

Violence and Memory in Shashi Deshpande's novel *Moving On* and Sudha Murty's *Mahashweta*

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ABSTRACT

Post-1990s Indian English Novels dissect the new Indian literary world and the several issues concerns to new India. These issues are violence, displacement, marginalization, cross-cultural context, regional disputes, and the quest for rape. Violence is the extremely malevolent act against women, in any society, culture, and nation. Indian women are unable to play a pivotal role in society. It's because of a lack of sovereignty and fewer opportunities in the field of space and science, technology, the educational system, and politics.

The present paper focuses on the violence and memory concerning women across India in selected novels. Shashi Deshpande's novel *Moving On* (2004) depicted violence of psychological order and rape against the Manjari and Milu. Sudha Murty's novel *Mahashweta* (2007) narrates the resistance of Anupama who suffered from the disease called leukoderma. These narratives will be examined from the position of violence, voice and resistance, and feminist theoretical framework.

KEYWORDS: Violence, Memory, Gender, Discrimination, Divorce, Marriage

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What is Feminism? The main purpose of feminism is to look at the problems of women. As they endure injustice, gender discrimination, subordinate status as compared to men in the social, economic, and political world. Moreover, women become the victim of racial discrimination, Categorization, ethnic group, sexuality, and portrayal as a weak section of the society from the ancient period. (Disch and Hawkesworth 2016, 3) Gender discrimination against women is also such an evil act of the phallogocentric world. Some philosopher does not believe that women are not completely human. The feminist approach

put forward a strong assessment of power. It also focuses on the neutral stance of women and they are marginalized status due to the orthodox mentality. (Disch and Hawkesworth 2016, 7) According to Jean Grimshaw Feminism needs:

To engage with those theories which deconstruct the distinction between the 'individual' and the 'social', which recognize the power of desire and fantasy and the problems of supposing any 'original' unity in the self, while at the same time preserving its concern with lived experience and the practical and material struggles of women to

achieve more autonomy and control over their lives (Ahmed 1998, 23)

Feminism explores the mythical dogma of the unnatural forces of sexual harassment against women in society. It also opens up the brutal and tyrannical circumstances against the women. Henceforth, women do not cross the unnatural boundaries created by the man. Feminism detected the issues of marginalization, patriarchy, racism, and the double standard of women through the conspiracy of throwing away from the economic, political and other progressive fields of women's capability (Jin 2017, 18) feminism gives the voice to the passive structure of women in the society.

Shishi Deshpande is known as a feminist writer of India. She gives voice to Indian oppressed women through her narrative technique in the novels. Deshpande talks about the suppression and the violence against Indian women. She also gives power to women to stand against the dominant and oppressive structure of the patriarchy. In the opinion of Y.S. Sunita Reddy, "She gives us a peep into the state and condition of the present day woman who is intelligent and articulate, aware of her capabilities, but thwarted under the weight of male chauvinism" (Singh 2013, 390). Her contribution is praiseworthy for the Indian English literature. Shashi Deshpande's novel *Moving on* deals with the notion of violence and memory. It also elevates the voice of the voiceless women of Indian women.

Shashi Deshpande's *Moving On*, According to C.K. Naik, "Moving On is a detour; it is both a journey from within two without and from without to within. Manjari has always, in her many acts of violation, sought freedom, autonomy. These are as an individual and a woman but central to feminism as well as humanity." (Kumar 2015, 100). The novels depicted the life of three generations. The narrator is Manjari or Jiji who read the diary of

her father, in which she comes to know about the nostalgic life of her family. The voice of Manjari gives the hint of painful and complicated life in which she suffered a lot to manage the family issues. Her life is connected with the two families, RK and BK families. Manjari is a widow of Shyam. Manjari and her sister Gayatri are motherless. Both spend the life in the memory of their husbands and parents (Thenmoli 2008, 59). By marrying Shyam; she comes in trouble because her family is opposed to getting married to Shyam. She gets mental torture from her family. She doesn't resist her oppression due to the family's reputation. Anupama suffered from a psychological disorder. It seems that a kind of violence against her liberty (Thenmoli 2008, 59).

The central character of the novel is Manjari who recalls the memories by reading her father's diary:

My father is an atomist, Malu said once proud dignity, a word Baba held on to gleefully for years, calling himself an atomist whenever he could but I sound like Malu never was. The sight of sick patients, the moans we heard at night, the wailing of children, even the dead bodies and funeral processions, were part of our lives. (Deshpande 2004, 44)

Here Manjari narrates the memories during the hospital life with her father. She talks about the different kinds of experiences that she had envisaged during the hospital life, the world of ill patient and the dead bodies make tremendous effects on her psychology. She feels the world of dead bodies; as if she were a part of them. The memories help her to give a new sense of life. According to Nietzsche Memory is "If something is to stay in the memory it must be burned in: only that which never ceases to hurt stays in the memory... Man could never do without blood, torture, and sacrifices when he felt the need to create a memory for himself." (Heberle and Grace 2009, 134)

Manjari against the desires of her family gets married to cinematographer Shyam. Her life becomes so desolated with Shyam, because he lost his career so that he tortures her mentally and physically. He couldn't pay attention to her due to the economic loss. His love remains for her only physically. He treated her like a slave. Shyam's ill-treatment bothers her a lot. She suffers from the male dominate world as her husband imposed on her. In the opinion of Binod Mishra, "Manjari- Shyam relationship is based on the body.....Their union was the union of two hungry bodies and it had too little scope of any discussion" (Ambika and Latha 2012, 2). However, Manjari stays at her father's home. Shyam's filmmaking breakdown leads to separate from Manjari. He becomes a reckless husband. Shyam creates violence against Manjari. She doesn't ignore his violence over her body. According to Julia Kristeva, The physical violence "the objects confronts us...within our personal archaeology, with our earliest attempts to release the hold of the maternal entity even before existing outside of her...It is a violent, clumsy breaking away with the constant risk of failing back under the sway of power as securing as it is stifling." (Price and Shildrick 1999, N.p)

Shyam seems bias towards Malu who is a sister of Manjari. In absence of Manjari, he makes pregnant to Malu. He deceived her, saying that he would get married to her. Shyam reveals his aggressiveness to Malu. Malu doesn't take any provocative action against him and remains a wimp and introvert. The traditional legacy doesn't permit her to react against the supremacy of the male-centric world. The physical violence against Malu makes her life completely eradicate. When Manjari knows these facts, she is shocked the violent act of Shyam and feels the shame and decision to get married to him. Shyam recognizes his mistakes and ultimately he executed suicide in the sea. (Ambika and Latha 2012, 3) According to Fanscoise Collin violence is "There is a form of violence which

is committed by men against women; a gendered violence which is not reciprocal." (Allwood 1998, 108)

Manjari's inner violence of thoughts makes her forget about the social obstacles. Manjari thinks of her violent desires, "I want to pummel my body, to punish it with savage blows until it turns black and blue. I hate it, I want to disown it, I want to touch it, to let my hand move gently along accustomed routes, to feel its softness its curves." (Deshpande 2004, 231-32) She confesses to the violent desires and her complicated relationship with Raman, the violence of her oppressed desire expose by her attitude. Here Manjari's desire seems similar to the typist's violent attraction towards carbuncular in the long poem *The Waste Land* by T. S. Eliot. the section, The Fire Sermon exposes it "She turns and looks a moment in the glass, Hardly aware of her departed lover; Her brain allows one half-formed thought to pass: well now that's done: and I'm glad it's over when lovely women stoop to folly and paces about her Hair with automatic hand and put a record on the gramophone." (Ambika and Latha 2012, 4) According to Carrigan, Connell, and Lee violence as "Hegemonic masculine...is a question of how particular groups of men inhabit positions of power and wealth and how they legitimate and reproduce the social relationships that generate their dominance." (Allwood 1998, 94)

Another incident takes place in the novel of violence against Manjari when she received an unknown phone call from an unfamiliar person/criminal world to sell them her old heritage house. Or else, you would have to envisage the critical problems. She was tortured mentally and physically by the underworld don. As woman, Manjari seems helpless, voiceless, and pressurized by the patriarchal world. She tolerates the violence from the outer world as well as the internal world of the family (Ambika and Latha 2012, 5). She looks like a doll that anybody could

play with her sentiment. As the underworld threatens her “We don’t want to hurt you...You’re a woman, don’t forget that.” (Deshpande 2004, 167) Here Manjari confirms that she is in trouble, perhaps she would get killed and raped by the strangers. Manjari articulates that “this is what they want; they’re trying to reduce me to this shivering cowardly mass of fear. I’m scared of violence, I’m scared of pain, I’m scared of death. Yes, hellishly scared, shit scared. I don’t want to die. I think of that day after Shyam’s death, the moment on the beach to life Yes I want to live” (Deshpande 2004, 167). We can see that Manjari loves her life. She has kind fears in mind that she is unable to face the violence. She is scared of her death because Shyam’s death gives her huge trauma. According to Isabelle Forest, domestic violence is:

Domestic violence as soon as it is revealed highlights the different aspects of women’s oppression. They are not only beaten up; they are often financially dependent, since they are, on revenge, worse paid than men. They are more often unemployed, and any qualifications they may have generally take responsibility for the children and for the work that this involves, in particular the housework. (Allwood 1998, 110)

Manjari narrates the memories of her difficult period of forty. She was going through the better days and had critical circumstances that she articulates as memories, “It was like being in paradise after the total despair of finding myself jobless, homeless and above all unable to cope with the memory of Mai’s death.” (Deshpande 2004, 223) Here Manjari expresses her grief while she was jobless and homeless that nobody comes forward for her to survive her life. She thinks of that how it was difficult to survive without the support of Mother and her husband. According to Jonathan Boyarian argues that “Memory is neither individual nor abstractly collective, for it is not supersonic. At the same time, it is not

simply technological; nor, moreover, is it simply representational” (Lury 1998, 153).

Again Manjari memories happen to the ups and downs throughout the journey of her life:

I thought I would be talking to Sachi, for some reason, I’ve had this feeling of owing to Sachi something, of having to tell her about the things I’ve kept so carefully secreted within me. I’ve seen myself hacking my way through a forest, cutting down trees, clearing a path, finally getting to the point where I could stand and say, Look, there it is, there is your past. But these journeys have always been imaginary. It’s never been the right time. (Deshpande 2004, 314)

Manjari counts the journey of life; how it was painful to survive without the love and support of her family. She was leading her life as an outcast where she finds herself under the shadow of male ideology, social hindrance does not consent to her to sign the new dreams, her life spoiled by Shyam, Raman, and underworld for the sake of her old historical heritage of the house, Shyam’s secret affair with her sister Malu, the death of her another sister Gayatri. These horrible memories make her life so pathetic. According to Michael Lambek Memory is as such:

The risk is that we assume that somewhere there exist pure and unsullied memory and memory that accurately reproduces the experiences of its subjects and that is itself an essence. In making memory the object of study, we run the risk of naturalizing the very phenomenon whose heightened presence or salience is in need of investigation.”(Argenti and Schramm 2010, 3)

Manjari recalls memories of her father’s death, 30 March 1998:

Baba, a man of habit as he called himself, didn’t date his entry. I write a date now, the date of his death. He died in his sleep. I am glad it was peaceful, glad that he let go

without a struggle. He had hoped his cardiac problem would kill him before cancer could get him. Perhaps it happened that way. We don't know. And it didn't matter. All pain. and yet, the emptiness in my life at that moment when I found him dead. (Deshpande 2004, 337)

Manjari tries to escape from the astonished of her father's death. Therefore, she takes a long compel of the bus to throw the pain of her father's memories. She knows that the importance of her father and his role while she was grown up from childhood to adulthood (Roy 214, 189). Manjari finds herself aloof without her father; his death brought the huge emptiness in her life. He was a role model for her. He taught her the art of life, where she can portrait the picture of her life through her calibre as a woman. According to Jonathan Boyarin, "Memory is neither something pre-existent and dormant in the past nor a projection from the present, but a potential for creative collaboration between present consciousnesses and the experience or expression of the past." (Tym 2011, 139) As Manjari Memories her father's teaching. She articulates as:

The search is doomed to failure. Yes, Baba, you are right, we will never find what we are looking for, and we will never get what we are seeking in other humans. We will continue to be incomplete, ampersands all of us, each one of us. Yet the search is what it's all about, don't you see, Baba, the search is the thing." (Nayak 2011, 3)

Here, Manjari's bold view discovers, she assumes that whatever things we look for our life. Sometimes it didn't get but it's rather to give up them and find the new thing for the reconstruction of new life. She looks for new. It means she is bold enough to conjure the violence. Also, she maintains her present using memories of her life. Where she finds ups and downs in her life. She looks, new woman. According to Jan Assmann "Memory is

knowledge with an identity-index." (Crownshaw 2014, N.p)

At the end of the novel, Manjari realizes the importance of self-independence. She discovers the truth of self-power. She throws the rules of a male-dominated society. Her journey of life gives her new experiences to be a strong woman instead of staying under the oppressive shadow of patriarchy and to bear their violence as a passive woman. She comes out from the dilemma of the orthodox tendency and reconstructed her ideal world. That is the world of own dignity, freedom, creativity and deconstructing the false ideologies which do not allocate to rediscover her inner self (Sindhuja 2015, 134). Shashi Deshpande presents a new image of Indian women in the form of Manjari who can step forward to reconstruct her life. Possessing a scientific approach to achieve the set destination of life, that is the self-discovery.

At another hand, Sudha Murty has a significant place in the Indian English Women Writing. She depicted the struggle and subjugation of marginalized women as well as the women who are constantly oppressed by the male power society. She also talks about the Indians of women. They followed the tradition under the realm of patriarchy. Her novels also focus on the individual suffering of women and their discrimination under the name of rules and regulations. Murty presents the different sorts of women issues through her novels such as gender violence, women suppression, and women as a neglected phenomenon of the society (Rafiuddian 2015, 72). Sudha Murty's novel *Mahashweta* portrays the very idea of violence and memory. The women character like Anupama who depicted as a victim of the male dominated society. Being infected by the Leukoderma, she is an outcast from society. Her husband and family also denied accepting her. Sudha Murty systematically exposes the women issues through her novel. She deals with the pain and suffering of Indian women.

Sudha Murty's *Mahashweta* exposes the true picture of Indian male-centric mental consciousness and its effects on women's life. In this novel, Anupama is a central character, the entire novel woven around her life. Murthy looks at the social problem of Leukoderma a disease of the white patch on the body of Anupama. It also presents violence and memory of the characters (Vedavali and Sahana 2015, 2). The title of the novel *Mahashweta* presents a symbol of "Pure" from the point of view of the writer. It was Bana Batta who had written the most famous ancient work of art in Sanskrit *Kadambari*, in which Mahashweta was a very influential female character who elegantly save her husband from the mouth of death by her "pure" resemblance. In the same way, Anupama throws the pessimistic perception which makes her anxious, through her "Pure" attitude; she brings very positive vigor in her life. Her position becomes so strongly more than the previous one. She doesn't think of her past life; how she suffered from the hatred by mother-in-law and the orthodox society. She does not worry about her diseases called Leukoderma. Her positive approach remains pure like Mahashweta (Vedavali and Sahana 2015, 2).

In *Mahashweta*, the female protagonist Anupama undergoes the syndrome of Leukoderma. Her husband does not accept her after being infected by Leukoderma. But she keeps faith in her husband even if he is left alone (Pushpalatha and Parvathi 2016, 538). Radhakka her mother-in-law created several barriers for her, she abuses her, hits her in absence of her husband Anand. After few days Anupama finds white scrap on her legs, this was the reason enough to separate Anupama from Anand. Her life looks scattered and disappointed (Lunawat 2016, 798-99). Moreover, the series of violence and trouble begins one by one in Anupama's life. Her stepmother, Sabakka denied her go to college she said "lets us not educated her further, it

might become difficult to find a husband for her. Besides, she will not support us. She has to marry and go to somebody else's house one day." (Murty 2007, 20) Here the structure of the society seems against women education. They do not have the right to take the education and come into the mainstream of society. Women are merely burdened on the family. The traditional social world looks at them as the passive structure of the society. Society does not think that women can do something unique for them as well as for society. Sabakka did a kind of discrimination against her stepdaughter Anupama. She oppresses her desires. Here it seems the action of Sabakka violated the educational rights of Anupama. Henceforth, Anupama couldn't raise her voice against the system and resist her oppression. Another incident takes place of violence against Anupama when her stepmother said: "This apsara won't get married herself and insists on destroying my girl's lives!" (Murthy 2007, 26) Sabakka ostracized her. And force her to get married because her two daughters Vasudha and Nanda did not get married so that she deliberately torture her and violet the impulses of Anupama. The violence against of stepmother seems shameful for her. William Goode's article "Force and violence in the family" published in 1971, Goode's point out violence as "Like all other social units, the family is a power system. All rest to some degree on force and its threat." (Kelly 1998, 63)

Murty portrays an important character Radhakka is an immensely ritualistic as well as prosperous woman. She stays with her son Dr. Anand and daughter Girija in Laxmi Nivas, Radhakka is a widow whose husband passes away early in his life. She feels pain, depression, and misery without her husband. She has a strong assumption that only Anand's wife could execute Laxmi Pooja in her home. (Murty 2007, 24)

The violence begins with Anupama when she was infected by the disease Leukoderma/Vitiligo, her life takes a new turn, she talks to dermatologist Dr. Rao but failed to get the cure for the disease. When her mother-in-law Radhakka divulges her secret of leukoderma. She treated her badly, gives her mental suffering, she also scolds her saying that she deceives innocent Anand. And ruin the respect of family. "Oh! Are you sure it wasn't there before the marriage? Don't lie to me, Anand is far too naive and you took advantage of him. You deceived him into marrying for money." (Murty 2007, 54) Anupama experiences fed up and her feeling hurts. She undergoes in her own home like a stranger (Murty 2007, 43). The cook Narayana also castigates that "This is a bad disease. She cannot perform any puja now. It must be the result of sin from her previous life" "Don't come in here and pollute everything" (Murty 2007, 54). Narayana hurts her emotions; he insulted her femininity, chastity, dignity, and her wisdom. It was a kind of violence that started within the family. She was mentally harassed by her family. Anupama missed Anand and recollects his memories; she doesn't digest the better truth that her mother-in-law treats her like a beggar, Anupama writes a letter and articulate her grievances:

The past few months have been the new the most terrifying of my life. It started with a live coal falling on my foot on Lakshmi puja. A few days after the wound healed, I noticed a small white patch there and since I did not know what to do about it, I consulted Dr. Rao at the skin clinic in the city. He confirmed that it was Leukoderma. (Murty 2007, 62)

Here Anupama looks so disappointed; she expresses her grief and loses her courage due to the misconduct with her by her family. But Anand didn't reply to her. Anupama feels betrayed by her husband Anand. According to Elaine Muller, Violence is "this is to say that as the other of violence, vulnerability may itself

constitute or be constituted by violence in a way that puts its appeal into question." (Heberle and Grace 2009, 60)

Her mother-in-law sends her to father's home. Violence happens with Anupama at her father's home when her stepsister Nanda's engagement broke; her father inward the letter from Nanda prospective in-Law:

We had heard a rumour that your eldest daughter has leukoderma and because of that her husband has left her. We did not believe it and had come to see for ourselves. We now know that it was not a rumour but a fact. We do not want a daughter-in-law whose sister has white patches. As you are aware, ours is a very orthodox family and nobody will accept this alliance...Perhaps this alliance has not met with Lord Brahma's approval. Please do not misunderstand us, but we are forced to call off the wedding. (Murty 2007, 68)

Here, the approach of the society seems negative towards the White patches of Anupama. Society thinks of Leukoderma as nasty skin syndrome. Thus, Nanda's prospective-in-law also denied getting married to Nanda. The approach of the society is nothing but the destructive sense. It spoils the life of the individual. Nanda's life gets the break it because of the misconceptions of Leukoderma of Anupama. Anupama feels mental torture and violence of her individual discrimination by society, that's why she determined to commit suicide. She imagines if she did suicide so what the society would think of her death. "Oh, poor Anupama, she had a white patch, so she killed herself. Or 'the husband rejected her, what else could she do? Or, her husband left her. She must have had an affair and got into trouble. So she committed suicide. How shameful!" (Murty 2007, 77) According to Jessica Benjamin "Violence is the outer perimeter of the less dramatic tendency of the subject to force the other to either be or what it wants, to assimilate the other to itself or make it a threat. It is the extension of reducing the difference to

sameness, the inability to recognize the other without dissolving her/ his otherness.” (Heberle and Grace 2009, 25) Here the trouble of her mind and anguish exposes the reformation of memory. She thinks that if she commits suicide that she would remain a memory of a frustrated and outcast woman who dies of Leukoderma.

Another violent incident happened with Anupama who suffered from own accident. She appears depressed in Mumbai without her family; she thinks that there is no one in her life; who can survive her from the violent life and can feel restful. Her ruptures in legs bring trouble a lot. She doesn't have any resolution to run off from the painful life. Violence is like her another shadow of her life (Murty 2007, 97-98). Anupama doesn't expect anything from the patriarchal world to reinforcement her at any cost. The violence begins in her life because of the male-centric perspective of the society and worse traditions where she always finds herself as a loser of her individual world. Anne Zelensky define the domestic violence as “A third phase is taking shape: having first considered the survivors, principally women, the process of questioning domestic violence is beginning to concern the perpetrators of violence as well, who are mostly men.” (Allwood 1998, 120)

Anupama recalls her father who was the Sanskrit teacher, henceforth, she love Sanskrit language. It gets from parents to her. The memories of the Sanskrit language are concerns with the memory of her parents. Therefore, she also loves to perform and direct the Sanskrit plays. She remembers that “Sanskrit is my subject, so I know it very well.” (Murty 2007, 107) So the Sanskrit language is just not her subject but it exposes her culture and the memory of her father. This is a kind of individual memory of Anupama, similarly, In Virginia Woolf's novel *Mrs Dalloway* deals with the personal memory of Mrs Dollaway (Erll 2011, 2). According to

Laurance Kirmayer argues that “Memory is a communal construction that depends on the willingness of the audience to listen empathetically to what a witness has to say.” (Argenti and Schramm 2010, 46)

Hari created the violence in her life of Anupama; He takes the advantage of her loneliness:

Anupama, your beauty has fascinated me from the moment I first saw you. All I see in my dreams is you. Why are you waiting for your foolish husband? You are wasting your youth instead of enjoying it. Anu, we can be together without anyone ever coming to know about it. I will protect you, whatever the circumstances. (Murty 2007, 87)

Hari's act proves that man is powerful in several ways. Anupama becomes the victim of male dominant order. He tries to violet her body. Because of his violent action, she goes into trauma. The Feminist Anthropologist Nichole Claude Mathieu remarks on violence as:

Violence against the oppressed does not only occur when their “consent weakens” it exists before, and all around, and all the time, as soon as, in the mind of the oppressors, the oppressed, even without knowing it, even without “wanting” it, is no longer in her place. But the oppressed is never in her place. She has to be reminded of it constantly: and this is social control. (Allwood 1998, 130)

At last of the novel, Anupama plays the real role of Mahashweta; she looks brave and positive enough. She has a new outlook on the future (Murty 2007, 142). She denied going back with Anand, Anupama couldn't control her anger and shouted at Anand:

You were worried about your unborn daughters' future', I am also somebody's daughter's daughter did you worry about my future? You never treated me as a human being. I was only a beautiful object that you

wished to possess and flaunt. Had I known your attitude towards life, I would have told you to marry somebody else. Suppose you had got leukoderma, do you think I would have left you for some other man? A marriage is a lifelong commitment; for better or worse, till death do us part. (Murty 2007, 147)

Here, Anupama reminds him of his mistake and the problems she faced in his absence. Everyone abused her, misbehaved, beaten up by her mother-in-law, society does not accept her. This is what I felt and suffered a lot without you. But you do not come for me; Anupama cast off the male-centric dominance and decided to live on her own as self-independent woman or a new woman. Marilyn Frye defines women oppression:

Something pressed is something caught between or among forces and barriers which are so related to each other that jointly they restrain, restrict and prevent the thing's motion or mobility...Women are caught like this, too, by a network of forces and barriers that exposes one to penalty, loss, or contempt. (Kelly 1998, 42)

Sudha Murty's novel explores the myth of self-discovery of the female protagonist Anupama. The male-centric world gives her painful experiences of life where she finds herself as a helpless woman in the world. But her experiences of life give her a new sense of life; to be an independent woman. She emerged as a new woman (Sasi 2013, 155). Here Sudha Murty slams the deceitful patriarchal world. The women become part of subjugation and oppression. In the novel, Sudha Murty makes the fun of the hegemonic order of men. And give a new spirit to Anupama and the rest of the Indian women who were trapped in the realm of the phallogocentric world. Murty presents the new woman contemporary in the form of Anupama. As a role model for Indian women.

Conclusion:

In the novel, Shashi Deshpande's *Moving On*, the narration of the main character Manjari exposes the actions of violence, memories, and the treachery of the human being. Chanchala Naik in her essay entitled "Moving On: Individual Autonomy and Self Realization" pointed out that "Deshpande's weaves her narrative around multiple acts of transgression while bringing into contestation self/other, man/women, bone/body, physical/emotional, sexual/ethical, individual/social binaries." (Bora 2017, 212) the novel also exposes that the family is a small platform to develop the inner ability. It's better to create space in the outer world. Gender discrimination also happens within the periphery of the family. The control and the inferior place are also created by the social as well as the patriarchal world. Mirnalini Sebastian pointed out the reference of Homi K. Bhabha in her crucial book *The Novels of Shashi Deshpande in Postcolonial Argument*, in which "The 'other' is never outside or beyond us; it emerges forcefully within cultural discourse when we think we speak most intimate and indigenous between ourselves." (Latha and Ambika 2012, 6) At another hand, in the novel of Sudha Murty's *Mahashweta* exposes the better truth of life. The individual is a sufferer and the society seems problem creator, thus, the quest for survival becomes the agenda for the individual. Anupama tries to find her existence in society but she remains submissive and unbiased. Anyhow she determined the way of her life through her positive perspective of life. That led to discovery and self-realization of independent life (Sahana and Vedavalli 2015, 10). Murty gives a new identity not only to her characters but also to the entire Indian women community. Her vision is clear to bring out the Indian women from the orthodox perspectives of life (Parvathi and Pushpalatha 2016, 538).

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