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## Gouri Deshpande as a feminist

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### Abstract

In India, traditional gender roles have often dictated that women are expected to be nurturing, empathetic, and emotionally sensitive. This can be seen in the emphasis on qualities like compassion, patience, and emotional intelligence. However, it's important to note that India is a diverse country with various cultural, regional, and socioeconomic differences, and the concept of feminine sensitivity may be interpreted differently across these contexts. Women's experiences and expressions of sensitivity can vary widely, influenced by factors such as education, urbanization, and exposure to global influences. India has seen significant social and cultural changes in recent decades, with women increasingly breaking free from traditional roles and pursuing careers and education.

**Keywords:** Feminine sensitivity in India, urbanization, emotional intelligence

### Introduction

Feminine sensitivity in India, like in many cultures, encompasses a wide range of emotions, experiences, and societal influences. In India, traditional gender roles have often dictated that women are expected to be nurturing, empathetic, and emotionally sensitive. This can be seen in the emphasis on qualities like compassion, patience, and emotional intelligence.

However, it's important to note that India is a diverse country with various cultural, regional, and socioeconomic differences, and the concept of feminine sensitivity may be interpreted differently across these contexts. Women's experiences and expressions of sensitivity can vary widely, influenced by factors such as education, urbanization, and exposure to global influences.

India has seen significant social and cultural changes in recent decades, with women increasingly breaking free from traditional roles and pursuing careers and education. This has led to a more nuanced understanding of femininity and sensitivity, where women are recognized for their emotional depth, but also their strength, resilience, and independence.

While feminine sensitivity remains an important aspect of Indian culture, it is evolving to encompass a broader and more empowered range of expressions and experiences, reflecting the changing roles and aspirations of women in Indian society.

Gouri Deshpande was indeed a renowned feminist poet and writer from India. Her works often addressed issues of gender equality, women's rights, and the societal expectations placed on women. She used her poetry to voice the experiences and struggles of women, advocating for their empowerment and challenging traditional gender roles. Deshpande's contributions to feminist literature have left a lasting impact, inspiring future generations to continue the fight for gender equality.

Gouri Deshpande was an accomplished Indian writer and poet who is often celebrated for her feminist perspective and contributions to literature. She was born on January 9, 1930, in Mumbai, India, and passed away on March 11, 2003. Deshpande's works are known for their exploration of women's issues, their inner struggles, and their quest for identity and autonomy in a patriarchal society. She was a prominent figure in Marathi literature and made significant contributions to the feminist movement in India.

Deshpande's poetry and prose often delved into the complexities of women's lives, their challenges, and their aspirations. Her writings were characterized by a deep understanding of the female experience, and she used her literary talent to give voice to the thoughts and emotions of women.

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One of her notable works is the novel "Pyaasi," which was published in 1966. This novel is considered a landmark in Marathi literature and is often seen as a pioneering work of feminist literature in India. "Pyaasi" delves into the life of a woman who grapples with societal expectations and her own desires, offering a thought-provoking exploration of female sexuality and agency.

Deshpande's poetry also reflected her feminist concerns and addressed various aspects of women's lives, relationships, and societal expectations. Her poems were often characterized by their emotional depth and the ability to resonate with readers on a personal level.

Throughout her career, Gouri Deshpande actively engaged with feminist issues and promoted women's rights through her writings. She played a significant role in advancing the cause of gender equality and empowering women in India. Her work continues to inspire and influence feminist literature and thought in the country, making her an important figure in the history of Indian feminist poets and writers.

A portion of her famous works in Marathi incorporate fiction like *Ahe He Ase Ahe* (1986), *Ekek Container Galaway* (1985), *Niragathi Ani Chandrike Ga Sarike Ga* (1987), *Goph* (1999), and *Utkhanan* (2002). Perhaps of her most notable work in English is the brief tale assortment *The Languid Sweeper: Brief tales*, distributed in 1970. She likewise deciphered striking compositions from Marathi into English, including works like ... *And Pine For What Isn't* (interpretation of Sunita Deshpande's *Ahe Manohar Tari...*) and *Journal of 10 years of Distress* (interpretation of Avinash Dharmadhikari's *Aswastha Dashakachi Journal*). She has likewise altered a couple of books, including *The Fear Takeoff*, an assortment of plays by Satish Alekar converted into English.

Gauri's works are viewed as probably the best instances of women's activist writing in Marathi. Researchers have noticed the sensible portrayal in her composition, the topic of parenthood, and that she draws out the 'smothered lady' in her work. She likewise wrote a flyer, 'The Place of Ladies in India', which is one more illustration of her assorted extravagance in various types of compositions. One of her brief tales, *Paus Ala Motha*, was adjusted into a Marathi movie, *Amhi Doghi*, coordinated by Pratima Joshi and delivered in 2018. The story is a drawing in take on the connection between two ladies (a mother-little girl pair) and ranges more than twenty years.

Her distributed work likewise remembers three volumes of verse for English - *Between Births* (1968), *Lost Love* (1970), and *Past the Slaughterhouse* (1972). Her sonnets oozed a different stylish and her assortments like *Between Births* are loaded with innovative topics. She states opportunity through self-articulation and her sonnets have a reflexive subject. Sonnets like 'Thinking Disgustedly' address subjects like the male-female polarity. As Geetali, supervisor of the magazine *Miluni Saryajani*, said in a publication, 'Gauri put stock in viewing at a body as a human, as opposed to as a male or a female body, and tried to break the subjugations that encompass the female body.'

Other than composing, she likewise showed English writing, first at Fergusson School and later at the College of Pune. She lived in Pune for the majority of her life, with the exception of some time spent in Mumbai and Vinchurni (Phaltan). Plus, she voyaged and lived abroad for more limited spells. She was hitched two times and had two girls,

Urmila and Maithili, with her most memorable spouse, Avinash Deshpande, and one little girl with her subsequent husband. Her girl Urmila Deshpande is likewise a well-known essayist in English, with works like *A Bunch of blatant falsehoods*, *Kashmir Blues*, and *Crazy house: Genuine Accounts of the Prisoners of Inn 4* shockingly.

Gauri Deshpande stays a significant scholarly voice in Marathi, with a huge commitment to ladies writing in the language. She continued to compose until her passing in 2003 at 60 years old.

## Conclusion

Gouri Deshpande was indeed a renowned feminist poet and writer from India. Her works often addressed issues of gender equality, women's rights, and the societal expectations placed on women. She was born on January 9, 1930, in Mumbai, India, and passed away on March 11, 2003. Deshpande's works are known for their exploration of women's issues, their inner struggles, and their quest for identity and autonomy in a patriarchal society. Deshpande's poetry and prose often delved into the complexities of women's lives, their challenges, and their aspirations. One of her notable works is the novel "Pyaasi," which was published in 1966. Deshpande's poetry also reflected her feminist concerns and addressed various aspects of women's lives, relationships, and societal expectations. Throughout her career, Gouri Deshpande actively engaged with feminist issues and promoted women's rights through her writings. She played a significant role in advancing the cause of gender equality and empowering women in India. She likewise deciphered striking compositions from Marathi into English, including works like ... *And Pine For What Isn't* (interpretation of Sunita Deshpande's *Ahe Manohar Tari...*) and *Journal of 10 years of Distress* (interpretation of Avinash Dharmadhikari's *Aswastha Dashakachi Journal*). She has likewise altered a couple of books, including *The Fear Takeoff*, an assortment of plays by Satish Alekar converted into English. Gauri's works are viewed as probably the best instances of women's activist writing in Marathi. One of her brief tales, *Paus Ala Motha*, was adjusted into a Marathi movie, *Amhi Doghi*, coordinated by Pratima Joshi and delivered in 2018.

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