

# EXISTENCE AND ESSENCE OF WOMEN IN SHASHI DESHPANDE AND ALICE WALKER NOVELS

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## Abstract

*This abstract looks at how women's lives and essence are portrayed in Shashi Deshpande and Alice Walker's works in a subtle way. Examining the complex stories written by these two well-known writers, the analysis aims to reveal the many facets of female identity, agency, and resiliency in the social and cultural contexts that are shown in each of their works. Shashi Deshpande's novels tackle issues of tradition, patriarchy, and individual autonomy while offering a window into the difficult reality that Indian women must contend with. In the meantime, Alice Walker explores the intersections of gender, race, and social dynamics in her literary works, providing deep insights into the essence of the lives of African American women. female abstracts seek to deepen our awareness of the universal yet varied presence and essence of women in literature by shedding light on the similarities and distinctive viewpoints female writers bring to the fore. In the modern period, female identity is a very complex topic. Furthermore, it gets trickier to talk about in terms of exploitation, violence, and gender socialization. Women have traditionally been seen and understood in relation to the patriarchal framework of gender difference. The woman is a social construct in the context of patriarchal culture.*

**Keywords:** shashi deshpande, alice walker, women, shadow play, self-denial

## Introduction

The voices of female writers have been increasingly influential in the rich fabric of literature, serving as potent means of examining the complexities of existence and essence. Renowned for her works that delve deeply into the Indian backdrop of women's lives, Shashi Deshpande is one of the great names in Indian literature. Deshpande deftly negotiates the difficulties of tradition and patriarchy in pieces like "The Dark Holds No Terrors" and "That Long Silence," revealing the facets of women's lives as they struggle with both personal goals and society expectations. Her stories eloquently portray the struggles and victories faced by women navigating their identities in a setting defined by familial and cultural constraints. At the same time, the literary canon is enhanced by the contributions of groundbreaking African American author Alice Walker, whose works explore the essence of women in the complex intersections of race and gender. The legendary work by Walker, "The Color Purple," shows the tenacity

and resiliency of African American women in the face of systematic oppression, going beyond the boundaries of traditional narrative. Walker's narratives contribute to a wider socio-political discourse by shedding light on the essence of African American women's existence through their deft navigation of the intricate interplay between racial and gender dynamics.

The objective of this comparative study of Shashi Deshpande and Alice Walker's books is to identify the themes and distinctive viewpoints that define the presence and essence of women in literature. Deshpande's examination of Indian cultural quirks and Walker's depiction of African American experiences contrasted to provide a sophisticated knowledge of the varied and yet universal struggles and victories that women around the world confront. We hope to shed light on the similarities and differences between the experiences of women as they are portrayed in the writings of these two renowned authors.

## Literary Exploration of Female Narratives

Through the works of Shashi Deshpande and Alice Walker, the dynamic field of literature offers a captivating voyage into the examination of female narratives. These two eminent writers make significant contributions to the complex depiction of women's lives. Renowned Indian author Shashi Deshpande skillfully crafts stories that deftly negotiate the complications of tradition and patriarchy while providing moving insights into the struggles that Indian women endure. Simultaneously, celebrated African American author Alice Walker delves into the intersections of race and gender, surpassing traditional narratives in pieces such as "The Color Purple" to depict the tenacity and spirit of African American women. In order to provide readers a better understanding of the similar and unique facets of the female experience portrayed in Deshpande and Walker's literary works, this comparative analysis attempts to disentangle the recurring themes and distinctive viewpoints that define the existence and essence of women in literature.

## Overview of Shashi Deshpande and Alice Walker

Prominent writers in their own right, Shashi Deshpande and Alice Walker, have made a lasting impression on the literary community with their moving examination of women's experiences. Indian novelist Deshpande deftly reveals the challenges and ambitions of women by entangling the nuances of a woman's life inside the cultural fabric of India. American icon Alice Walker, meantime, negotiates the complexities of race and gender, providing a thorough analysis of the struggles and victories experienced by African American women. Both authors write stories that cut over cultural divides and enliven literature by allowing readers to connect with the profound substance of women's lives.

## Review Of Literature

In her 2019 work, Akhter explores the complex aspects of female familial slavery. The term alludes to a moving examination of the difficulties and conflicts that exist in the home. It would be fascinating to see how Akhter breaks these problems down and whether any recommendations or calls to action are made.

It seems that Beema Beevi's (2020) research focuses on the feminist aspects of Shashi Deshpande's "That Long Silence." The term alludes to a study of how women are portrayed and their journeys in Deshpande's story. This work may offer insightful information about Deshpande's feminist viewpoints and how they appear in her writing.

Boussebha's doctoral dissertation from 2020 appears to be focused on the complicated identities of non-Dalit women and how they walk the tightrope between submission and resistance. This promises to be a thorough examination of the difficulties encountered by this particular group, illuminating their battles for independence and defiance of social standards.

It appears that the focus of Dahiya's (2022) work is on the examination of female identity in the context of feminist literature. The title alludes to an extensive analysis that might cover a number of literary works and genres. It would be interesting to observe how Dahiya examines the complex aspects of female identity as they are portrayed in feminist literature and moves between various points of view.

It appears that Das (2020) edited or contributed to an issue of the publication called "Literary Oracle." Journals frequently serve as forums for academic conversation. The journal publication indicates that it is a compilation of many literary analyses or artistic works. An intriguing dimension is added by viewing the literary universe via the prism of an oracle. The evaluation could go into detail about the range of contributions and the topics covered., and the overall significance of this particular issue within the broader academic discourse.

## Shashi Deshpande's Works

Karnataka, India's Dharwad 1938 saw the birth of Shashi Deshpande to Sriranga, a well-known Kannada playwright and Sanskrit scholar. English was taught in Shashi Deshpande's Protestant mission school in Karnataka. When she was a schoolgirl, Jane Austen was one of her favorite writers, and she read all of the English classics. She received her degrees in economics and law from Elphinstone College in Bombay and the Government Law College in Bangalore, respectively. Many years later, she returned to Mysore University to complete her master's degree in English. She wed Dr. Deshpande, a

neuropathologist and current pathology professor, in 1962. She dedicated the first several years of her marriage to raising her two small children.

Shashi Deshpande did not allow for mistakes. In actuality, she had won a gold medal. The only active, living female author in Indian English literature, Shashi Deshpande, holds a prominent position in the field. In modern Indian fiction, she has portrayed middle-class women in a way that is distinct. After her marriage, she moved to Bombay, which is now Mumbai. When she was in Bombay, she decided to pursue a career in journalism. She enrolled in the Bharti Vidyal Bhavan programme for that reason. Consequently, the magazine "Onlooker" employed her as a journalist. She was employed there for only a few months. He is the Indian novelist Shashi Deshpande, a multiple award winner. She has been writing children's books; therefore, she has been very busy. Bangalore is home to Shashi Deshpande and her pathologist husband. Her upbringing included a childhood spent fully submerged in her father's ideas and convictions, his intellectual independence, his sensible and logical thinking, and his enthusiasm for Gandhism. Shashi Deshpande, who holds three degrees and a certificate, must have inherited her father's penchant for reading and learning as well as his academic bent of mind.

### Shadow Play

Shadow Play (2014) by Shashi Deshpande is a brilliant satire on love, marriage, and the Indian family unit in modern times. The four sections of the book are titled "The Wedding," "The Home," "The World," and "The Crystal Ball." In addition to telling the story of Aru, the main character, there are other side stories that are told concurrently. The primary plot, which centres on Aru and Rohit, is mostly about their childless marriage with passing mentions of Charu's previous marriage and an incident involving Seema's rape. The novel contains examples of both types of marriages—successful and supposedly successful ones. The work also highlights the growing romantic relationships between different couples, regardless of their age, marital status, or religion. As an illustration, consider the relationships of Gopal and Kasturi, Seema and Leo, Swati and Nikhil, and Kalyani's husband

and another lady. As a result, the book is a brilliant reflection on marriage, love, and family.

Because Deshpande is so deeply troubled by issues and challenges pertaining to love and marriage, she looks for the fundamental reasons why unhappy and unsuccessful marriages occur in the present world. The author goes in-depth on the psychology and other incomprehensible subtleties that function in marriage and give it its unique characteristics. When questioned, what precisely is marriage? In his book *The Power of Myth*, Joseph Campbell responds as follows:

It's the reunification of the split pair. You were one at first. Marriage is the acknowledgment of one's spiritual identity, even though you are now two in this world. It differs from a romantic relationship. That is unrelated to it at all. It's an additional mythological realm of existence. People who marry under the mistaken impression that it will be a long-term relationship will soon be divorced because all relationships end in disappointment. However, marriage signifies acceptance of one's spiritual identity. We will locate our appropriate male or female counterpart if we lead a decent life and if we have the correct traits in mind to control people of the other sex. However, we will marry the incorrect person if we are sidetracked by certain sensual desires. Marriage is an opportunity to reconstruct the image of the incarnate God through the right person you marry.

The aforementioned phrase suggests that we should have the correct attributes in mind when selecting the proper person of the opposite sex, but a young person who is ready for marriage cannot make their own decisions at this point in life and must instead unconsciously follow psycho-social patterns. This one also makes me think of the idea of the "anima/animus" that C.G. Jung introduced. An important part of marital affairs is the "inner woman" in the male psyche and the "inner man" in the female brain.

### Strangers to Ourselves

"Strangers to ourselves," the most recent book by Shashi Deshpande, published in 2015, tells the tale of the romance between Dr. Aparna, an oncologist, and Srihari, a budding singer. It differs from Deshpande's previous novels in a number of respects. Here, the author delves farther into the mental realm and challenges our

preconceived ideas about marriage and love. Stated differently, it immerses us in the joys, tragedies, ambiguities, and disputes associated with falling in love and becoming married. It revolves around the themes of marriage, sex, and love.

The protagonist of the book, Aparna, describes her marriage. She had a tragically failed first marriage.

She is the adored sole child of her parents, but her disastrous marriage has left her traumatized. She wants to get rid of anything related to her marriage because she is a "new" woman after deciding to leave it. She throws away her ring and every "Mangalsutra." She chooses not to be married again after losing faith in unions. She has thus promised to stay unmarried. Working is the ideal way to escape, particularly for oncologists. Aparna meets Hari, a classically trained singer, at a recital where she unexpectedly ends up. She is instantly struck by the "exceptional" quality of his music as it cuts through boundaries and reaches her soul. He was raised by loving grandparents in a small town after losing his mother when he was a young child, but he doesn't get along with his father or stepmother. Like many up-and-coming artists, he is passionate about what he does and always aims for excellence. Aparna is struck by the maestro's immense, imperceptible humility. After a few encounters, they finally find a somber love connection that causes them to start infiltrating each other's homes and lives, almost like "osmosis." Their bond grows as a result of their regular encounters, which bring them both physically and emotionally closer.

Aparna began to see love as a power struggle. Despite her desire to assist and be supported by "Hari," as well as to love and be loved, she recoils from closeness. She was quite uncomfortable with the idea of spending the rest of her life with someone else when her first marriage ended.

### **Moving On**

Renowned novelist Shashi Deshpande has made a name for himself as a writer with a profound understanding of the psychology of women. concentrating on her marriage, she aims to reveal the customs that teach women to fulfil their submissive roles in the home.

Her books expose the patriarchal customs that were created by man and the discomfort that contemporary Indian women feel when they participate in them. Shashi Deshpande employs this perspective to examine how women are experiencing the current social reality. Presenting the world of moms, daughters, and wives also indirectly presents the relationship between men and women as well as between women. This is equally true for dads, sons, and husbands. Her young heroine's rebel against patriarchal ideals and the conventional way of life. Words like self-denial, sacrifice, patience, devotion, and silent suffering are usually connected to our conception of the perfect woman. Traditionally speaking, the plot of *Moving On* starts when a woman finds her father's diary. The current requests its own things from Manjiri as she opens the past through its pages, bringing back recollections from an earlier time and revising occasions and responses. Yet again these requests incorporate a defiant girl, crafty property sharks, and a beau who takes steps to take her life out of dread. With her uncanny knowledge into the idea of human connections and similarly unerring eye for detail, the following battle to accommodate wistfulness with the real world and the fire of the body with the longing for friendship rushes to an unforeseen goal, wandering aimlessly through complex close to home scenes.

Deshpande explores the mental landscape to a greater extent than she has ever done before, illuminating its subtleties and dispelling myths about family ties.

### **Alice Walker's Works**

Walker published a collection of articles titled "In Search of Our Mothers' Gardens" in 1983. The writings were written across several decades. Through this compilation of what Walker refers to as "womanist prose," she theoretically validates her status as a black feminist and creates the term "Womanism" to denote black feminism.

### **The Color Purple**

The hero and storyteller of *Purple*, fourteen-year-old Celie, is a person of color from rustic Georgia who is dejected and ignorant. Celie starts composing letters to God because of being assaulted and beaten by her dad, Alphonso. Celie has recently been impregnated once by

Alphonso. After Celie conceived an offspring, her dad most likely killed the young lady in the forest subsequent to burglarizing her. Celie's dad likewise hijacks her subsequent kid, a kid. Celie's mom dies in the wake of being seriously sick. Indeed, even in the wake of bringing another spouse back home, Alphonso abuses Celie.

Celie discovers that her attractive younger sister Nettie is engaged to a man only identified as Mr. \_\_\_\_\_. Shug Avery, a seductive lounge singer whose headshot intrigues Celie, is Mr. \_\_\_\_\_'s boyfriend. Alphonso offers Mr. \_\_\_\_\_ the "ugly" Celie as a wife instead of allowing Nettie to get married. After a while, Mr. \_\_\_\_\_ accepts the offer and leads Celie into a challenging and unhappy marriage. Nettie flees from Alphonso and seeks safety in Celie's residence. Nettie still has feelings for Mr. \_\_\_\_\_, so when he approaches her, she runs away to protect herself. Celie believes Nettie is dead since she never hears from her again.

Kate, the sister of Mr. \_\_\_\_\_, sympathises with Celie and advises her to confront Mr. \_\_\_\_\_ instead of putting up with his mistreatment. The son of Mr. \_\_\_\_\_, Harpo, develops feelings for Sofia, a big, vivacious girl. Celie is not permitted to see Shug Avery when she performs at a local pub when she visits the area. After becoming pregnant, Sofia weds Harpo. Celie is astounded by Sofia's refusal to comply with Harpo's and Mr. \_\_\_\_\_'s attempts to treat her like a lesser person. Since Sofia is physically stronger than Harpo, his attempts to subdue her always end in failure.

Shug becomes sick, and Mr. \_\_\_\_\_ takes her to live with him. Shug treats Celie rudely at first, but when Celie takes over Shug's care, the two women end up becoming friends. Celie discovers that she is drawn to Shug sexually and becomes enamoured with her. Sofia leaves with her kids, frustrated at Harpo's constant attempts to control her. A few months later, Shug performs every night at Harpo's juke bar. Celie's feelings for Shug start to cause her confusion.

After Shug finds out that Mr. \_\_\_\_\_ beats Celie while Shug is gone, she chooses to stay. As Shug and Celie's relationship gets closer, Shug starts to probe Celie about sex. When Sofia comes back to visit, she fights with Squeak, Harpo's new girlfriend, right away. One day, Sofia is asked to work as Miss Millie, the mayor's wife, maid

while she's in town. Sofia responds, "Hell no," in a cheeky way. Sofia gives the mayor a slap for her disobedience, but she strikes back, bringing the mayor to the ground. Sofia is booked into prison. Squeak's efforts to free Sofia are ineffective. Sofia receives a twelve-year sentence to serve as the mayor's maid.

Shug reappears with Grady as her new spouse. Shug initiates a sexual relationship with Celie despite their marriage, and they often sleep in the same bed. Shug inquires about Celie's sister one evening. Nettie had promised to write to Celie, but she never did, so Celie fears she's dead. Shug claims to have witnessed Mr. \_\_\_\_\_ conceal a number of enigmatic letters that have come in the mail. When Shug succeeds in obtaining one of these letters, they discover it is written by Nettie. Celie and Shug discover dozens of letters that Nettie has written to Celie over the years while going through Mr. \_\_\_\_\_'s trunk. Emotionally overwhelmed, Celie reads the letters sequentially, questioning how she can prevent herself from killing Mr. \_\_\_\_\_.

According to the letters, Nettie made friends with Samuel and Corrine, a missionary couple, and went to Africa with them to carry out ministry work. Olivia and Adam are the two adopted children of Samuel and Corrine. Corrine and Nettie become good friends, but Corrine questions whether Nettie and Samuel had a hidden past after realising how much Nettie looks like her adoptive children. Corrine, growing more wary, attempts to curtail Nettie's influence on her household.

Nettie finds the Africans to be stubborn and self-centered, which makes her lose faith in her missionary experience. Corrine gets sick and has a fever. Samuel is asked by Nettie to explain how he adopted Olivia and Adam. Nettie concludes from Samuel's account that the two kids are, in fact, Celie's biological children—alive at that. Nettie discovers that Alphonso is not their biological father; rather, he is merely Nettie and Celie's stepfather. White men lynched their true father, a store owner, because they were envious of his success. In order to inherit the home and belongings that had previously belonged to their mother, Alphonso informed Celie and Nettie that he was their true father.

Nettie acknowledges to Samuel and Corrine that she is, in fact, the biological aunt of their children. The very ill

Corrine doesn't think Nettie is real. Just before she passes away, Corrine accepts Nettie's story and feels at peace. Celie sees Alphonso in the interim, and he acknowledges that he is merely the women's stepfather, confirming Nettie's account. Shug tries to persuade Celie to rethink God according to her own beliefs rather than the conventional conception of the elderly, bearded white man as she starts to lose some of her confidence in him.

Six months ahead of schedule, the mayor frees Sofia from her servitude. One evening during dinner, Celie lets out all of her anger and curses Mr. \_\_\_\_\_ bitterly for the years he has mistreated her. Squeak chooses to move with Shug and Celie when she announces that they are moving to Tennessee. Celie spends her time in Tennessee creating and stitching specially made pairs of trousers, eventually transforming her pastime into a company. When Celie visits Georgia again, she discovers that Alphonso has passed away and that Mr. \_\_\_\_\_ has changed his ways. She moves into Alphonso's house and grounds now that she owns them.

Samuel and Nettie are married and get ready to go back to America in the meanwhile. Adam, Samuel's son, marries Tashi, an African native girl, before they go. Tashi endures the gruelling rites of facial scarring and female circumcision in accordance with African customs. Adam goes through the same practice of facial scars in solidarity.

Mr. \_\_\_\_\_ and Celie make up and start to actually enjoy each other's company. With Shug's fleeting flings with younger men behind him, Celie is no longer troubled, not monetarily nor spiritually nor emotionally. Sofia works at Celie's clothing boutique and remarries Harpo. At last, Nettie brings Samuel and the kids back to America. Though she and Nettie are now older, Celie remarks that she has never felt younger in her life, despite being emotionally spent yet thrilled to be seeing her sister again.

### **The Temple of My Familiar**

Alice Walker published a book in 1989 titled *The Temple of My Familiar*. The narrative, which focuses on the female experience, follows a number of characters as it examines the Black experience in America from various angles. Walker conveys her views on Black sexual politics, African culture, and its often-unstated influence on American culture through a variety of omniscient narrators.

Zedé is presented in the novel as a little youngster in South America. She doesn't realize she lives in neediness since her family is devastated and she drives an exceptionally peaceful presence. Zedé procures a grant and seeks after a profession in educating on the grounds that, similar to her mom, she is a refined sewer and successful person. She has her girl Carlotta in jail in the wake of being kept not long after for being a Socialist. Zedé begins producing outfits and can uphold Carlotta's advanced degree subsequent to escaping to America with Carlotta. They dwell in San Francisco. Demigod Arveyda gets a lovely cape from Carlotta, and the two beginning dating. Carlotta no longer believes her mom's way of life to be her very own piece, seeing herself as American. As a second-age settler, Arveyda is searching for associations with his set of experiences. After they get hitched and begin a family, Arveyda imparts to Carlotta his lives as youngsters Indian and with dull composition in Indiana. Feeling sold out, Carlotta takes the children and leaves for South America, where she meets Zedé.

The story movements to Suwelo, an American history teacher, who is perusing a ghastly novel and contemplating how Dark guys have bombed People of color by and large. What suwelo would call masculinity was noxious to Fanny, which is one reason they got separated. The references to a "Lissie" that are written on his uncle's books, which he has obtained, bewilder him. After gathering Mr. Hal, he finds out about Lissie, whom he was sincerely engaged with in the wake of knowing her as a youngster. It is said to describe Lissie that she was a horrible youth who might make misleads test the impact on others. At the point when Suwelo at last will meet Lissie, obviously she isn't simply a human yet rather a phantom who has seen numerous resurrections in the wake of kicking the bucket.

Lissie's perspective repeats much of the time all through the story as she portrays a portion of her previous existences, which Walker uses to outline her thought in regards to the development of Individuals of color specifically and humanity overall: Lissie is conceived a pale skinned person fellow, back in the ancient period of Africa, when people lived in discrete clans and been able to speak with creatures through familiars. Unnerved by her environmental factors and experiencing the sun's absence

of melanin, Lissie getaways to Europe and lays out a congregation based on her scorn of the sun. Afterward, Lissie depicts how the dwarf clans lived in harmony until men laid out fighting, women had no different familiars save primates, and confidential property was made. Lissie likewise survived numerous slave lives all through the triumph and plundering of Africa

It is uncovered that Mary Jane, a Caucasian lady, liberated Zedé and Carlotta from jail. In Africa, Mary Jane becomes more acquainted with Suwelo's ex Fanny's dad, and the two beginning dating. Purple characters Shug and Celie are the grandparents of Fanny. Then, in what Shug alludes to as "The Good news of Shug," these people expand on the examples life has educated them

Fanny, Suwelo's ex, looks for treatment for Suwelo's disloyalty with Carlotta and partakes in a women's cognizance raising gathering. Fanny is freeing herself, finding her own sexuality, and gathering novel and interesting perspectives about existence. She finds it extraordinarily freeing to have intercourse with Arveyda in a sauna, and Suwelo and Carlotta become close in a hot tub. Suwelo steadily understands that what he had viewed as freedom or fulfillment is really empty because of these encounters and what he gains from Lissie, and he gets back to Fanny. Subsequent to arriving at a more neighborly understanding, they purchase a home where every individual might experience their actual self in their own wing

Walker conveys huge ideas concerning prejudice, the human condition, and the persistent development of mankind through a free-running story approach. Every one of the characters in the book are, one might say, narrators, talking straightforwardly to the peruser, who is situated nearly as a snoop, despite the fact that Lissie is the one in particular who recounts unequivocal stories all through. As well as having an all-knowing perspective, this layering makes a removing impact in light of the fact that the peruser can find out as much about the characters as they need to unveil. All things considered; they are self-mindful. Lissie's display of their interconnectivity proposes that there is a plane of presence far in excess of our human lives

## Meridian

The tragic novel by Alice Walker deftly combines the political and personal problems of Meridian Hill, the protagonist. The drama takes place in the racially segregated South in the 1960s, offering a vivid picture of the struggles African Americans endured at that turbulent time.

Meridian's adventure starts in a rural area where she is exposed to the ugly reality of segregation and racism. Her perspective is shaped by her upbringing, which also motivates her to make changes. The book deftly examines Meridian's formative years, illuminating the social and economic inequalities that pervaded her neighborhood. Walker expertly conveys the subtleties of Meridian's surroundings while highlighting the significant influence it has on her developing sense of self.

Meridian is intimately involved in the civil rights movement as she starts to realize how widespread unfairness is in her environment. Her dedication to social justice emerges as a major topic, and the book deftly examines the inner struggles and outside obstacles she encounters in her quest for equality. Walker doesn't hold back when discussing the complexity of activism, giving a detailed account of Meridian's hardships as she considers the individual and societal consequences of the pursuit of justice.

Flashbacks are used in the story to provide light on Meridian's history and the traumas and forces that molded her. In addition to giving the character more nuance, these flashbacks advance the discussion of the novel's issues. Walker creates a narrative that is both intimate and expansive by deftly fusing Meridian's personal experience with the broader historical backdrop of the civil rights struggle.

"Meridian" delves deeply into Meridian's personal metamorphosis, going beyond a simple tale of societal shift. The book explores the nuances of identity, illuminating the ways that activism, gender, and race overlap. The reader is asked to consider the connections between political and personal challenges as well as the never-ending pursuit of justice via Meridian's experiences.

All things considered, "Meridian" is a timeless examination of the human spirit's resiliency in the face of misfortune and the unwavering quest of a more just and equal society. It is a powerful and evocative book that is still relevant today.

## Conclusion

A rich tapestry of female experiences and resiliency emerges from examining the existence and essence of women in the works of Shashi Deshpande and Alice Walker. Both writers explore the complexities of women's life and highlight the complexity of their existence through their unique voices and storytelling approaches. Shashi Deshpande navigates the difficulties faced by women within the constraints of societal expectations and traditional standards in his works, which are frequently rooted in the Indian culture. On the other hand, Alice Walker's examination of African American women in the US offers a story that delves into the intricacies of oppression and identity by straddling the lines between race and gender. Walker and Deshpande both shed light on the universal themes of female experience—namely, empowerment, self-discovery, and the pursuit of agency—despite their different cultural contexts. The books are powerful examples of the tenacity and fortitude of women, dispelling myths and promoting a more inclusive definition of femininity. Deshpande and Walker contribute to a collective narrative that honours the various lives and vital roles played by women in forming the foundation of society through their sophisticated storytelling and vivid characterizations.

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