

Indian Culture and Tradition in Shashi Deshpande's A Matter of Time

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Abstract

In her novel "A Matter of Time", Shashi Deshpande depicts the realities of Indian society in Indian families. The significance of Indian women's culture is also emphasized. Through the character Sumi, used Indian names and depicted the role of Indian middle-class women in her work.

Keywords: Indian women, Indian culture, religion, Indian family, beliefs

An Indian writer is someone who carries with him not only a piece of his Indian heritage, but also knowledge of culture. Indianness is characterized by a strong sense of cultural awareness. With the approbation of such goodness, the sense of indignity imparts fusion to one another without jeopardizing the inherent goodness. The history of India demonstrates that many ruling Indians conquered the country, yet Indians retained their own identity and adopted other significant religious, social, and cultural features. Indians are always aware of their ethnicity. Shashi Deshpande's novels are about a woman's trials and tribulations, tensions and anguish, pains and distresses. Deshpande focuses her writing on India, Indian society, and indigenous culture. Her main concerns arise in her own area and world, and they reflect her personal existence. Her works, particularly her novels, demand that readers devote their undivided attention to comprehending the world as it is.

Indians, in general, are devotees of idols, pujas, facts, rites, and ceremonies. Despite the fact that Kalyani's father, Vithalrao, was neither religious nor a believer in idols or rituals, he brought and erected a Ganapati idol in the niche above the front door of the house he was constructing. Kalyani's mother was dissatisfied with the installation since it was too high for the puja to be performed. She did, however, complete her puja twice a month with the assistance of her servant, who used to clean it and bring flowers to the idol by climbing a ladder. Kalyani, too, continues her mother's practice, folding her hands and muttering, "Look after us, Ganapati, protect us" (Deshpande 115). Indians who believe in God have long believed that He watches over and protects them. Sumi, on the other hand, reacts, much to her surprise, by

declaring that God does not do a good job of looking after women who are suffering. After all, she believes the idol is just a chunk of stone.

Life and death, according to Indians, are in God's hands. They believe in the immutability of the human soul and the inevitability of death. Hundreds of people converge to attend Sumi and Shripati's funeral ritual after their untimely deaths. It's an oddly quiet gathering of folks. With the exception of Charu, there is no outward showing of grief, even from the family. Aru and Charu watch as their mother and grandfather walk out of the house, never to be seen again. As their bodies are hauled away, they stand in complete quiet. Gopal is staring at the river, which is strewn with the ashes of the deceased. He recalls and ponders the phrase Runmukta, which the priest spoke at the conclusion of a short ritual. He understands that the deceased are now free, free of all human debts, responsibilities, and obligations, free of everything. Everything is ephemeral, everything passes, and nothing lasts. Human lives, sadness and grieving of the living for the dead, everything is transitory, everything passes, nothing lasts.

After a person has been buried, the Indian custom of ashes is performed. His ashes will be thrown into the river because he believes his soul is at peace. It's an Indian culture and tradition that's been around for a long time. He claims, however, that he immersed some of Sumi's ashes in the Alaknanda River. He and Sumi first met many years ago. He can't tell them that, like Sumi, the river poured down the hills with a youthful excitement in its unadulterated purity.

In *A Matter of Time*, Deshpande explains the Spirit and the legacy of a traditional Indian family. Kalyani invites Gopal to return to Sumi and live with her. Kalyani wants Gopal to return to Sumi and live with her. Shashi Deshpande explains the Indian practice that after marriage, a man and a woman should not live separately in India. Similarly, Kalyani does not want Sumi's life to be like hers, because her husband has not talked to her in thirty years. Shashi Deshpande's works mostly focus on the lives and struggles of Indian women in their families

and societies. A significant subject in *A Matter of Time* is with new hope after a lengthy period of floundering. Similarly, former actress Rani (Devayani) was involved in a car accident and suffered significant injuries, shattering her hopes of making a comeback in a fantasy production. Shashi Deshpande responded that "death" and "accident" occur in real life and reflect that aspect of reality when asked about such a premature death and an unforeseen accident.

She hunts for a steady job, learns to ride a double wheel, and chooses to move out of her parents' house and look for a new home in order to be completely self-sufficient. It reflects her desire to transition from desperation to hope, as well as her willingness and independence. Sumi reclaims her creativity after Gopal's abandonment. She rejuvenates herself by writing for the school function, which turns out to be a successful play. "It feels so good and now suddenly I want to do many things" (231). She summons the bravery to tackle more dangerous topics, such as women's sexuality, and resolves to compose a new insightful narrative about Suparnakha, King Ravana's Demon Sister. She considers: Suparnakha, neither ugly nor hideous, but a woman charged with sexuality, not frightened of displaying it - it is this Suparnakha I'm going to write about.

The novel's characters accidentally switch from Kannada or Marathi to English. This change in terminology is supposed to express a changed relationship and the impact of geography. Sumi's relatives in Bombay, their Marathi influence, and their progenitor, Vishwas Rao, belonged to the Peshwa Marathas, hence the action takes place in Bangalore. The language is graceful and easy to read. By including fairy stories and philosophical ideas from the Mahabharata, the Bible, Buddha, and The Ramayana, the work retains the reader's interest.

Even Bhagiratha's bringing the Ganges down to the earth is not a great act of human resolve to her, as it was to Gopal. Yamunabai, the daughter of a well-to-do landlord, has a tremendous desire to work toward the fulfillment of

her vision, which is to provide education to girls and women who have nothing more to live for but the enslavement of endless drudgery and reproduction. She, too, thinks, we must never forget that we are the only instruments. (Deshpande 188). She believes in her mantra: *Nimittamatram bhava Savyasachi-be thou only the instrument, Arjuna. The end is not us; it is outside us; it is quite separate from us.* (Deshpande 188). The narrative of humans, according to Gopal, grows through our lives; it is the human will that sets everything in motion, it is the human desire that contributes to the drama of human life, and human beings bear the places of exile within themselves. He considers the past and present to be inextricably linked.

When a woman is bound in the institution of marriage and entrusted with the task of begetting a male heir, she loses her freedom in a familial structure. In the cases of Manorama, Kalyani, and Sumi, this is justified and demonstrated. Deshpande demonstrates this social evil that has been passed down from generation to generation by keeping this at the center of the narrative. Sumi eventually emerges from her anguish to achieve independence with courage and bravery. Despite the fact that the female characters are silenced in a familial setting, they use silence as a technique to pursue independence.

Shashi Deshpande used Indianness in her paintings to refer to India's distinct items. Shashi Deshpande, in particular, has used Indian history and culture, as well as Indian women's married lives, to emphasize their Indianness. She has also placed a greater emphasis on Indian culture, heritage, and cuisine, as well as places, names, and fashions.

Works Cited

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