><sup>1\*</sup>(Research Scholar, Department of English Career Point University, Kota Rajasthan, INDIA.)<sup>2</sup>(Assistant Professor, Department of English, Career Point University, Kota Rajasthan.)Doi: <https://doi.org/10.54513/JOELL.2023.10306>**ABSTRACT**

Marriage is the destiny of the woman; to live single is suggestive of weirdness. It carries shame to the woman's loved ones. It is the guardians' social commitment and moral obligation to get their little girl married before she passes the eligible age. For social backing and her people's happiness, the young lady needs to go through the awkward inquiry where she is inspected by the family members as though she is a commercial item. Dispossessed of the opportunity to decide or articulate her thoughts, she is forced into marriage customs. Neither her people nor the man ask what she wants. Deshpande's anxiety with the man centric idea that a woman should exist just as far as her relationship with a man where she will actually want to control all phases of her life. The chief focal point of the study is woman. Through the eyes of feminism, it has to been seen that how and to what extent she has been given expression by Shashi Deshpande. Shashi Deshpande, an Indian novelist in English has mainly focused on the novels written so far on middle class woman and her compromises, frustrations and urges.

**Article history:**

Received on : 18-07-2023

Accepted on : 19-08-2023

Available online: 29-08-2023

**Keywords:** *Frustrations, Unnaturalness, Marriage, Saleable Commodity, Rituals, Patriarchal, Humiliating, Dissatisfaction.*



## INTRODUCTION

Sexual dissatisfaction and perversion is the thing that not very many authors are sufficiently strong to talk so unequivocally on the grounds that these are extremely delicate issues and inappropriate information and wrong treatment of these can land them in hot soup in the abstract society; setting each one's tongue swaying and seething discussions. Shashi Deshpande is adequately bold to come out with it in her absolute originally published novel *The Dark Holds No Terrors*. Man controlled society can take various types of mistreatment and oppression. This novel considers the feminist attestation that financial freedom is a central point that can introduce joy in a woman's life and can balance the two men and woman on a solitary and indistinguishable stage. Shashi Deshpande is a pragmatist author who knows the upsides and downsides of this declaration. Genuinely she portrays both the benefits and bad marks of this assertion of feminists in her first novel, obviously drawing out that even financial autonomy is no guarantee of satisfaction for women.

Published in 1980 and translated into German and Russian dialects, Shashi Deshpande's previously published novel *The Dark Holds No Terrors* brought her global popularity and acknowledgment. This novel displays the abusive silence and give up of the Indian women. Sarita is the female protagonist of the book. It unfurls the existence of Sarita from her adolescence to her childhood as the portrayal moves this way and that on schedule. The topic of this novel is Sarita's quest for self-character and freedom. "Saru's journey is a journey from self-alienation to self-identification, from negation to

assertion, from diffidence to confidence. She learns to trust her feminine self."

## ANALYSIS OF THE THEME

Commenting on the position of the woman in India's male-dominated society, Shantha Krishnaswamy writes:

"She is a creature who, as a child, is sold off to a stranger for a bridal price, or when she grows up, serves as a supplier of dowry for her husband's family, or who as a widow, in a final act of obliteration immolates herself on her husband's funeral pyre to be acclaimed as 'Sati-Savitri' as an immortal".

Deshpande alludes to the legends, stories, puranas as well as other heavenly books wherein women, despite being honest, have been introduced as the encapsulations of pativatra - - complying with male people and submitting to their desires.

*The Dark Holds No Terrors* presents a marriage which is in danger; nearly breakdown. Sarita whom all consider and regard as an extremely believed specialist ends up as a caught creature into an enclosure when her husband attacks her physically around evening time. In this manner she turns into a victim of marital assault; a subject that Deshpande later on gets in *The Binding Vine* in the person of Mira. The injury is a lot for her as she married Manohar as per her own desires and against her folks' order. This silence which exists between the two of them is the aftereffect of the inconsistency which arises out of Manohar's insufficiency to manage her spouse's developing societal position as differentiated to his own status what blurs into a failure to measure up to hers. In



present day times, all kinds of people are working connected at the hip. Women won't wear the covers of customary women who used to continue sitting inactive at home doing however the family tasks. They are equivalent accomplices in family earning bread for the family. Yet at the same time in some piece of the Indian culture this reality causes uproar in the everyday life.

### INTERNAL DISTURBANCES

Darkness makes one proficient to see things plainly and impartially. Darkness is likewise a some of consistent trepidation when seen from outside. The darkness of psyche fails to be horrendous the second one is ready to confront what is going on. Saru has started to comprehend things as she observes that the darkness isn't awful. As acknowledgment draws upon her, becomes mindful that neither disconnected life nor the "mass of quiet "will be of any assistance to her. She chooses to talk about her being; the singular part won't be removed by anybody. To Saru, marriage is no assurance for joy. By acquiring the way of life as a woman, another Sarita is distinguished to whom past was continuously subsiding and there was no future. Saru is currently acquiring her way of life as a person.

### SELF-REALIZATION OF HER OWN PERSONALITY

Saru comprehends that it is she, who is self-emphatic and that she has been brutal to her kin like her own sibling Dhruva, to her mom and her husband, Manu. Saru understands that one must be adequate inside oneself since there could be no other protection somewhere else and Saru needs to apply to herself what she has forewarned Dhruva once. There is compelling reason needed to escape from the uncertainty or revile the obscurity.

### CONCLUSION

The institute of marriage is a significant worldview of the man centric set up of society to introduce female enslavement. Deshpande in *The Dark Holds No Terrors* questions the actual legitimacy of the foundation of marriage which assaults the existence of all women delivering them without life; absolutely drowsy. Regardless of the way that marriage is believed to be as a wellspring of never-ending delights, love and security in our sacred writings, strict texts and Indian way of thinking yet the image isn't generally wonderful. Our way of thinking projects marriage as a bond not of bodies yet rather of spirits. "Sahridya" in Hindi means when the hearts are joined by the power of profound devotion, security and sensation of unity in marriage. Marriage as considered in our sacred writings isn't an agreement made in the western nations where a man and woman sign to be together but instead it is an otherworldly holding planned himself by the actual God. Here in India it isn't unexpected said that relationships are biased in paradise however just performed on the planet. God has a respectable plan of making his own cunning plans yet the image isn't splendid in any way. Actually all opposite. The sordid sides are never celebrated in the philosophical thoughts. God's plans are not to be dealt with. Assuming that God plans all that then He is flawed at all when one sees the deteriorating relationships which break the tranquility of both the accomplices. How could God be entirely heartless, so ill-mannered that He neglects to favor the couple? It is useless to make God substitute of everything. It is the 21st century



and in the event that individuals are as yet living in the silly situation then they are simpletons.

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