

## **The Sexuality of Women in Shashi Deshpande's Novel in the Country of Deceit**

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According to Shashi Deshpande, women can be liberated by valuing relationships, but no matter how restrictive that may be, it does not absolve the wife or mother of responsibility. However, in *Savitribai*, the author introduces a lady who is obsessed with her appearance and is unconcerned about relationships when they go in the way of her hopes, aspirations, and essential life goals. She had to put her husband, lover, as well as her daughter. It is not an easy task for them. For women seeking self-fulfillment, it necessitates the greatest sacrifice. Women don't get their glory and fulfillment without a price. The effort of Shashi Deshpande, on the other hand, is to build a strategy that provides women with the opportunity to have their cake and eat it too. It entails autonomy while continuing to fulfill its societal duty. Despite all of the obstacles in her way, she persists in her efforts to free herself.

The *Country of Deceit*, Deshpande's most recent novel, explores a progressive view of life through the characters Sindhu and Devayani. Throughout the novel, passion is a recurring theme. Sindhu believes that "life is lived via the body"(41) and that "the body is significant, as are the demands of the body." (42)". Our country does not allow women to fulfil these needs without marriage," she writes in recommending Alexander as "the perfect boy" for Devayani. I'd like you to consider this. Remember, this is a normal need, and you have a right to expect this ananda (sexual pleasure) in your life as well "42-43. Sindhu, who was widowed young, married her second husband, Keshav, and lives a happy life (though she suffers from cancer now). In her role as Devi's paternal aunt, The very best. It's better to know you're not on your own once you're married." "You may be able to cope without a spouse, but there will come a time when you will long for your own children," she acknowledges, "but there will come a time when you will long for your own children"(26). Sindhu's messages are thus about marriage, companionship, children, and physical lust.

Devayani, a 27-year-old English teacher with a first academic degree, instructs graduates World Health Organization need to travel overseas, particularly in search of inexperienced meadows. She is well-versed in English literature. She, like all of Deshpande's different protagonists, adores the writer. I'm educated, self-sufficing, skilled, and freelance. On the field, Devayani is drawn to strangers. they're drawn to Ashok by the "energy streaming through his physique" (24). She notices him, the new district S.P., presenting the victorious squad with awards. "I saw it once more, the person touches the sky," she says, followed by a specific gesture. It's love initially sight for them. It's love initially sight for him once she meets him at Lina's party. He claims

to be a husband with a 10-year-old girl, however, he's utterly soft on together with her. however, he plans to handle feminine sex within the future.

Shashi Deshpande's proposal to liberate ladies is to worth relationships, however despite however restrictive, this is often, it doesn't absolve the married woman and mother of responsibilities. However, in Savitribai, the author introduces a lady who is obsessed with her appearance and is unconcerned about relationships when they go in the way of her hopes, aspirations, and essential life goals. She had to put her husband, lover, and even her daughter on the line. It is not an easy task for them. For women seeking self-fulfillment, it necessitates the greatest sacrifice. Women don't get their glory and fulfillment without a price. The effort of chassis Deshpande, on the other hand, is to build a strategy that allows women to have their cake and eat it too. It entails having autonomy while continuing to fulfill its societal duty. Despite all of the obstacles in her way, she persists in her efforts to free herself.

The Land of Deception, Deshpande's latest novel, is about Sindhu and Devijani's developing perspective on life. The relationship between physical passion and its life is the novel's single recurring motif. Sindhu is convinced. She says, "I want you to think about it," by recommending Alexander as Devyani's "An Ideal Boy." Remember, this is a natural desire, and you have the right to expect Ananda (sexual pleasure) in your life". Sindhu, a young widow, married her second husband, Keshav, and enjoys a happy life (although she now has cancer). Sindhu, Devi's paternal aunt, refused to marry Devyani because she was concerned about her virginity.

Devayani, a 27-year-old English teacher with a first-year law degree, instructs graduates who desire to travel overseas, especially in search of green meadows. She is familiar with English literature and, like the other heroines in Deshpande, she idolizes Jane Austen. I am educated, self-sufficient, professional, and self-employed On the football field, Devayani is drawn to strangers. They are drawn to Ashok by the "energy streaming through his physique". She notices him, the new district S.P., presenting the victorious squad with awards. "I saw it again, the man touches the sky," she says, followed by a particular gesture. It's love at first sight for them. It's love at first sight for him when she meets him at Lina's party. He claims to be a married man with a 10-year-old daughter, but he is completely enamored with her. He discloses that he is gay when he proposes to see her again.

But she soon understood she was mistaken. How incorrect is it, and why did I think of it? I was furious with you. I wish you would have left me alone; I still believe you did. You have no right to put me in this situation. Then I realized that I wasn't doing anything wrong. You—you've committed, and you're married. And then I thought about marriage and wondered how I could go about doing it. It's just incorrect. Then I began to consider it, but what about myself? How can I do such a thing, I genuinely" (130-131).

If Ashok was wrong, I was as well. No apologies are necessary (223). Devi confesses to having had a romantic relationship with Ashok. When Sabi and Shree observed she had slept with Ashok, they were bowled over. Devyani thinks her romantic sentiments for a husband weren't as unhealthy as her sleeping with him. Devyani asks how you can

love a man and not sleep with him. Why are you unable to sense the urge for a physical connection? It sees and feels your love through your body rather than just sex, and it shows love through your body rather than just sex. It's a yearning for a union as perfect as they can make it (226).

Devylani thanks God for the pleasure and sensation of being loved, and one with others (238). Sabi says it motivates her to give up her breath when Sabi and Shree propose to end their relationship (201). She expresses her desire for him, stating that she is starving for him. She explains. "Yes, he put me to sleep the first time we met, but Shree, I wanted to do the same thing. I was terrified, but oh my god, I desperately wanted it to work." (200).

Devayani is unafraid to admit that she and Ashok shared the sexual deed equally. Her relative-in-law Shree even assures her that Ashok loves her the maximum amount as a person will adore a girl. She asserts that Ashok is that the ideal partner for her. She believes that his wedding is in hassle since it's broken. he is ne'er aforesaid something regarding it, however, I am certain it is not true. Why would he keep in Rajnur if he did not have to? Why will he ne'er say something regarding her? Why cannot he tend another probability, whereas even criminals area unit granted one? Why area unit you able to fix all of your alternative mistakes however not this one? (199) Devayani, on the opposite hand, gets homesick to elicit sympathy for Ashok at now.

In this case, it's unclear whether or not Ashok regrets his wedding in the 1st place, or if he honestly believes his adult female is unfit for him. Throughout the structure, Ashok ne'er mentions his adult female to anyone. He ne'er speaks concerning his shattered wedding. For a libertine like Ashok, matrimonial happiness or suffering is neither a criterion nor a cause for adulterous affairs. He conjointly shares his respect and love for his girl. therefore if Ashok desires a second probability to fix his allegedly broken wedding, maybe a moot matter.

If he had another chance, what would he do differently? By abandoning his allegedly loveless wedding and marrying Devayani, the UN agency has the potential to be the perfect married woman. He might have set things right if he'd simply willed it. However, the idea of divorcing his married woman and abandoning their female offspring had ne'er occurred to him, and it was even unthinkable to him. 'I'm sorry, Divya, I'm sorry,' Ashok says because the novel attracts to an in-depth. "I cannot lose my female offspring, I am unable to let her lose Pine Tree State," he voiceless. it was his sole clarification, also as his sole apology, to Pine Tree State (254). As a result, Ashok is discovered to be neither a seducer nor a womanizer; he could also be nonmoral, however, he is not ready to divorce his married woman or abandon his child. it was an amazing match.

She embarks on a live-in relationship with Ashok, the married Superintendent of Police, forty years her senior. She starts to possess misgivings regarding the situation's holiness as she relaxes into this bond (94,95,130). Her ethical clock keeps ticking at intervals in her head. With the passage of your time, she involves terms with the arduous reality that they'll ne'er be able to live along (157). She should additionally learn to agitate her feelings of guilt. She begins to question if she was ever an associate

degree trollop. She must, however, settle for the very fact that criminal conversation remains criminal conversation, despite the couple.

It's always touched with guilt and terror, swinging between pleasure and melancholy. I used to be additionally aware that each adulterous couple's principal concern is however and wherever they'll meet. (149). in a very fictional work, Anna's criminal conversation with Vronsky is splendidly mourning, however, it's filthy and atrocious in the world. She concludes (165) that Ashok would ne'er welcome "an innocent guest" into his home (165). It hits her sort of a t of bricks as she realizes they'll ne'er be able to have youngsters (183). The tragedy of this affair is that she is forced to be dishonest with those she loves for the remainder of her life, not solely as a result of she is unable to debate it with others around her. She believes she has entered the planet of deception by adopting this false reference to Ashok.

Devayani likes permanent plants like parijaat, Raat rani, and samples to seasonal herbs in her garden, and she or he finds her relationship with Ashok to use caution and unsure. The distinction between her existence which of married girl hit her sort of an MT of bricks. in step with one in all of them, despite their pleasant relationship, things get it wrong (196). when Ashok presents her with a gold chain for her birthday, she replies, "I desire I am being rewarded" (210). Devayani is unable to beat the cultural shame related to defying ancient conventions and exercise her right to sexual satisfaction outside of the establishment of a wedding, despite her acutely aware intention to try to thus. Society's values.

Taking things for granted, having a disorganized conversation about minor issues, and casual intimacies are all examples of this. This is just what I'm after. I don't want any secret meetings, squabbles, or worries. Abhisarika has the freedom to keep her romance and thrills alive. I'll accept small wins like this. This is my dream, but it will never come true (191-192). She noticed something wasn't quite right between them, even on their first date. She now realizes that the word "love" has no power to change anything. It is not a detergent that may be used to remove stains. "A mistake is still a mistake" (236). She informs Ashok, "I have no claim on your life." "We don't have a future," says the speaker (237). Despite her discomfort with this relationship, she cherishes the time she spent with Ashok and mourns its loss. She says, "I'm tired of deceiving and deceiving people," she says. She wants to stop this connection because it is affecting her personality negatively (238).

Devayani plunges deeply into associate unconventional romance, fuelled by concupiscence and progressive ideals. For a jiffy, this seems to figure, however ultimately the weaknesses become evident, and also the relationship ends. Shashi Deshpande's protagonist, Devayani, rejects the unconventional partnership within the finish, as she has in previous works. It's value basic cognitive process that even Ashok sacrifices his excellent mistress for the sake of his family. The protagonist's unorthodox enthusiasm is destroyed within the Country of Deceit by the cruel reality of living things; the protagonist's unorthodox fervor is shattered within the Country of Deceit by the cruel reality of life situations. From her perspective as "the different lady," Devayani involves comprehending the pleasures of wedding and also the debasement inherent in an associate adulterous affair."

Deshpande's most up-to-date story, too, encourages wedding whereas exposing the holes within the armor of the live-in relationship. Deshpande's heroines have had to give up fulfilling extramarital relationships to return to their spouses and families. For the sake of his family, Deshpande's fictional hero, Ashok, is compelled to end a fulfilling adulterous relationship with Devayani, a spinster, in this story. In Deshpande's writings, the family and wedding link conquer love, sexual fulfillment, and mutual affection in adulterous relationships. wedding and family arrangements are invariably favored by the fragile balance. Although she is not advocating social disruption.

Deshpande makes a deliberate endeavor to clarify the female air and sensitize men and ladies to the vice-like grip that ancient, outmoded, inhumane, and corrupt social systems wear the notice of the typical man. Her vision is often a gift in her writing. Deshpande is fortunate in dispelling a variety of long-held taboos. Her feminine heroes unwittingly categorize their suppressed inherent needs, like expelling, sexual issues, childbirth, and cloak-and-dagger partnerships, which comes as no surprise. they are doing this by honoring the lives of ladies and stating that nothing associated with a woman's physiology will be thought of wicked.

## References

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